
A DOCUMENTARY MOVEMENT

Rivers of Life

Greenlight Package

Full suite for the next chapters · confidential

Created by Tan

Feature chapters · Returning series format · Rights of Nature

rivers-of-life.tan-peak.workers.dev

empire@tan.wiki · Trailer: youtu.be/kJZ7Lcnlufw

For commissioners · impact funders · co-producers · nations

Contents

- ◆ 1. Pitch Letter — the personal ask
- ◆ 2. One-Sheet — leave-behind
- ◆ 3. Series Treatment — the movement as felt
- ◆ 4. Format Bible — what repeats, what changes
- ◆ 5. Chapter Slate — greenlight II–IV
- ◆ 6. Production Overview — how we shoot
- ◆ 7. Why Now — market & commissioner fit
- ◆ 8. Impact & Partnerships — service to the rivers

Living site: rivers-of-life.tan-peak.workers.dev · Trailer: youtu.be/kJZ7LcnIufw · Contact: empire@tan.wiki

■ *“Every river is the same confession: that many can become one, and lose nothing of themselves in the joining.”*

— Rivers of Life

1. Pitch Letter

Rivers of Life is a poetic documentary movement following the rivers the world has granted legal personhood — one river, one caravan, one remembering at a time. Chapter One is finished: the Magpie River (Muteshekau-Shipu), first river in Canada recognized as a living legal person. Trailer live. Format proven. Chapters II–IV ready to greenlight.

We make road films about kinship, not nature films about scenery. Two-Eyed Seeing guides every frame. The rights-of-nature movement is rising on every inhabited continent; we own the returning format that can travel to each recognition with intimacy and craft.

Seeking commissioners, impact funders, co-producers, and nation partners who understand that the river was never scenery — and that remembering will take more than one film.

— Tan · empire@tan.wiki · rivers-of-life.tan-peak.workers.dev

2. One-Sheet essentials

Logline engine	Visit a river called a person → learn to speak her language
Format	Feature chapters · returning series · Malick × open road
Ch. I	Magpie · complete · trailer live
Ch. II	Wabigoon · research complete · seeking finance
Ch. III	Whanganui · first river on Earth as person · slated
Ch. IV	Ganga/Yamuna or Atrato or Klamath · partner-led
Ask	Finance + co-pro + impact for II–IV

3. Treatment (condensed)

Civilization learned its shape from moving water — then forgot, treating rivers as resource rather than relative. Rivers of Life is the work of remembering, told one river at a time. Chapter One drove a caravan from Toronto to the Magpie; at the waterfall the legal argument dissolved into presence; personhood returned as protection, not flattery. Three currents

structure every chapter: journey, testimony, limnology-as-love. Philosophy: Etuaptmumk / Two-Eyed Seeing. Tone: luminous, unhurried, adventure without conquest.

4. Format locks

- ◆ Caravan · pilgrimage · three currents · Two-Eyed Seeing · guardian partnership
- ◆ Climax past the slogan of personhood · human confluence mirrors river
- ◆ Brand palette and literary voice continuous across chapters
- ◆ Each chapter stand-alone feature; series brand accumulates

5. Greenlight slate

II Wabigoon (Ontario) — mercury, Grassy Narrows, rights still owed; research ready; Canadian finance and justice urgency. III Whanganui (Aotearoa) — origin of modern river personhood; iwi-first protocol; global authority. IV open international — Ganga & Yamuna, Atrato, or Klamath based on access and co-pro geography. Parallel soft development on III/IV while II is in production.

6. Production truth

Mobile units: road, river, testimony, archive/graphics, ceremony days. Spend shows in time on water, craft, local partnership, and patient post. Save via real caravan, locked visual religion, Chapter I assets already live. Ethics consults non-negotiable. Chapter II sketch: 8–12 weeks prep, 3–5 weeks principal, 16–24 weeks post for festival feature.

7. Why now

Rights of nature is statute and case law worldwide; prestige doc wants returning formats with feature dignity; Indigenous-partnered work is a commissioning priority when real; climate storytelling is shifting toward kinship and legal imagination; Chapter I de-risks tone. Fit: POV, Nat Geo Doc, CBC Docs, NFB, Sundance Doc, Hot Docs, ITVS, impact foundations.

