

2021 AACTA AWARDS

Feature Documentary Guide



2021 DOCUMENTARY ENTRIES



Beyond the Wasteland	3
Birth Time: the documentary	4
Blind Ambition	5
Film Kids	6
Girls Can't Surf	7
I'm Wanita	8
Jez: A letter for life	9
John Farrow: Hollywood's Man in the Shadows .	10
MuM: Misunderstandings of Miscarriage	11
My Name is Gulpilil	12
Palazzo di Cozzo.	13
Phil Liggett: The Voice of Cycling	14
Playing With Sharks	15
Strong Female Lead.	16
Tall Poppy: A Skaters Story.	17



The Bowraville Murders	18
The Witch of Kings Cross	19
Under The Volcano	20
When the Camera Stopped Rolling	21

Your Favourites:

First Preference

Fourth Preference

Second Preference

Fifth Preference

Third Preference

Submit your votes [online](#).

Disclaimer:

The information contained in this guide has been provided by the entrants and has not been modified or fact checked in any way by AACTA. The veracity of all information contained herein is the sole responsibility of the respective entrant, and does not represent the thoughts and opinions of AACTA, nor any of its staff.



AVAILABLE ON
AACTA TV

BEYOND THE WASTELAND

Beneath The Outback Sun Pty Ltd

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Phil Lambert
Eddie Beyrouthy

Director:

Eddie Beyrouthy

TECHNICAL CRAFT CANDIDATES*

Sound:

Doron Kipen

Original Score:

Phil Lambert

Cinematography:

Eddie Beyrouthy

Editing:

Steven Sanders

FILM SUMMARY

Approx. Duration:

93 minutes

Target Demographic:

Our primary audience are Mad Max fans from Australia and around the world spanning the past four decades. Our target audience are aged between 18 - 80 years old.

Synopsis:

Shot in Australia, USA, Italy, France, and Japan, *Beyond the Wasteland* follows the fans from around the world who go to extraordinary lengths in the name of Mad Max as they celebrate 40 years of this global cult phenomenon. Transporting us into the world of Mad Max, we explore the eccentric world of the fans, their costumes, and their machines as these oddball fans find their place amongst the Mad Max community. From the world's largest Mad Max gathering in the USA, *Wasteland Weekend* to Japan's Mad Max conventions, and Australia's own *The Search for Max* event in Clunes, *Beyond the Wasteland* not only celebrates life but the ability to change oneself through passion. The documentary also follows original cast member, Bertrand Cadart as he continues his fight against stage IV leukaemia and travels from his home on the Sunshine Coast to the "Wasteland," the desert location of Mad Max 2 in Silverton, for the last time. This is a truly inspiring documentary.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



AVAILABLE ON
AACTA TV

BIRTH TIME: THE DOCUMENTARY

Eagle Rose Productions Pty Ltd & Birth Time Pty Ltd

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Zoe Naylor
Jerusha Sutton
Jo Hunter

Director:

Zoe Naylor
Jerusha Sutton
Jo Hunter

TECHNICAL CRAFT CANDIDATES*

Sound:

Cate Cahill
Lynne Butler
Angus Robertson

Original Score:

Paul Prestipino

Cinematography:

Jerusha Sutton
Ryan Harrison

Editing:

Ryan Harrison
Jerusha Sutton

FILM SUMMARY

Approx. Duration:

84 minutes

Target Demographic:

14+ girls, women, mothers, grandmothers AND 14+ young men, partners, husbands, grandfathers; Midwives, Doulas, Obstetricians; Tertiary institutions who teach Bachelor of Midwifery; Hospitals and birth centres; Maternity/Mother related groups and businesses; Birth education + lobby groups; Politicians + Policy makers; LGBTIQ birth groups; Indigenous, muslim and other cultural groups; Healthcare workers; Scientists/Researchers

*To be considered in Documentary Technical Craft.

