

2020 AACTA AWARDS

ONLINE DRAMA OR COMEDY HANDBOOK



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Bad Maid

Production Company: I Was Here Productions and Filthy Look Films

Synopsis

Mini Bar sized sketches to keep your social media browsing fun and naughty. Watch too many and 'Bad Maid' will have you questioning what happened in your motel room before you checked in! Bad Maid has been working at this motel for some time, and perhaps motels for a little too long. A bag of contradictions, she is sometimes meticulous and other times extremely questionable. She is a product of her work - when guests are just horrid she has learnt a way to cope. Her quirks get her through her monotonous days where each room looks just like the next.

Target Demographic

Social Media users: in particular Instagram (Instagram TV), FaceBook and YouTube. Ages 25 - 45yrs
Target age 18+ (suitable for under 18yrs)

Popularity and Engagement

Instagram TV / Instagram profile feed needs to be combined to gauge engagement. Each episode can be broken down, and some where combined together on IGTV, each have their own placement on two Instagram profile feeds.

Number of views per episode start from 500.

Each episode were engaged with audience comments.

Total likes to date: 1120+

The analytics show 30% of engagement was not from followers, but from new audience.

Videos were also 'saved' and 'shared'.

Outstanding, Distinctive, Original and Innovative Aspects

This was a sketch series specifically made for IGTV and Instagram Feeds - ranging from 30 seconds to over a minute. (Designed to be released one episode per week on two different Instagram accounts, and shared on FaceBook (IG and YouTube). When viewed via Youtube on a smart TV, the quality is that of a broadcast standard. Designed to be ingested quickly on one's phone, Bad Maid was written as a situational sketch comedy underplayed with a character people grow to love and are quite intrigued with: 'what will she get up to next?'.

Judging Notes:

Bible Writers' Room

Production Company: The Cameralla

Synopsis

When Matthew is approached by the Church to write a sequel to The Old Testament, he gets the band back together: Mark, John and Luka. Together, these four attempt to navigate each others' egos, personal journeys, health issues and side projects, to create the greatest book of all times: 'Working Title'.

Target Demographic

Primary/key demographic: 25 to 34 years old.

Secondary: 34-44 years old.

Popularity and Engagement

'Bible Writers' Room' has garnered a lot of success via both Reddit and our YouTube channel with an average follow through/retention rate of over 75% between episodes. It is also a part of the Official Selection for Melbourne Webfest 2020, being nominated for multiple awards including 'Best Australian Comedy' & 'Best Lead Actor or Ensemble'. The Cameralla have acquired an ever-growing and loyal fanbase through the success of their award-winning short films and viral sketches/series. They were even nominated for the AACTA Awards themselves in 2018 for their online series, 'BC Explained'.

Outstanding, Distinctive, Original and Innovative Aspects

Much of the Bible could be prefaced with the same phrase we see at the start of many Hollywood blockbusters; "based on a true story" - but instead it's often treated as unequivocal truth. The Cameralla think it's important to remember that while it's great, it's a book written and edited by humans - and that's what we're having fun with. Bible Writers' Room is less about Christianity than it is about the creative process, ego, and the attempt to negotiate collaboration with extremely high stakes. Imagine an immaculate conception between Monty Python and Utopia...on a really tight budget.

Judging Notes:

Bondi Slayer

Production Company: Cobran Road Productions Pty Ltd and ToyBox Films

Synopsis

Our story centres around Riley Fox – a tough, broken, sassy heroine who has been thrust into this world of vampire slaying, after her sister passed on the mantel. She is a mean fighting machine, and constantly battling it out with the local vamps. Riley is a relatable, flawed, three dimensional female action hero, struggling to balance slaying duties with her dysfunctional life in Bondi. She wants to fit in, but often pushes people away. At her very core, Riley believes if someone gets too close, they'll die. It also doesn't help that there's a bounty on her head and she's partial to vodka.

Target Demographic

Our key audience is (18-30 year olds, female skewed). The vampire genre space is one already well traversed by series such as Buffy, Vampire Diaries, Twilight. Consequently, Bondi Slayer is tapping into a globally established fan base of Fantasy viewers.

Popularity and Engagement

Bondi Slayer has already been selected for the Melbourne, Toronto, Berlin, Minnesota, and BiSeriesLand 2020 web festivals.