8. Impact

Films serve rivers, not only audiences. Partners: nations, guardians, justice orgs, foundations, education. Never extract ceremony; never speak over defenders; never use personhood as tourism sticker. Companion book in development. Chapter II success metric: whether Grassy Narrows partners want the film in their rooms.

Close

■ *“We do not step into the same river twice — and neither, it turns out, do we ever meet the same person, or nation, or self. All of it is water. All of it is moving.”*

— On Impermanence

Begin a conversation: empire@tan.wiki · Download one-pager & trailer via

A DOCUMENTARY MOVEMENT

Rivers of Life

Pitch Letter

*For commissioners · impact funders ·
co-producers*

Created by Tan

Feature chapters · Returning series format · Rights of Nature

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For commissioners · impact funders · co-producers · nations

Dear reader,

Rivers of Life is a poetic documentary movement following the rivers the world has granted legal personhood — one river, one caravan, one remembering at a time. Chapter One is finished: a feature documentary on the Magpie River (Muteshekau-Shipu), the first river in Canada recognized as a living legal person. The trailer is live. The format is proven. The next chapters are ready to greenlight.

We do not make nature films about scenery. We make road films about kinship. Each chapter is a pilgrimage: a rotating band of artists, guides, philosophers and friends who set out toward a river the law now calls a person — and return having learned to speak her language. Two-Eyed Seeing guides every frame: Western science in one eye, Indigenous knowing in the other, so that neither is asked to see alone.

■ *“A river is the first proof that many can become one without ceasing to be many.”*

— Series engine

The rights-of-nature movement is rising independently on every inhabited continent — Whanganui, Ganga, Atrato, Magpie, and more. We own the returning format that can travel to each of them: intimate enough for a road film, large enough for a century's defining ecological-legal story. Chapter Two goes to the Wabigoon in Ontario. Chapters Three and Four open the international slate.

Enclosed: one-sheet, series treatment, format bible, next-chapter slate, production overview, why-now market note, and impact brief. The living pitch object is at rivers-of-life.tan-peak.workers.dev. Trailer: youtu.be/kJZ7LcnIufw.

I am seeking partners who understand that the river was never scenery — and that the work of remembering will take more than one film.

With respect,

Tan

Creator & Director

empire@tan.wiki · tan.wiki · rivers-of-life.tan-peak.workers.dev

A DOCUMENTARY MOVEMENT

Rivers of Life

One-Sheet

*Leave-behind · Documentary series · Returning
format*

Created by Tan

Feature chapters · Returning series format · Rights of Nature

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Logline

A group at a turbulent point in their relationships sets out to visit a river the law now calls a person — and returns having learned to speak her language. Rivers of Life is a poetic documentary movement following the rivers the world has granted legal personhood, one river at a time — weaving science, myth, spirituality and Indigenous wisdom into the raw adventure of the road.

■ *“What if the living world were kin?”*

— Unifying question

Format

Form	Feature documentary chapters · returning series
Genre	Poetic doc · adventure · rights of nature
Tone	Malick by way of the open road
Engine	Caravan journey + river + human confluence
Philosophy	Two-Eyed Seeing (Etuaptmumk)
Status	Ch. I complete · Ch. II–IV seeking finance

Chapter status

- ◆ CHAPTER I · COMPLETE — The Magpie (Muteshekau-Shipu), Québec. Feature finished; trailer live.
- ◆ CHAPTER II · READY — The Wabigoon, Ontario. Mercury, Grassy Narrows, personhood case. Research complete.
- ◆ CHAPTER III · SLATED — Whanganui / Te Awa Tupua, Aotearoa. First river on Earth as legal person.
- ◆ CHAPTER IV · SLATED — One of: Ganga & Yamuna · Atrato · Klamath (partner-led selection).

Why it travels

- ◆ One completed, festival-ready proof chapter — risk already de-risked.
- ◆ Ownable returning format on the defining eco-legal story of the century.
- ◆ Global map: 7+ landmark recognitions across 5 continents; infinite runway.
- ◆ Audience bridge: prestige doc viewers + Indigenous rights + adventure/road audiences.
- ◆ Impact pathway built in: nations, guardians, foundations, companion book.