Synopsis:

BIRTH TIME: the documentary', is the result of three women coming together through a birth, and afterwards taking a deep dive into what birth looks like for women in Australia, asking the question, "What would it take for women to emerge from their births physically well, and emotionally safe?" Our film opens with the story of actress and producer Zoe Naylor's birth of her second child, Beau. With Jo Hunter as her midwife, Jerusha Sutton as her doula/birth videographer and with her partner, Aaron Jeffery by her side - Zoe emerges feeling transformed and with a deep sense of healing - a vastly different experience to her first birth. This experience led the three women to having conversations about why 1 in 3 women in Australia emerge from their births with birth trauma, why intervention and caesarean rates are rapidly increasing and why we have a postnatal depression epidemic. We hear the traumatised birth stories of various women and partners- giving us an insight into what women experience during the births of their babies in Australia. Global experts back up these experiences, questioning how and why our system fails women, their partners and the caregivers working within it. Yumi Takahashi and Melanie Podolski are two pregnant women whose stories we follow throughout the film. Both women have experienced traumatic births in the past and we follow them through their pregnancy and birth journeys, having made different choices this time. Birthing on Country is a project committed to bringing culturally sensitive care to pregnant and birthing indigenous women. The film profiles the two co-chairs of this project- Mel Briggs and Cherisse Buzzacott. We visit the home towns of these two inspiring indigenous midwives to learn more about the project, and the stories that brought them to be in the positions they are in. We speak with women, men, midwives, obstetricians, professors and lawyers and explore themes influencing our maternity system, including; money, the system, human rights, the patriarchy and feminism, building a picture of the history that led us to where we are, the current culture of how the system operates. A theme emerges through the interviews with world renowned birth experts, such as Prof Hannah Dahlen, Dr Sarah Buckley, Sheena Byrom, Prof Soo Downe, Dr Andrew Bisits and Dr Kirsten Small, and that is that vast amounts of global evidence states that one to one continuity of midwifery care, ie women having a known midwife throughout their pregnancy, birth and postnatal period, improves the outcomes for mothers and babies. 'BIRTH TIME: the documentary' explores the trauma that is inflicted on women as they go through an experience which should be amongst the most joyous of their lives. Through the insights of experts, evidence and women's stories, looks at how we can do so much better for women, their babies and their families. We emerge with a picture of hope and love, sharing laughter and joy, showing the real possibility that women CAN emerge from their births feeling physically well and emotionally safe.

NOTES**

Your Comments:

Your Rating:

**Notes and ratings are reference only, please submit your votes [online](#).



BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Robert Coe
Warwick Ross

Director:

Robert Coe
Warwick Ross

TECHNICAL CRAFT CANDIDATES*

Sound:

Liam Egan

Original Score:

Helena Czajka

Cinematography:

Martin McGrath
Scott Munro

Editing:

Paul Murphy

FILM SUMMARY

Approx. Duration:

96 minutes

Target Demographic:

Key audience will be a mature (50+) cinemagoer, who lives in an inner-suburban environment. This audience have an affinity with the arts, world culture, and human stories. They attend premium cinema locations, are likely active global travellers, and are also likely engaged with social issues and not-for profits as philanthropists.

Synopsis:

An unlikely team of Zimbabwean refugees turned sommeliers shake up the international wine establishment when they compete in the World Wine Tasting Championships. BLIND AMBITION is an inspiring underdog story for the ages. Meet Tinashe, Pardon, Joseph and Marlvin: the world’s unlikeliest sommeliers. Just 10 years ago these Zimbabwean men faced destitution as inflation crippled their homeland. With no job prospects under Robert Mugabe’s brutal regime, and unable to feed their young families, they each made a harrowing decision: to leave their home and everything they’d ever known, and use their last pennies to be smuggled across the border into South Africa. But South Africa was just another battleground. Tinashe, Pardon, Joseph and Marlvin weren’t the only ones fleeing their home country – millions of Zimbabwean refugees poured into Johannesburg seeking work. The local residents resented this influx of illegal immigrants, and soon Zimbabweans were the targets of anti-foreigner riots. With nothing but the clothes on their backs, and maligned by their new community, our protagonists slept on the floor of a church as they searched for work: grave digging, worm farming, labouring – anything they could get. But determination, faith and cast-iron work ethics saw the four men quickly excel, and soon our heroes found better jobs in hospitality, first scrubbing dishes, then waiting tables. But to progress past clearing plates, they would need a basic knowledge of wine. This presented multiple challenges. Because Zimbabwe had no wine industry at the time, the four men had neither heard of nor tasted wine. Furthermore, as Pentecostal Christians, they’d vowed never to touch alcohol, so the path to success also brought a crisis of faith. After much discussion with their families and members of their church, our heroes concluded that, for them, wine must be “God’s calling.” Fast forward a few years and the four have emerged as the most celebrated sommeliers in Africa, working in some of the world’s most awarded restaurants. Now Joseph, Tinashe, Pardon and Marlvin are about to cross the border once more. They are poised to become the first Zimbabwean team to take on one of the wine industry’s greatest challenges – The World Wine Blind Tasting Championships held in Burgundy, France. This event is commonly known as the “Olympics of wine tasting.” And just to add to the pressure, their adventure is being followed by wine lovers and experts from all around the world. When wine luminary Jancis Robinson heard their story, she set up a crowd funding campaign to raise money to get them to France. Now all eyes will be on the four young men as they travel to Europe to test their skills against teams from 26 other countries, including the US, Britain, France, Spain and Italy. Featuring the vibrant music and culture of Zimbabwe, BLIND AMBITION traces their extraordinary journey from the flood plains of the Zambezi to the townships of Johannesburg. From the dramatic landscapes of the Cape to the rolling vineyards and of Burgundy. An uplifting story of hope, courage and determination.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).