Outstanding, Distinctive, Original and Innovative Aspects

Bondi Slayer is a risk-taking action dramedy series. This unique genre blends comedy and action in the supernatural-vampire genre. It is a fresh, funny, new Australian series, with a three-dimensional female protagonist and impressive VFX.

There is a strong theatricality to the tone of the writing, dialogue and performance. This bleeds into the stylised fight scenes, set pieces and lighting. When coupled with VFX, the result is a set of visually enticing and entertaining episodes for our audience.

We're very proud of Bondi Slayer being fronted by all female key creatives and representing a diverse, talented cast.

Judging Notes:

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Cancelled

Production Company: More Sauce

Synopsis

It's not every day a global pandemic hits forcing you to cancel your wedding and head into immediate lockdown with your fiancé ... and his mum.

Maria is all set for her dream wedding in her hometown of Valencia, Spain. Her fiancé, Luke and his mum, Karen, are on their way from Australia. The only problem is, they arrive as the coronavirus pandemic sweeps through Europe. As guests get stranded, have to cancel, or get sick, Luke and Maria face the difficult decision to cancel their wedding. Spain quickly becomes the pandemic's epicenter and residents are forced into a strict lockdown. Maria and Luke batten down the hatches with Luke's mum who has been unable to leave in time. The trio struggles with their unusual newfound living situation and they soon learn that their wedding will not be the only thing cancelled in this new life.

CANCELLED, based on the real life story of Luke Eve and Maria Albiñana's cancelled wedding, was written, produced and released entirely within the strict lockdown of Spain. Production took place between only the three of them - on a mobile phone. They were cast and crew. They wrote all ten episodes in 8 days, and then filmed, edited and released all episodes on a rolling schedule of one per week for ten weeks all while still locked down. The series, released on Facebook Watch, has had a truly global audience with over two million views.

Target Demographic

25 - 45 skewed female. Strong secondary audience of 45 - 65 also female.

Popularity and Engagement

We launched on Facebook on May 13th and by July 15th we had released all ten episodes with each ep having over 100k views so a total audience of over a million views and growing quickly. We have amazing engagement on Facebook with an audience that is truly global.

Outstanding, Distinctive, Original and Innovative Aspects

In March, my fiance and I flew to Spain to get married. We had to cancel our wedding two days out. We then went into lockdown together ... with my mum who had travelled from Australia. CANCELLED was written, produced and released entirely within lockdown in Spain where lockdown was very strict. Which meant that production took place between the three of us - on a mobile phone. We wrote all ten episodes in 8 days, and then filmed, edited and released all episodes on a rolling schedule of one a week for ten weeks all while still locked down.

Judging Notes:

Cloudy River

Production Company: unko

Synopsis

Artist Emma (aka Cloudy) and musician River have a relationship built on openness, love and sexual fluidity, but the challenges of loving more than one person are put to the test when they move in together. When Emma is commissioned to exhibit at the gallery of her other lover, Zara, she chooses to focus the show on her relationship with River, exploring the timeless bond they share, the messy situations they find themselves in, the joy and the pain of their boundary pushing relationship. As Emma's opening night approaches, River is offered a gig that could put him on the map, but at the cost of missing Emma's show. Cloudy River asks whether you can truly be there for each other in an open relationship whilst pursuing the individual freedoms the relationship is founded on.

Target Demographic

Cloudy River is a provocative youth drama aimed at 18-30 year olds with an LGBTQI and female skew. Analytics from our Facebook advertising however suggest the audience is broader with the 35-44 demographic also responding well to our promotions.

Popularity and Engagement

Cloudy River premiered to a sold out screening at Queer Screen's 47th Mardi Gras Film Festival on the 19th February 2020, one of the final pre-corona festival events before the March shutdown of cinemas! The show was acquired by SBS On Demand to headline their Rainbow Pride collection for Mardi Gras 2020. We've had over 27,000 chapter views On Demand with an above average completion rate in comparison with other stand alone shows or films on the platform. At time of entry Cloudy River has screened at Toronto, Seoul & Minnesota Webfests and Escapade Media is handling Rest of World distribution.