Key themes

- ◆ Rights of Nature — legal personhood as lived experience, not headline.
- ◆ Limnology as love language — confluence, eddy, tributary, dam.
- ◆ Two-Eyed Seeing — science and Indigenous knowing held together.
- ◆ Transformation — the voyage remakes the travellers.
- ◆ Unity without erasure — many becoming one, remaining many.

Comps

My Octopus Teacher (intimacy with the non-human) · Planet Earth craft · Nomadland / Into the Wild road spirit · Malick poetic register · Fire of Love / Free Solo (adventure + soul) — told as a movement, not a one-off.

The ask

Production finance and co-production for Chapters II–IV; broadcast / streamer commission interest; impact and foundation partners; Indigenous nation and guardian relationships for each river. Full package and footage access available under conversation.

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Rivers of Life

Series Treatment

*Narrative in continuous prose · the movement as
felt*

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Feature chapters · Returning series format · Rights of Nature

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Rivers of Life

Every river is the same confession: that many can become one, and lose nothing of themselves in the joining. Civilization was born on a bank — the first cities, the first laws, the first songs and gods all learned their shape from moving water. Then, in the long bright noon of the modern age, we forgot. We decided the river was not a relative but a resource; not a someone, but a something to be dammed, drained, measured and sold.

Rivers of Life is the slow, deliberate work of remembering. It is a movement told one river at a time. Each chapter is a pilgrimage: a caravan of friends who set out toward a river the law has begun to call a person, and are quietly re-made by the current of the journey. Because a river carries more than water. It carries the oldest thing we know about love — that two can meet, and merge, and move on as one, and still remain wholly themselves.

Chapter One — The Magpie (complete)

Muteshekau-Shipu runs three hundred kilometres of whitewater through the Côte-Nord of Québec — one of the last great free-flowing rivers on the continent. For the Innu of Ekuanitshit it has always been a relative. In 2021, the Innu Council and the Minganie municipality did in law what their knowing had never doubted: they recognized the river as a legal person, with nine rights of its own and guardians to defend them.

The idea began in Toronto, inside an artist collective called POM — a wild, chaotic, deeply-loved house where displaced people found their way back to authentic connection. Tan had a grant before he had a goal. He came to rivers by way of personhood, and to personhood by way of rivers, and one day the two clicked into the same sentence.

Two RVs. A rotating band of strangers who became a family. They drove north — Toronto, Tamworth, Montreal, Quebec City, the truck-stop night, the Côte-Nord — and slept on the bank of the Magpie. They ran the rapids. At the waterfall, where the whole weight of the river throws itself over the edge and falls endlessly into grace, the argument dissolved. She does not care to be called a person. She is a wild river. Having found her sacred, they clothed her in personhood not to elevate her, but to protect her from us — to buy the law time to catch up with what the Innu always knew. On the way home: three breakdowns, relationships fraying, the caravan separating exactly the way a river would. That is the film. That is the beginning of the movement.

■ *“As soon as you name something — as soon as you catch it in language — you crystallize it. You can see it so clearly. And you stop it from changing. You lose some aspect of its divinity. I think if we could speak like water, if we could be like a river, we wouldn't hurt so much.”*

— Tan, from the film's opening

The three currents (every chapter)

A-STORY — THE JOURNEY

The caravan. Preparation, challenges, the road's own philosophy. Viewers travel with the participants and witness emotional and intellectual growth as the landscape changes under them. Malick by way of the open road: an adventure series with a soul.

B-STORY — THE INTERVIEWS

Guides, elders, poets, scientists, guardians, truckers, people who live with the river. Diverse viewpoints and cross-cultural concepts — depth without lecture, testimony without extraction.

C-STORY — LIMNOLOGY AS METAPHOR

The grammar of water is the grammar of love. Confluence, tributary, eddy, dam, canal, subsume, ephemeral river, individuality and unity — not metaphors forced onto water, but the words rivers already had for what we do to one another. Learn the river, and you learn the relationship. A film about rivers is always a film about us.

Philosophy — Two-Eyed Seeing

Guided by Etuaptmumk — Mi'kmaw Elder Albert Marshall's principle that we can hold the gift of Western science in one eye and the gift of Indigenous knowing in the other, and together see more of the living world than either could alone. One eye: limnology, hydrology, the chemistry of flow — precise, rigorous, indispensable. The other eye: the river as kin, held in reciprocal community across a hundred generations. To see with two eyes is not to compromise between them. It is to see, at last, in full depth. The crisis was built inside one way of seeing. The way out will not be found there either.