AVAILABLE ON
AACTA TV

FILM KIDS

Certain Pictures Pty Ltd

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Bernard Weber

Director:

Bernard Weber

TECHNICAL CRAFT CANDIDATES*

Sound:

No candidate provided

Original Score:

No candidate provided

Cinematography:

No candidate provided

Editing:

No candidate provided

FILM SUMMARY

Approx. Duration:

102 minutes

Target Demographic:

Parents, teachers, educators and special needs community

Synopsis:

Teens with intellectual disabilities who wrote and starred in their own short films. It also captures the stories of their parents and teachers, who recount the challenges faced whilst raising children who are different.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Michaela Perske
Christopher Nelius

Director:

Christopher Nelius

TECHNICAL CRAFT CANDIDATES*

Sound:

Abigail Sie

Original Score:

Haydn Walker

Cinematography:

Anna Howard

Editing:

Julie-Anne De Ruvo

FILM SUMMARY

Approx. Duration:

108 minutes

Target Demographic:

The film is aimed primarily at the 25-50 age group skewing female but it has been a huge success with the 12-20 demographic of both sexes.

Synopsis:

The untold story of how a band of renegade surfer girls in the 1980s fought to create their own professional sport, changing surf culture forever. It's the 1980s and the world of professional surfing is a circus of fluoro colours, peroxide hair and radical male egos. Girls Can't Surf follows the journey of a band of renegade surfers who took on the male-dominated professional surfing world to achieve equality and change the sport forever. Featuring surfing greats Jodie Cooper, Frieda Zamba, Pauline Menczer, Lisa Andersen, Pam Burrridge, Wendy Botha, Layne Beachley and more, Girls Can't Surf is a wild ride of clashing personalities, sexism, adventure and heartbreak, with each woman fighting against the odds to make their dreams of competing a reality.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



AVAILABLE ON
AACTA TV

I'M WANITA

People Productions Pty Ltd

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Carolina Sorensen
Clare Lewis
Tait Brady

Director:

Matthew Walker

TECHNICAL CRAFT CANDIDATES*

Sound:

No candidate provided

Original Score:

No candidate provided

Cinematography:

Kathryn Milliss

Editing:

Peter O'Donoghue
Nikki Stevens

FILM SUMMARY

Approx. Duration:

86 minutes

Target Demographic:

Music fans: gender neutral, age groups focussing on the Millennial to early Baby Boomer audiences in both regional and metro areas. Film & Doco Lovers. Even gender split and older age skew (30 - 50). Professionals that live in metro areas (though this is changing)

Synopsis:

I'm Wanita is the story of a renegade country music singer from Tamworth, Australia, hellbent on realising her childhood dreams of stardom. Self-crowned as 'Australia's Queen Of Honky Tonk', Wanita is still waiting for the recognition she knows she deserves. Wanita embarks on a quest to record an album in the country music Mecca of Nashville, but her inability to toe the line threatens to derail her plans – can she keep her date with destiny?

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



AVAILABLE ON
AACTA TV

JEZ: A LETTER FOR LIFE

Looking Glass Pictures Pty Ltd

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Mitzi Goldman

Director:

Mitzi Goldman

TECHNICAL CRAFT CANDIDATES*

Sound:

No candidate provided

Original Score:

Guy Gross

Cinematography:

No candidate provided

Editing:

No candidate provided

FILM SUMMARY

Approx. Duration:

52 minutes

Target Demographic:

The documentary speaks to people interested in existential questions of life and death and questions surrounding life's purpose. It appeals to parents, 30+ in age of any gender.