Outstanding, Distinctive, Original and Innovative Aspects

Cloudy represents diverse sexualities and non-traditional relationship structures. Two issues for bi+ people are visibility and having their sexuality invalidated - they are a threat to straight people and not queer enough for queer people. We wanted to validate this sexuality and authentically represent them on screen. We also wanted to legitimise open relationships and show that love can take different forms. Charlie Ford & Sophie Hardcastle had an open relationship in 2017. They are pansexual and wrote from a place of truth. We cut a 47 minute (SBS) and 6 x 8 minute version to capitalise on different format opportunities worldwide.

Judging Notes:

Deadhouse Dark

Production Company: Deadhouse Films

Synopsis

Inspired by recent social, cultural and online phenomena, DEADHOUSE DARK is an anthology of six stories that all take place within the same world – a modern world driven by online connections, constant surveillance, insta-celebrity and an ability to instantly gratify just about any need or desire, no matter how fleeting or dark.

Target Demographic

The program is aimed at 15-40 year-olds, with an even gender balance, who are fans of thrillers and horror films. The more thoughtful approach to the episodes mean that they will appeal to the Look At Me, Socially Aware, and Young Optimism value segments as defined by Roy Morgan Research.

Popularity and Engagement

The project is yet to be released, but the measure of success will be the reach and size of the audience.

Outstanding, Distinctive, Original and Innovative Aspects

The series is distinctive due to each director helming their own take on the theme of online or social trends gone wrong. Each emerging or established voice has a unique take on each story under the guidance of a showrunner, giving the anthology series an opportunity to offer appeal to a broader range of audience. The aim was to balance the curatory voice of the showrunner with the individual voices of each director involved. The series also offers insights into some of the issues it is dealing with, rather than exploitatively mining them for gore or shock value.

Judging Notes:

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Ding Dong I'm Gay

Production Company: Wintergarden Pictures Pty Ltd

Synopsis

Since moving to Sydney and coming out six years ago, Cameron's hopes and dreams have flatlined. After Toby, Cameron's charmingly unsophisticated cousin from Yass, arrived in the Big Smoke with the announcement that he too is gay, Cameron has taken it upon himself to become his gay mentor. Cameron sets Toby up with the Boink dating app and teaches his cousin the finer arts of digital deception and people-pleasing. Meanwhile, Cameron enacts a campaign to lock down his new elite love interest, Jack.

In the midst of his success attracting men and exploring his sexuality, Toby is horrified to receive a flirty message from Jack. Cameron assures Toby that this behaviour is okay – his relationship with Jack isn't monogamous. Believing he's in the clear, Toby gets off with Jack online. Later, Toby discovers Cameron's devastation about Jack's infidelity and is horrified to have accepted Jack's advances, but cannot ask his mentor for advice.

In spite of his pain, Cameron tries to prove his value to Jack. After a successful date with Jack, Cameron discovers he isn't able to orgasm. Toby's fling with Jack is revealed, and Cameron feels betrayed by his cousin. Desperate to get over Jack and actually orgasm, Cameron lines up a Boink hook-up. When the hook-up goes wrong, a naked Cameron must be rescued by Toby. Toby calls out Cameron for not being honest about his feelings and apologises for lying about Jack.

Cameron still can't cum despite escalating his fantasies. When Toby asks for advice about how to bottom, Cameron tells him to start a conversation with his own Arsehole. Toby's exploration goes terribly and he sends his cousin a photo of his Arsehole, worried that he has broken it. Cameron accidentally orgasms while looking at the picture of Toby's Arsehole and is immediately overcome with self-loathing.

Target Demographic

LGBTQIA audience 18-34 and gay males 18-34, plus those interested in queer comedy. There is a clear appetite for diversity on screens and content of this nature amongst the target audience, particularly high-quality productions distributed for free online where this community is particularly active.