Tone

Luminous, unhurried, unafraid of silence. Reverent without piety. Adventure without conquest. The camera finds both the waterfall's violence and the soft moment a relationship eddies on itself. Kitchen tables and cosmic weather in the same hour. Being-with nature — not being-above it, not being-outside it.

■ *“Where two waters meet, neither is diminished. This is the whole of it. This is what the river has been trying to teach us for four billion years.”*

— Series heart

A DOCUMENTARY MOVEMENT

Rivers of Life

Format Bible

*How the series works · what repeats · what must
change*

Created by Tan

Feature chapters · Returning series format · Rights of Nature

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For commissioners · impact funders · co-producers · nations

The ownable format

Rivers of Life is a returning documentary format. Each chapter is a self-contained feature (or feature-length special) that can premiere alone, festival-tour alone, and still accumulate as a series brand. The engine is constant. The river is not.

What always returns

- ◆ THE CARAVAN — Two RVs (or equivalent mobile home base); rotating band of artists, guides, philosophers, musicians, local companions.
- ◆ THE PILGRIMAGE — Departure from urban/settled life toward the river; road as character.
- ◆ THREE CURRENTS — A-story journey · B-story interviews · C-story limnology metaphor.
- ◆ TWO-EYED SEEING — Science and Indigenous knowing held as co-equal eyes.
- ◆ THE WATERFALL MOMENT — Or equivalent climax: the place where personhood arguments dissolve into presence.
- ◆ HUMAN CONFLUENCE — Travellers meet, merge, clash, and part — mirroring the river.
- ◆ GUARDIAN / NATION PARTNERSHIP — Formal respect and collaboration with those who already know the river as kin.
- ◆ TITLE LANGUAGE — Poetic voice-over, river vocabulary, gold-on-ink brand continuity.

What must change each chapter

- ◆ The river, its legal status, and its cultural-legal story.
- ◆ Local languages, place names, and guardians — never extractive, always specific.
- ◆ The composition of the caravan (core + local tributaries).
- ◆ The political and ecological stakes (mercury, dams, mining, restoration, first recognition, etc.).
- ◆ Visual signature of place — light, water color, season, soundscape.

Episode / chapter length

Preferred	Feature documentary (75–100 min) or 2×50 special
Alt	60-min hour for broadcaster cut + festival feature
Cadence	1–2 chapters per year once financed
Catalog	Evergreen; each chapter stands alone

Visual & sound religion

- ◆ Palette: ink (#04090d), deep river, teal, glow (#7fd8d4), gold (#dcb977), silver text.
- ◆ Camera: patient wide frames of water; handheld intimacy on the road; aerial as revelation not tourism.
- ◆ Sound: river as score bed; minimal score that never explains emotion; silence denser than music at turning points.
- ◆ Type & brand: Cormorant Garamond / literary; labels in gold uppercase tracking.

- ◆ Motifs: confluence, RV as vessel, mask/ceremony objects, waterfall, map of personhood rivers.

Editorial principles

- ◆ No white-savior narrative. Guardians and nations are not subjects of pity; they are co-authors of meaning.
- ◆ Personhood is the door, not the destination. The film ends past the legal slogan.
- ◆ Transparency of process — discovery over forced grand narrative.
- ◆ Relationships on the road are as important as the river; the caravan is the experiment in being-with.
- ◆ Avoid nature-as-backdrop B-roll. The river is a character with agency.

Deliverables per chapter

- ◆ Festival feature cut + broadcast/streamer cut if needed.
- ◆ Trailer + vertical social assets.
- ◆ Chapter microsite page (as Magpie has now).
- ◆ Impact kit: discussion guide, guardian contacts, rights-of-nature explainer.
- ◆ Logged selects for future compilation / companion book.

A DOCUMENTARY MOVEMENT

Rivers of Life

Chapter Slate — Greenlight

*The next few productions · what we shoot next
and why*

Created by Tan

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The ask in one breath

Greenlight Chapters II–IV of Rivers of Life: three feature-length documentary productions that extend a proven format from the completed Magpie chapter into a continental and then global movement. One film already exists as proof. The next three open the series as a durable, ownable IP on rights of nature.