Synopsis:

Only months after becoming a father for the first time, Jeremy is diagnosed with an extremely rare form of cancer on his heart. With a prognosis of less than 6 months to live, he urgently sets out to document for his children who he is, what he has achieved and what has given his life meaning. With his twins less than one year old, his motivation to survive is intense as he battles with hope and pragmatism in his final months. What matters most in life is crystallised as he faces everything he has to lose. As universal as death is, it is only when staring into its face, that the meaning of life becomes apparent.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



AVAILABLE ON
AACTA TV

JOHN FARROW: HOLLYWOOD'S MAN IN THE SHADOWS

Third Street Steps Productions

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Claude Gonzalez
Frans Vandenburg

Director:

Claude Gonzalez
Frans Vandenburg

TECHNICAL CRAFT CANDIDATES*

Sound:

Sam Petty

Original Score:

Sam Petty

Cinematography:

Susan Lumsdon

Editing:

Antoinette Ford
Walter McIntosh

FILM SUMMARY

Approx. Duration:

96 minutes

Target Demographic:

25 - 60 years with an interest in contemporary and world cinema.

Synopsis:

John Farrow: Hollywood's Man in the Shadows is the first documentary ever made about one of Hollywood's most prolific yet forgotten filmmakers, John Villiers Farrow (1904 -1963). Part mystery, part biography, part film noir – the documentary follows the stranger than fiction story of this Australian born, Oscar-winning filmmaker. As one of Hollywood's most enigmatic figures, Farrow was the director of some 50 films; a sailor, a poet, a war hero, best-selling author, a religious scholar, a family man and a philanderer – a man who lived many lives – yet who left behind no memoirs, no interviews and no archival footage – and who today is only a shadow in the pages of film history.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Kelly Tomasich

Director:

Tahyna MacManus

TECHNICAL CRAFT CANDIDATES*

Sound:

No candidate provided

Original Score:

No candidate provided

Cinematography:

No candidate provided

Editing:

No candidate provided

FILM SUMMARY

Approx. Duration:

83 minutes

Target Demographic:

21-49 skewed towards female with a secondary audience of men 26-55.

Synopsis:

At age 31, after experiencing her second miscarriage, Tahyna MacManus was devastated, lost, angry and, despite those around her, felt terribly alone. She picked up a camera and started to record her story and in doing so found her tribe. Resilient, courageous women speaking of their sadness, their shame and their guilt while still holding onto hope. Tahyna discovers that 1 in 4 Australian women experience miscarriage so why aren't we talking about it? In this highly intimate journey, Tahyna is on a mission to lift the lid on all that shame, provide some answers and make sure that women no longer walk this path alone. But first, she must correct her own misunderstandings about miscarriage.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).

AVAILABLE ON
AACTA TV

MY NAME IS GULPILIL

Vertigo Productions

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Rolf de Heer
Peter Djigirr
David Gulpilil
Molly Reynolds

Director:

Molly Reynolds

TECHNICAL CRAFT CANDIDATES*

Sound:

Tom Heuzenroeder

Original Score:

Tom Heuzenroeder

Cinematography:

Maxx Corkindale
Miles Rowland

Editing:

Tania M. Nehme

FILM SUMMARY

Approx. Duration:

102 minutes

Target Demographic:

Australia in general

Synopsis:

In what is very likely his final film, the great Australian actor David Gulpilil faces his own mortality: he is dying of lung cancer. Holding the camera figuratively in the palm of his hand, David performs directly for whoever might be out there in the future looking at him, to what is for him his final audience. He talks about what it is to stare down death, and what it was to live a life such as he did, a dizzying mix of traditional Aboriginal ways and modern Hollywood excess, and everything in between. It is pure, unmediated and unvarnished David Gulpilil, finally able to say in a film exactly what he wants to say. He reminisces about his films, and his fame, and the effects of both on a tribal boy from Arnhem Land. He talks about acting, and how his dancing in his own culture is really the basis of what made him famous. And now he looks toward going home, to his own funeral, the specifications of which he's very particular about. Visited by his sisters, including his twin Mary, they plan for his passing. But life interferes with David's march towards his personal end...in his words, "I should have been dead long time ago!" Despite the diagnoses and the prognostications of finality, birthdays pass and David resolutely refuses to die. In this, his final film although it may not be, the great Australian actor David Gulpilil shows what a survivor he is, and how he came to be the living legend we know him to be.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