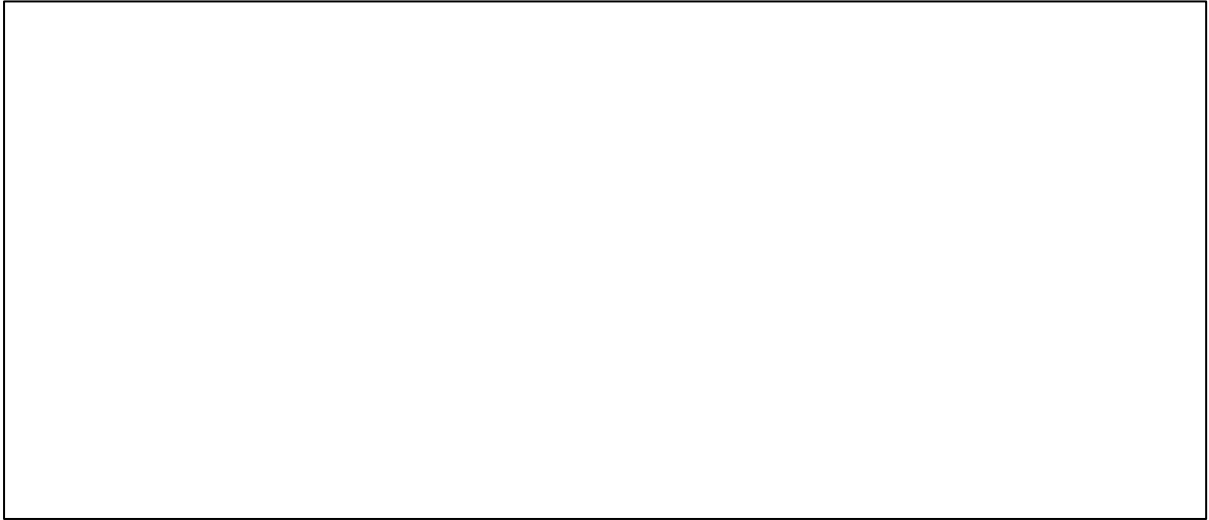
Popularity and Engagement

The Proof of Concept (PoC) series released on YouTube in May 2018 quickly established an online following and attracted significant media attention across key online outlets targeting the primary audience. The PoC trailer was viewed 45,000 times at launch (across owned and earned media), contributing to awareness and the fast establishment of an engaged owned social media fan-base. The PoC has been viewed 2.9 million times, demonstrating the popularity of the series. YouTube analytics on the official series channel confirm the series is appealing to the intended target audience. This information has been used to market Season One.

Outstanding, Distinctive, Original and Innovative Aspects

The originality and authenticity of the series and combination of short formats offer a unique perspective in the market and one that is scarcely available to Australian audiences without looking overseas. As we continue to strive for greater queer representation in film and television, the digital landscape offers an opportunity to positively showcase sex and sexuality on screen, and to elevate queer storytellers in the Australian film and television industry. The series' distinctive tone allows provocative content to be presented with charm and innocence, while its delightful animation and high-quality production values elevate the series above standard digital series fare.

Judging Notes:



Equivocal Redemption

Production Company: Salt House Creative

Synopsis

When Samantha Bellway (Sontaan Hopson) is invited to attend a health and well-being retreat, she expects it to serve as a time of soul searching and healing. Along with three other hand selected attendees, she suspects not everything is as it seems. The retreat quickly transcends into psychological torture.

As she deals with the death of her husband, Jason (Daniel Widdowson) processes the rape of his wife and sequential birth of a girl who isn't his. He finds friendship in Bree (Sophia Stratton) a young woman who cant escape the haunting images of her's fathers hanging body found on the night of her graduation. A fourth attendee, Taylor (Joel Elferink), keeps to himself, eventually revealing his sexual abuse history.

Tensions rise when Sam and Joel find their histories intertwine, as do Jason and Bree's. Isolated, with no contact from the outside world, the four 'guests' struggle to escape the truth they so desperately don't want to believe.

Target Demographic

The film is designed for anyone who has experienced a significant life trauma.

Popularity and Engagement

- Best Director at the Florence Film Awards
- Best Original Screenplay at the New York Movie Awards
- Best Feature CKF Festival
- Best Fiction at the American Golden Picture Awards
- Silver for Directing at the Hollywood Gold Awards
- Silver for Screenplay in the Hollywood Gold Awards

Outstanding, Distinctive, Original and Innovative Aspects

Equivocal Redemption is a project dear to my heart. We all have a back story... and we all need to move forward.

The seed for the film was planted at a well being retreat in 2012. All characters, their histories, and conflicts are fictional... although they are based on traumas that are unfortunately all to common.

Judging Notes:

Girl, Interpreted

Production Company: NG Pictures Pty Ltd

Synopsis

Girl, Interpreted is a bilingual comedy about Lillian, a nervous Mandarin interpreter who stutters and stumbles her way through hectic cultural misunderstanding. Inspired by writer/director Grace Feng Fang Juan's professional experience as an interpreter, the series shines a light on the crucial – but oft awkward – role of facilitating communication for the day-to-day of migrant communities in contemporary Australia.