Chapter I — Proof (complete)

THE MAGPIE RIVER · MUTESHEKAU-SHIPU · QUÉBEC

Status	Feature complete · trailer live
Legal	First river in Canada granted legal personhood (2021)
Partners	Filmed with gratitude on Innu of Ekuanitshit territory
Assets	Trailer youtu.be/kJZ7LcnIufw · chapter site · raw archive logging

Function for the slate: de-risks tone, format, caravan engine, and audience. Proves that the series can hold philosophy and adventure in the same frame without collapsing into either lecture or travelogue.

Chapter II — Immediate greenlight

THE WABIGOON RIVER · ONTARIO

Status	Research complete · production seeking finance
Legal	Growing case for the same rights won by the Magpie
Stake	Mercury poisoning at Grassy Narrows — justice still unfinished
Geography	Canadian continuity; different province, different political weather

Why second: it keeps the series on Canadian soil long enough to deepen national conversation and broadcast pathways (CBC Docs, NFB, Telefilm impact lanes) while raising the moral temperature. The Magpie is a story of recognition achieved. The Wabigoon is a story of recognition still owed — and of a community that has lived with industrial violence in its water for generations. The caravan does not arrive to 'save' anyone. It arrives to listen, to witness, and to learn what personhood means when the river is sick.

- ◆ A-story: caravan west/north from Toronto into Grassy Narrows country; road as reckoning.
- ◆ B-story: survivors, youth, scientists, guardians, activists, government silence.
- ◆ C-story: dams and external pressures; consumption; flow interrupted — limnology of harm and healing.
- ◆ Climax: not a waterfall of pure freedom, but a harder grace — presence with poisoned water without turning away.
- ◆ Impact: amplify existing Grassy Narrows advocacy; never replace community voice.

Chapter III — Origin of the law

WHANGANUI · TE AWA TUPUA · AOTEAROA NEW ZEALAND

Status	Slated · relationship development
Legal	2017 Act of Parliament — first river on Earth as living legal person

Phrase Ko au te awa, ko te awa ko au — I am the river, and the river is me
Mech 140-year struggle by Whanganui iwi

Why third: after two Canadian chapters, the series must touch the source of the modern legal personhood wave. Whanganui is not a sequel to Magpie; Magpie is a tributary of Whanganui's precedent. Filming here, with iwi leadership and Te Awa Tupua guardians, positions Rivers of Life as a global movement rather than a Canadian one-off — and gives international commissioners a chapter that travels their maps.

- ◆ Partnership-first: no production without iwi invitation and co-stewardship of story.
- ◆ Caravan adapted: local protocol, not imported RV bravado; vessel becomes whatever the place requires.
- ◆ C-story: individuality & unity at civilizational scale — person and river as one sentence.

Chapter IV — Open international

Partner-led selection among rivers already recognized as persons. Three strong candidates; one will lock based on access, timing, and co-production geography.

CANDIDATE A — GANGA & YAMUNA · INDIA

High court personhood (2017); spiritual weight unmatched; diaspora bridge for Tan's own cultural waters. Complexity: legal status contested and evolving — the film can hold that tension rather than paper over it.

CANDIDATE B — ATRATO · COLOMBIA

2016 Constitutional Court; Afro-Colombian and Indigenous guardianship; mining and conflict as external pressures. Strong for LatAm co-production and Spanish-language reach.

CANDIDATE C — KLAMATH · USA

2019 Yurok recognition; dam removal and salmon return as living hope. Strong for US public media (POV, ITVS, NatGeo) and a story of repair rather than only harm.

Optional later waters

- ◆ Vilcabamba (Ecuador, 2011) — early rights-of-nature jurisprudence.
- ◆ Turag (Bangladesh, 2019) — urban river, denser human pressure.
- ◆ New recognitions as they emerge — format is designed for infinite chapters.

Production order rationale

- ◆ II Wabigoon first — research ready, domestic logistics, justice urgency, Canadian finance stack.
- ◆ III Whanganui second international — establishes global authority and legal origin story.
- ◆ IV open — maximize co-pro geography and market after two locked chapters exist.
- ◆ Parallel development: soft relationship-building on III/IV while II is in production.