AVAILABLE ON
AACTA TV
**PALAZZO DI
COZZO**
Film Camp

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Philippa Campey
Samantha Dinning

Director:

Madeleine Martiniello

TECHNICAL CRAFT CANDIDATES*

Sound:

Emma Bortignon
Simon Rosenberg
Andrew Kotatko
Lachlan Harris

Original Score:

Antony Partos

Cinematography:

Vincent Lamberti

Editing:

Rosie Jones

FILM SUMMARY

Approx. Duration:

86 minutes

Target Demographic:

Primary: Melbourne audience. People who remember Franco from his hey-day when his TV commercials were constantly broadcast during the 70s and 80s. Secondary: Italian and post-war migrant communities. Tertiary: Young people intrigued by his pop culture status. Style enthusiasts.

Synopsis:

Aging patriarch, Franco Cozzo, holds court over an iconic furniture empire. A pioneer of low-fi television advertising, Franco's tri-lingual catchphrase sparked a cult-of-personality as kitsch as his baroque bedheads. But his character is more than caricature. Franco's journey from rural Sicily to the high streets of Melbourne is marked by fame, fortune and family drama. With ten children and a cult status to maintain, he's a busy octogenarian. Meanwhile, his furniture tells its own story, gracing the homes of an aspirational migrant class that has been evolving since the post-war era. But what will Franco do when the world, and his immigrant clientele, begin to move on without him?

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



AVAILABLE ON
AACTA TV

PHIL LIGGETT: THE VOICE OF CYCLING

Goldynaut Pictures

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Nickolas Bird
Eleanor Sharpe

Director:

Nickolas Bird
Eleanor Sharpe

TECHNICAL CRAFT CANDIDATES*

Sound:

No candidate provided

Original Score:

Dale Cornelius

Cinematography:

No candidate provided

Editing:

Tony Stevens
Nickolas Bird
Eleanor Sharpe

FILM SUMMARY

Approx. Duration:

113 minutes

Target Demographic:

The target demographic is men and women 35+ who enjoy cycling, sports and/or documentaries. It is also aimed at the casual viewer who watches the Tour de France for the scenery rather than the cycling - particularly women 55+ who are Phil Liggett's biggest fan demographic.

Synopsis:

Legendary sports broadcaster Phil Liggett is cycling royalty. A former amateur racer turned professional commentator, Phil has covered forty-eight Tours de France and fifteen Olympic Games. He has seen the giants of cycling come and go and he has outlasted them all. He has called every triumph, tragedy and scandal in the sport for half a century. Astonishingly poetic and whimsical, Phil's flights of rhetorical brilliance on the microphone are the stuff of legend and are globally known as "Liggettisms". As much as anyone, Phil Liggett has shaped the way the world sees cycling, and his name has become synonymous with the sport. Now in the twilight of his career, Phil has no plans to retire despite being increasingly seen as obsolete by broadcasters and long-time fans. He has found a new and noble vocation saving endangered rhinos from poachers - but can this ever replace the thrill of calling the big races? How much longer can Phil continue to be the voice of cycling?

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Bettina Dalton

Director:

Sally Aitken

TECHNICAL CRAFT CANDIDATES*

Sound:

No candidate provided

Original Score:

Caitlin Yeo

Cinematography:

Judd Overton

Editing:

Adrian Rostirolla

FILM SUMMARY

Approx. Duration:

90 minutes

Target Demographic:

The primary target audience for “Playing With Sharks” is a mature female skewed audience, primarily aged 50+, with an interest in strong stories about inspiring personalities who have had an impact on the world and the environment.