Target Demographic

- * Aged 21-39
- * Chinese-Australians and chinese diaspora internationally
- * Chinese international students and migrants who live, work and study in the West
- * Mandarin speakers with an interest in English
- * Interpreters/translators and bi-lingual/migrant community interested in language and culture
- * Wider English-speaking audience with an interest in bi-lingual and BIPOC content or Chinese culture

Popularity and Engagement

Evidence of strong engagement and authentic representation on YouTube and Social Media:

https://www.dropbox.com/s/h7na9gw4axdifox/GI_EngagementFeedback_SocialYT.pdf?dl=0

Distribution on China's Tencent / iQiyi streaming platform (1.1 million views on Tencent)

Chinese language's IMDB/Rotten Tomatoes equivalent site "Douban" has a rating of 7.9 (611 reviews)

<https://movie.douban.com/subject/34945521/>

Nomination for Best Comedy, Best Lead Actor and Best Screenplay at 2020 Melbourne Web Fest

Outstanding, Distinctive, Original and Innovative Aspects

This is Australia's first fully bi-lingual web series that looks at everyday life for Chinese migrants in Australia, reflecting both the humour and the difficulties in communication when two very different cultures collide. The jokes are multi-layered and where comedy is found depends on your individual cultural literacy and language ability. The series introduces Australians to more nuanced details of Chinese culture as it is representing a Chinese perspective of what it's like living in contemporary Australian society and the West. The key creatives and production crew were mostly from Chinese or BIPOC background.

Judging Notes:

Gut Feeling

Production Company: Australian Film Television and Radio School and HelloFuture.tv

Synopsis

SERIES SYNOPSIS:

Liv, a 28-year-old advertising creative, is pretty happy: good job, nice Sydney apartment, and a good enough relationship with her boyfriend Luke. Things are ticking along nicely... until the day she meets her intuition Uta. Uta, who has an office in Liv's gut, is over the moon that Liv is listening to her, and sets about making-over Liv's life, starting by breaking up with Luke, who is moments away from proposing.

Though the driving storyline is the (at first) fractious Liv/Uta relationship, the 3 x 12 minute episodes also follow the raft of delightfully flawed characters in Liv's life... and their guts. Fast-paced and laced with warm, relatable humour, 'Gut Feeling' is a comedy series about learning how – and when – to listen to your gut. Ultimately, Liv learns the most important lesson of all... how to love herself.

EPISODE SYNOPSIS:

EP 1: 'Funny Tummy'

Liv's Friday evening is humming along nicely... until she is knocked unconscious at her aunt's surf club trivia night. When she wakes up, Liv hears a voice coming from her gut, and meets her intuition, Uta. Thrilled that Liv can finally hear her, Uta's first point of business is to tell Liv that her long-term boyfriend Luke isn't the right guy for her – but Liv doesn't want to listen.

EP 2: 'Gut Wrench'

As Liv mourns her relationship with Luke, Uta delights in the changes going on in Liv's life and starts getting a bit cocky, convincing Liv to 'go with her gut' during an important pitch to a client. When the pitch implodes leaving Liv's career in a shambles, Liv refuses to ever listen to Uta again – but when Luke reappears down at the surf club, Uta becomes desperate to get Liv back on side.

EP 3: 'Butterflies'

As Liv slides back into a comfortable pattern with Luke, Uta huffs. While Liv is busy prioritising Luke, she's missing out on important things – like the birth of her nephew. Just when Uta is facing the fact that Liv might ignore her forever, she spots that Luke has brought a ring box to Liv's aunt's 60th birthday. He's going to propose! Liv needs to decide whether she listens to Uta or lets Luke get to the microphone.

Target Demographic

'Gut Feeling' is primarily for our girlfriends, i.e., a young Australian, mostly metro-based, female-skewed audience, aged 20-45 who struggle with self-confidence.

Our secondary audience is women aged 45-65 and girls aged 10-18 (i.e., mothers sharing the show with their daughters); and empathetic young men aged 25-35.

Popularity and Engagement

'Gut Feeling' has won hearts locally and internationally, claiming eight awards, including the People's Choice awards at Melbourne and Minnesota Webfests.

The series was selected for MIPCOM's 2019 'Best of Short Form' showcase, and was later picked up by ABC Comedy.