What greenlight unlocks

- ◆ Locked creative package for II (treatment, access plan, budget, schedule).
- ◆ Development trips and formal partnership MOUs for III and IV.
- ◆ Series branding across commissioners as a multi-year movement, not single film.
- ◆ Companion book and impact campaign architecture across three chapters.
- ◆ Talent attachments (narration, score, on-camera presence) at series level.

Investment framing

Chapter I is the sample. Chapters II–IV are the series. Financing can enter at single-chapter level or as a three-chapter slate with preferred windowing. Impact funders may underwrite access and community partnership lines; broadcasters and streamers underwrite production and distribution. The format compounds: each chapter makes the next easier to sell, because the brand and the map grow more complete.

■ *“This is legacy work — a returning format with the reach of the natural world and the intimacy of a road film, growing every year, in every hemisphere, without our asking.”*

— Site · Come Downstream

A DOCUMENTARY MOVEMENT

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Production Overview

Ambitious, mobile · where the money shows

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The pitch to production

Each chapter is a mobile unit with a soul: caravan logistics, river access, interview depth, and one or two swing set-pieces (waterfall, ceremony, dam face, courtroom, aerial of the full system). Scale lives in place and relationship — not in fabricated spectacle.

Unit structure (per chapter)

- ◆ Unit A — Caravan / Road: RVs, camps, cities en route, character arcs in motion.
- ◆ Unit B — River: on-water, bank camps, aerials, the climax site.
- ◆ Unit C — Testimony: elders, scientists, guardians, community interiors.
- ◆ Unit D — Archive / graphics: legal documents, map of personhood rivers, limnology language.
- ◆ Unit E (as needed) — Ceremony / protocol days: community-led, schedule-protected.

Where spend reads on screen

- ◆ Time on the river — days, not a single golden-hour hit.
- ◆ DP / sound who treat water as character; aerial partner for true geography.
- ◆ Local fixers, translators, cultural advisors — non-negotiable quality and ethics.
- ◆ Post: poetic grade, patient edit, score that does not explain.
- ◆ Impact deliverables cut in parallel with festival cut.

Where we save without looking cheap

- ◆ Real caravan, real breakdowns, real road — authenticity is free if you film it.
- ◆ Rotating cast of friends + local companions vs. large standing crew on every mile.
- ◆ Chapter I footage and brand kit already exist — series overhead amortized.
- ◆ One visual religion locked; no reinventing LUTs and type each chapter.
- ◆ No forced celebrity unless it serves the river; the river is the star.

Chapter II sketch (Wabigoon)

Prep	8–12 weeks access, research refresh, community protocol
Principal	~3–5 weeks (road + community + river)
Post	16–24 weeks festival feature
Core team	Director, DP, sound, producer, AD/driver, local liaison
Budget philosophy: medium-scale independent documentary with broadcast finish. Detailed line budget available in financing conversations; this overview is the production truth, not the spreadsheet.	

Consults & ethics (non-negotiable)

- ◆ Indigenous nation / community consent and story stewardship for each river.
- ◆ Rights-of-nature legal advisor for accuracy without turning film into brief.

- ◆ Environmental / public-health advisor where harm (e.g. mercury) is central.
- ◆ Trauma-informed interview practice for survivors of industrial violence.
- ◆ Credit and compensation for knowledge-holders; no extractive B-roll raids.

Risks named honestly

- ◆ Access timelines can shift — relationship before schedule.
 - ◆ Legal statuses evolve (courts reverse, parliaments amend) — film holds the living process.
 - ◆ Tone risk: poetry without condescension; politics without pamphlet.
 - ◆ Travel and weather on remote water — safety plan, insurance, local guides.
- These risks are also the integrity of the project. We staff for them; we do not dilute them.

Deliverables already in package

- ◆ Pitch letter, one-sheet, series treatment, format bible
- ◆ Chapter slate (II–IV greenlight)
- ◆ Why-now market note, impact & partnerships brief
- ◆ Chapter I trailer + site + one-pager
- ◆ Footage access conversations for serious partners

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Why Now

Market · culture · commissioner fit

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The opportunity

- ◆ Rights of nature is no longer fringe theory — it is statute, case law, and tribal resolution on five continents. Audiences are ready for the human story inside that legal shift.
- ◆ Prestige documentary is hungry for formats that return without becoming procedural — a series brand with feature dignity.
- ◆ Indigenous-led and Indigenous-partnered storytelling is a commissioning priority across public media and streamers — when done with real relationship, not branding.
- ◆ Climate storytelling is evolving past doom reels toward kinship, repair, and legal imagination. Rivers of Life sits exactly there.
- ◆ Chapter I complete means buyers are not financing a theory. They are extending a proven object.