Synopsis:

Valerie Taylor is a living legend and icon in the underwater world. A glamorous shark hunter in the 1950s, she was a champion slayer with ruthless aim before a personal epiphany transformed her into a passionate marine conservationist – notably for the ocean’s scariest creature, the shark. Long before anyone else, Valerie dared to get close. This is her incredible true story, swimming against the tide of human misconception of sharks and putting herself on the front line for sharks for over 70 years. Featuring a stranger than fiction script, the making of Jaws, a magnetic heroine, and that most charismatic and terrifying of screen creatures, sharks; this powerful and visually sumptuous 90-minute feature documentary draws on incredible re-mastered film footage captured over 50 years. Valerie’s astonishing bravery underwater will change the way we perceive sharks once and for all. Through her life’s arc, we go on a journey of new understandings, from fearing to respect and awe of these complex, often misunderstood creatures. Valerie Taylor is a marine maverick, a fearless diver, and pioneering conservationist who used herself as shark bait, and dared to befriend even the legendary great white sharks. This formidable woman forged her own adventure story in a male dominated world, and succeeded. Valerie’s passion to change the human perceptions of sharks transformed scientific knowledge and our understandings of these magnificent apex predators forever. This is her story.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



AVAILABLE ON
AACTA TV

STRONG FEMALE LEAD

Northern Pictures

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Karina Holden

Director:

Tosca Looby

TECHNICAL CRAFT CANDIDATES*

Sound:

No candidate provided

Original Score:

No candidate provided

Cinematography:

No candidate provided

Editing:

Rachel Grierson-Johns

FILM SUMMARY

Approx. Duration:

75 minutes

Target Demographic:

Strong Female Lead has a broad age demographic with relevance for all Australians who vote now and might vote in the future! This is a film about our democracy and the institution which purports to represent us all, and so draws every one of us into its sphere of relevance.

*To be considered in Documentary Technical Craft.

Synopsis:

One in three Australian women experience discrimination or harassment in the workplace. Australia's first and only female Prime Minister, Julia Gillard, was one of them. In Australia, politics is a toxic place for women. Strong Female lead examines Australia's struggle with women and power when a strong female takes the lead. Using archival footage, we see the attacks, ever increasing in their vitriol and the sexual and violent overtones, that characterised her time in office and the gendered response of the public, media and Parliament itself to Australia's first and only female Prime Minister. What we find is that Australian women with the temerity to join a political party and get elected into the ranks of its leaders are cat called, denigrated and degraded right in the heart of Parliament. Female members are treated in a way male politicians are not. Sexism is endemic within our political systems and it's impacting the way this nation is governed. Strong Female Lead reveals the deep, continuing resistance to women having power within Australia's political system, which is built on traditions of larrikinism and machismo. To achieve meaningful cultural change, it is very clear this tradition must change. Exploring the themes of sexism, power and misogyny, Strong Female Lead examines the issue of prejudice against women in leadership and its ongoing impact on female participation in our Parliament, and society more broadly. After three years as leader, Julia Gillard says she believes it will be 'easier for the next woman, and the woman after that, and the woman after that'. And she's proud of this. She also says she is surprised by the pundits who have acknowledged that she has been treated differently as a leader, but concluded that this has had no bearing on the response of a voting public. Strong Female Lead asks us to consider if this could be true, and quizzes all of us: within media, Parliament and as public citizens, about our responsibility to ensure female leaders are treated with the same respect and fair play as male counterparts. The film's epilogue celebrates the female leaders whose numbers are swelling across the globe. It also features the voices of Australian women who have been appalled by the continuing sexism and misogyny within our Parliament, and are screaming for change very often by quoting Julia Gillard's now internationally famous phrase 'I will not be lectured about sexism and misogyny by this man. Not now. Not ever'. This unashamedly feminist work is being created on behalf of all the young women who SHOULD be going into politics and demonstrating, like Jacinda Ardern, Finland's quartet of young women leaders and Taiwan's Tsai Ing-wen, that gender equity in politics creates better outcomes for everyone. We have no clearer example than now, a time when women-led governments are receiving the best possible results in dealing with a global pandemic, despite the fact women make up less than 7% of world leaders.