It debuted on iView during the COVID-19 lockdown, where it received positive reviews and coverage from youth-targeted media outlets, including Junkee and Triple J, who described it as "the comfort-watch we need right now" (Junkee).

The trailer has had 50,000 views across Facebook and YouTube, with approx. 68% of engagement coming from women, predominantly aged 18-34.

Outstanding, Distinctive, Original and Innovative Aspects

'Gut Feeling' showcases actor/writer/comedian Bridie Connell in two breakout roles: Liv, and her intuition Uta.

At a time when young audiences are experiencing unprecedented levels of anxiety, the series offers a fresh way of engaging with the theme of self-love. Through relating to the 'gut' characters, audiences can gain a deeper appreciation for their own internal voice.

Created as a student project for Hattie Archibald's masters in directing at AFTRS, 'Gut Feeling' also demonstrates an exciting model for student filmmakers looking to create a proof-of-concept for a longer project, while receiving a significant online broadcast credit.

Judging Notes:

Halal Gurls

Production Company: In-Between Pictures Pty Ltd

Synopsis

'Halal Gurls' offers a candid look at three 20-something Hijabis living their best lives in Western Sydney as they navigate the culture clash between their faith and desire.

Mouna is a workaholic hijabi constantly caught between two worlds – the structured career-driven life she envisions for herself, and the chaotic mess of her personal life. To finally succeed, Mouna must learn to navigate an overbearing Mother, a pushy fiancée, a social-media addicted sister, gossiping packs of Hijabis and a 'racist' workplace to climb the corporate ladder - a seemingly impossible task. Luckily, being a tough Muslim girl in Australia, she knows a thing or two about resilience and she tackles this cross-cultural balancing act head on.

Target Demographic

Female 16-35, Targeted specifically to Muslim community, particularly Hijabis (women who wear the hijab). Strong secondary audience of Seniors 45+, for fans of Australian (ABC) comedy.

Popularity and Engagement

'Halal Gurls' is one of the most viewed shows currently on the ABC Comedy Youtube Channel (views across the series). The series trailer exploded on arrival, with 85K views in its first week.

Currently, across iView and Youtube, 'Halal Gurls' has close to 700K views. The first episode alone has 260K of these views.

Across all social media, 'Halal Gurls' video content has over 1.3 Million views. With cross-platform reach, the lifetime of the 'Halal Gurls' social media account has reached 5.2 Million accounts.

Outstanding, Distinctive, Original and Innovative Aspects

'Halal Gurls' is the first hijabi comedy in the world, with female, POC, Muslim/Hijabi creatives at its centre. It features three female Muslim/POC leads, and was developed and produced entirely in Western Sydney.

Producer Petra Lovrencic and Showrunner Vonne Patiag collaborated closely with the local Muslim community to ensure storylines and aesthetics were authentic, empowering local creatives to collaborate on the project.

At a time when the discussion around diversity is at its highest, 'Halal Gurls' stands as an example of inclusive production process, and a joyous example of empowering a community through collaborative storytelling.

Judging Notes:

Help

Production Company: Fabiana Weiner (Sole Trader)

Synopsis

LOG LINE "In a world of quick fixes, the quest for sobriety is one of gut-wrenching trial and error for Ki, who must find out who she is in order to find the HELP she needs".

SYNOPSIS

Determined to reclaim her life after a near death experience resulting from her alcohol abuse, 27-year-old- newly-sober KI ROYCE, must now make her way through a thicket of challenges including online dating, unpredictable young men, baffling job requirements and a host of other modern challenges as she discovers what life's like without dependencies.

KI is six months off booze and life ain't stopping for no one. She's desperate to rebuild herself, her relationships and her dating and professional life. There's a lot to do and she's almost 30! Her childhood bestie GINA (32) is always up for a supportive chat to help put KI's life in perspective to help guide her along, with a special insight into the dating game. As KI starts her new day job, she's determined to follow her secret passion to be an actress often ducking out of the office for a sneaky lunchtime audition. When KI starts to use dating and sex as her replacement vices, she realizes that her old habits no longer serve her and perhaps it's time to face who she really is.

PLEASE NOTE: HELP has not yet been released online to the public. It has screened privately at some web & film festivals but the online release is still yet to happen.