Audience

- ◆ Prestige / festival documentary viewers (Malick-adjacent, poetic nonfiction).
- ◆ Viewers of nature and adventure docs who want human stakes.
- ◆ Indigenous rights, environmental justice, and legal-innovation audiences.
- ◆ Younger audiences who meet the series through trailer, map, and limnology language online.
- ◆ Educational and institutional (universities, museums, river guardianship networks).

Commissioner & funder fit

Primary cold lanes (from existing outreach map): POV, Nat Geo Documentary, CBC Docs, NFB, Sundance Documentary, Hot Docs markets, ITVS, impact foundations, and rights-of-nature aligned philanthropy. Canadian spine for Chapter II; international co-pro for III–IV.

- ◆ Public broadcasters — public-interest legal story + Indigenous partnership.
- ◆ Streamers — returning premium doc brand with global map and beautiful craft.
- ◆ Impact funders — measurable narrative support for living campaigns (e.g. clean water justice).
- ◆ Festival circuit — feature premiere path per chapter; brand accumulates.

Competitive position

There are films about single rivers and series about the planet. There is not yet a returning, human-scale series that follows legal personhood river by river, with a caravan as the narrative engine and Two-Eyed Seeing as method. That gap is the IP.

Risks (named honestly)

- ◆ Must never become 'beautiful poverty' or settler pilgrimage cosplay — protocol is load-bearing.
- ◆ Legal accuracy without freezing the river into a case study.

-
- ◆ Series fatigue avoided by radical specificity of place each chapter.

These risks are also the work's integrity. We write, staff, and partner for them.

Materials status

Chapter I complete; trailer live (youtu.be/kJZ7LcnIufw). Pitch site live (rivers-of-life.tan-peak.workers.dev). Greenlight suite: one-sheet, treatment, format bible, chapter slate, production overview, impact brief. Research complete for Chapter II (Wabigoon). Relationship development for Whanganui and open international Chapter IV.

A DOCUMENTARY MOVEMENT

Rivers of Life

Impact & Partnerships

*How the films serve the rivers · not only the
audience*

Created by Tan

Feature chapters · Returning series format · Rights of Nature

rivers-of-life.tan-peak.workers.dev

empire@tan.wiki · Trailer: youtu.be/kJZ7Lcnlufw

For commissioners · impact funders · co-producers · nations

Impact is not a postscript

Rivers of Life exists because law is catching up to kinship — and because story can move guardianship faster than statute alone. Each chapter is designed to leave the river better defended in public imagination than it was when the caravan arrived.

Partnership types

- ◆ Indigenous nations, councils, and river guardians — story co-stewards, not subjects.
- ◆ Environmental and justice organizations already on the water.
- ◆ Legal clinics and rights-of-nature networks for accuracy and amplification.
- ◆ Foundations underwriting access, translation, community screenings, youth programs.
- ◆ Broadcasters and streamers with education/impact windows.
- ◆ Artists, musicians, poets, narrators who lend voice without centering ego.

What partners receive

- ◆ Authentic alignment with a completed, beautiful chapter — not a cold concept.
- ◆ Screening tools, discussion guides, and chapter microsites.
- ◆ Credit and narrative space that respects protocol.
- ◆ A multi-year map of rivers, not a one-night benefit.

What we never do

- ◆ Extract ceremony for aesthetics.
- ◆ Promise policy outcomes the film cannot control.
- ◆ Speak over the people who drink from and defend the river.
- ◆ Use personhood as a trendy sticker on tourism imagery.

Companion book

In development: a literary companion that holds the limnology language, the voyage essays, and the map of rivers called persons. The book extends the C-story for readers and classrooms; the films remain the living pilgrimage.

Chapter II impact focus (Wabigoon)

Center Grassy Narrows voices on mercury, water, and unfinished justice. Align screenings with existing advocacy calendars. Measure success by whether community partners want the film in their rooms — not only by festival laurels.

Contact for partnerships

empire@tan.wiki

rivers-of-life.tan-peak.workers.dev