NOTES**

Your Comments:

Your Rating:

**Notes and ratings are reference only, please submit your votes [online](#).



BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Jo Austin

Director:

Justine Moyle

TECHNICAL CRAFT CANDIDATES*

Sound:

No candidate provided

Original Score:

No candidate provided

Cinematography:

No candidate provided

Editing:

No candidate provided

FILM SUMMARY

Approx. Duration:

89 minutes

Target Demographic:

Youth 12-25, predominantly female

Synopsis:

A girl who just loved to skate from the age of eight, Poppy Starr Olsen became the number one female bowl skater in Australia at 14 and went on to take out bronze at the X Games at 17 - the ultimate competition in the world of skateboarding. The same year, skateboarding was announced as an official additional sport category at the Tokyo 2020 Olympics. Now faced with the opportunity to represent Australia on the world stage Poppy grapples with the transition from skater to athlete and the pressure of competition mounts in a way it has never done before. A coming of age story told over 12 years, TALL POPPY documents Poppy’s journey intimately as she navigates the uncomfortable idea of what it means to be a competitive athlete, the complexities of a relationship with a mum turned manager and finding her place in a male-dominated industry.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



AVAILABLE ON
AACTA TV

THE BOWRAVILLE MURDERS

Mint Pictures & Jumping Dog Productions

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Adam Kay
Stefan Moore
Susan Lambert
Dan Goldberg

Director:

Allan Clarke

TECHNICAL CRAFT CANDIDATES*

Sound:

Richard Boxhall

Original Score:

Anthony Partos

Cinematography:

Nathan Barlow

Editing:

Mark Middis

FILM SUMMARY

Approx. Duration:

88 minutes

Target Demographic:

We are aiming for a wide audience and broad demographic, attracting people drawn to Indigenous and social justice issues, powerful storytelling and true crime. It will probably sit best with the 50+ audience but we have consciously given voice to the next generation hoping to draw the younger demo too.

*To be considered in Documentary Technical Craft.

Synopsis:

The Bowraville Murders investigates one of Australia's worst unsolved serial murder cases. In 1990-91 three kids disappeared from an Aboriginal Mission on the same street in Bowraville, a tiny country town in northern NSW: 16-year-old Colleen Walker-Craig, 4-year-old Evelyn Greenup, and 16-year-old Clinton Speedy-Duroux. Their remains were all found off the same dirt road. There has always been one suspect – a local white labourer who was acquitted for two of the murders after a botched, racially biased police investigation; he's a man the families desperately want re-tried. For 30 years the families of the murdered children have fought an epic David-versus-Goliath battle for justice, taking them from a remote Aboriginal Mission all the way to the High Court of Australia. Along the way they've managed to overturn the 800-year-old Double Jeopardy legislation in their bid to force a re-trial. At the centre of this extraordinary battle and awe-inspiring endurance are the mothers and fathers, aunts and uncles of the three murdered children who are now passing the torch to the next generation. Joining them in their fight for justice is one of Australia's most high-profile homicide detectives who spent 20 years reinvestigating the murders; a politician who was so outraged by the injustice the families have endured that he called for a Parliamentary Inquiry; and a dogged crime reporter whose work helped trigger a historic appeal for a re-trial. Using the investigation into the murders as the spine of the story, Bowraville becomes a microcosm of the wider story of racism inside the criminal justice system and society at large. Since the children first disappeared, there have been over 470 deaths in custody and not a single conviction. "For us, it's a killing that never stops," says journalist and broadcaster Stan Grant in the film. "It's a legal system that still fails to see us or bring justice." The Bowraville Murders takes viewers on an emotional roller-coaster ride spanning 30 years through three parallel narrative arcs – the families' Herculean battle for justice; the re-investigation into the murders by homicide detective Gary Jubelin on the trail of the suspected killer; and the wider story of racism that connects the Bowraville murders to the Frontier Wars and the Black Lives Matter movement. The story is driven by powerful retrospective interviews, raw obs-doc actuality as we follow the families through the carousel of courts all the way to the High Court of Australia, and extraordinary archive that documents the story from the time the children went missing...exactly 30 years ago.

NOTES**

Your Comments:

Your Rating:

**Notes and ratings are reference only, please submit your votes [online](#).



BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Sonia Bible
Peter Butt

Director:

Sonia Bible

TECHNICAL CRAFT CANDIDATES*

Sound:

Damian Jory
Sonia Bible
Edward Gill

Original Score:

No candidate provided

Cinematography:

Edward Gill

Editing:

Sonia Bible
Fiona Strain

FILM SUMMARY

Approx. Duration:

75 minutes

Target Demographic:

Primary Demographic - Male/Female 30 - 65. Secondary Demographic - Male/Female 16 - 30. People who enjoy art, history, dance, occult, mystery, classical music, true crime, underground culture, genre film, black comedy, raunchy fun and a good yarn.