Target Demographic

Primary audience age range (years): 18-35

● Skewed towards female

Secondary audience age range (years): 35-45

● Gender neutral

Popularity and Engagement

We have not yet had an official online release, however we have been accepted into the following film and web festivals worldwide.

2020 Melbourne WebFest, Melbourne Australia (Finalist)

2019 Sydney WebFest, Australia

2019 Webfest Berlin, Germany

2019 Catalyst Film Festival

2019 Independent Shorts Awards, Los Angeles (Award Winner)

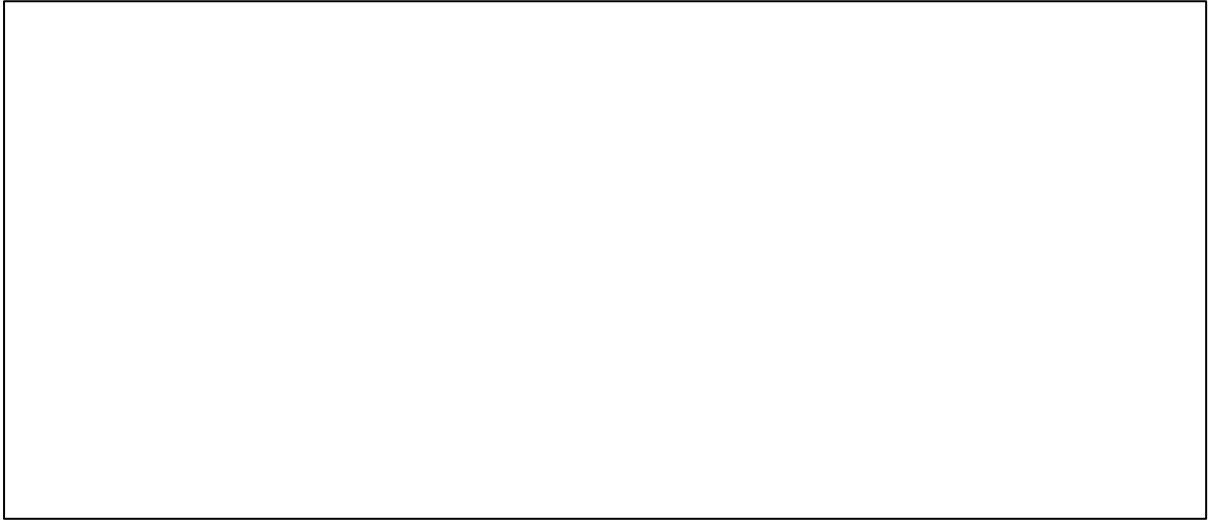
2019 The Virtual REEL Recovery Film Festival & Symposium, Los Angeles

2019 Los Angeles Indie Film Festival, America

Outstanding, Distinctive, Original and Innovative Aspects

HELP aims to be different from other addiction memoirs through a high colour contrast, music video-esq aesthetic style, its deglamorization of alcohol use, its focus on young people (under 30) and the hope and solutions it offers the viewer as means of getting help and recovering from alcohol abuse. There is not an Australian television series that encapsulates and explores alcoholism in young people in this way. It will focus heavily on how the protagonist, 27 year old KI ROYCE, recovers from alcoholism with the aim to encourage other young people to seek help earlier in their lives.

Judging Notes:

A large, empty rectangular box with a thin black border, intended for writing judging notes. It occupies the upper half of the page.

KGB

Production Company: Mad Kids

Synopsis

Set in Perth's notorious KGB (Koondoola, Girrawheen, Balga), the series follows two rookie Indigenous detectives, tough guy Jack and gentle giant Nigel, as they deal with the chaos of their new jobs, no-nonsense boss, work rivals, drug dealers and suspects who consistently turn out to be family. Despite battling their own insecurities at every turn, and the fact that Jack bullied Nigel in high school, these two might just turn out to be KGB's finest detectives.

Target Demographic

Our target demographic is primarily Australian comedy fans aged 18-24, with our secondary audience being viewers aged 25-34. Our aim is that the series' comedic tone and themes of family loyalty vs duty will appeal to viewers of all cultures and ethnicities, particularly Indigenous Australians (Indigenous cast and creators).