Synopsis:

Known as the Witch of Kings Cross, notorious artist Rosaleen Norton faced allegations of satanic rituals, obscene art and sex orgies in 1950s Sydney. But this new film from writer/director Sonia Bible (Recipe for Murder) asks ‘did the scandals mask her genius? Rosaleen Norton regularly hits the headlines throughout 1950s Sydney. She worshipped the God Pan and practiced trances and sex magic, inspired by the work of occultist, artist and poet Aleister Crowley. Eventually the relentless scandals lead to the downfall of her high society lover, Sir Eugene Goossens. Told ‘in her own words’, the film weaves stylized drama and erotic dancers with never-before-seen artworks, diaries and scrapbooks. The Witch of Kings Cross is the fascinating portrait of a fearless woman outlaw railing against fearful conservative forces and an insight into the work of an uncelebrated genius. In today’s new wave of feminism, Rosaleen’s story has never been more pertinent.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Cody Greenwood

Director:

Gracie Otto

TECHNICAL CRAFT CANDIDATES*

Sound:

Lawrence Horne

Original Score:

Piers Burbrook de Vere

Cinematography:

Hugh Miller

Editing:

Karen Johnson

FILM SUMMARY

Approx. Duration:

90 minutes

Target Demographic:

The core audience for Under The Volcano is skewed male, with the film likely to appeal to a slightly older demographic (35+). We anticipate the film will carry a nostalgic currency for this audience and the music will be of their heyday.

Synopsis:

Under the Volcano charts the rise and fall of AIR Studios Montserrat, the recording studio at the centre of the pop universe in the 1980s. Built by Beatles’ producer Sir George Martin in 1979, AIR Studios Montserrat was a custom-built, state-of-the-art recording facility tucked away on a Caribbean paradise. In the shadow of an active volcano, the studio not only attracted the biggest musical talent on the planet, but was the birthplace of mega-hits such as Money for Nothing and Every Breath You Take. For a decade, AIR Montserrat formed the backdrop to monumental events in music history including the break-up of The Police, the reunion of The Rolling Stones, and the reinvigoration of Paul McCartney after the tragic murder of John Lennon. After a decade of hits, and at the peak of its popularity, the studio was destroyed when the island was hit by a series of devastating natural disasters. Through personal accounts and backed by a blistering soundtrack, Under the Volcano is the definitive account of George Martin’s Studio at the end of the world, a place that generated a perfect storm of talent, technology and isolation, ushering in music that would live on long after the last tape rolled.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).



AVAILABLE ON
AACTA TV

WHEN THE CAMERA STOPPED ROLLING

Bower Bird Films Pty Limited & Freckled
Duck Films Pty Ltd

BEST FEATURE DOCUMENTARY CANDIDATES

Producers:

Pat Fiske

Director:

Jane Castle

TECHNICAL CRAFT CANDIDATES*

Sound:

Sam Petty

Original Score:

Kyls Burtland

Cinematography:

No candidate provided

Editing:

Ray Thomas

FILM SUMMARY

Approx. Duration:

75 minutes

Target Demographic:

The film is multi-layered, has the potential of many audiences - general, including women, trauma survivors, psychotherapists, film industry, historians. We are partnering with organisations that resonate with the issues and all want to use the film. We have a robust impact campaign on the drawing board.

Synopsis:

Lilias Fraser: a pioneer of Australian cinema who overcame huge personal challenges to make over forty films in her lifetime. Her youngest daughter, cinematographer Jane Castle ACS, tells her mother's story and that of their relationship using the rich textures of an unseen part of Australia's cinematic history and her own highly personal cinematography. Tenacious, enthusiastic and ambitious, Lilias overcame huge systemic and personal obstacles in her lifetime. Like many pioneers, however, early childhood trauma drove her, and her life began to unravel over time. Becoming trapped in a destructive marriage then struggling with alcohol and single motherhood, Lilias's trademark determination finally met its limits. When the Camera Stopped Rolling documents both this trailblazing mother-daughter filmmaking team and the intergenerational trauma that was its shadow. Balancing meticulous archival research with searing honesty and set against stunning visuals, Jane interweaves their struggles and triumphs with clarity and compassion.

NOTES**

Your Comments:

Your Rating:

*To be considered in Documentary Technical Craft.

**Notes and ratings are reference only, please submit your votes [online](#).

Thanks to our partners & sponsors.

FOXTEL