Popularity and Engagement

- * Released and currently available on ABC iView (attracts 2.1 million monthly users)
- * Broadcast on ABC Comedy for 2019 NAIDOC week
- * Promoted via social media by ABC TV + iView, ABC Comedy & ABC Indigenous
- * Trailer received 149,000 views on Facebook
- * Mentioned in Shari Sebbens's article for The Guardian entitled *The golden age of Indigenous television is here – and it's changed Australia forever* (Feb 2020)
- * Listed as one of Screen Australia's *8 online originals to watch now* (July 2020)
- * Reported on and reviewed by several online, print and radio media sources including Sydney Morning Herald, Inside Film, ABC Radio, Sunday Times, TV Tonight

Outstanding, Distinctive, Original and Innovative Aspects

A satirical webseries with lots of heart, KGB is not only a laugh-out-loud comedy, but a unique offering of colourful Indigenous characters and a calling card for its First Nations key creatives. The series pokes fun at Indigenous and non-Indigenous stereotypes in a light-hearted, irreverent way; shining a light on themes of family loyalty, friendship, community and race without taking itself too seriously. KGB's dynamic cast also serves as a distinctive drawcard, featuring an engaging ensemble of established and up-and-coming Indigenous actors including Clarence Ryan, Bjorn Stewart, Aaron McGrath and Mark Coles Smith, as well as comedy actor Genevieve Morris.

Judging Notes:

Little Diva Rising

Production Company: Lemato Films

Synopsis

ELLIE is a ten-year-old actress who plays a supporting character on a hit adult drama about dysfunctional families. To everybody's surprise, Ellie's character becomes the most popular character on the show – think Fonzie on Happy Days. The show is rejigged to accommodate her success. This is when a documentary team decide to follow Ellie, to explore the trappings of childhood stardom.

Ellie's forty-something mother, MARIA, recognises early that the stardom is getting to Ellie's head. A long-time struggling actress, Maria knows how the industry works. Ellie's father, VIC, is preoccupied trying to save his business from ruin. Ellie's little brother, CHARLIE, just wishes he could have his sister back the way she used to be. The same-sex married couple next door, DOM and JEREMY BALLARD – they think of Ellie as a surrogate daughter – won't hear a bad word spoken about her. The executive producer of Ellie's show, JASON LANSING – a fast-talking and mesmeric veteran who believes television is sexy – is only interested in ratings. Director PAUL GRADY – once a wunderkind, and now struggling and looking to be rediscovered – wants the show to mean something, but recognises it's becoming sensationalised rubbish. HELEN KATICH – a forty-something stalwart of Australian television who was once a prodigy herself – recognises the pitfalls Ellie faces. It's something that the documentary team get established child psychologist, NICOLA HARPER, to comment on.

But things only grow more hectic when a Hollywood producer, CADENCE HAYES, wants to sign Ellie to a three-picture deal. Maria is wary, but Vic sees a monetary opportunity that could rescue his business.

When Ellie feels her parents are growing overbearing, she retains a bodyguard, a security expert and martial arts master named TONY YANEV, to keep them at bay. Initially aghast, Maria relents after she finds emails from a potential stalker – signing off as GOLDEN LIGHT – in Ellie's fan mail.

Alternating between narrative and interviews with the characters, the documentary team chart Ellie's personal and professional life as her popularity skyrockets, her family unit breaks down, she seeks emancipation from her parents, her stalker gets dangerously closer, her show is threatened with cancellation, and – finally – when she realises the importance of a mother's love.

Little Diva Rising is a six-part mockumentary(limited) series that is part comedy, part satire, part drama, and sure to leave you wondering what happens next!

Target Demographic

We'd definitely be able to target markets that enjoy shows such as *Modern Family*, *Episodes*, *Extras*, etc., we believe *Little Diva Rising* has a broader appeal.

The bulk of *Modern Family*'s audience comes from 18 - 29, and 30 - 45 -- effectively 18 - 45.

Popularity and Engagement

We premiered online, but have since withdrawn it so we can enter festivals.

This is how we've fared so far:

****Accolade Competition 2020****

Award of Excellence Television – Pilot Program

Award of Excellence: Mockumentary

****Couch Film Festival 2020****

Best Writer 20:01 to 30 Minutes

Best Director Short Film-20:01-30 minutes

****Independent Shorts Awards International Film Festival 2020****

Gold Award: Best Parody Short

Best Child/Young Actress: Ellie Tevelis.

****IndieX Film Festival 2020****

Winner: Best Child/Young Actress

Winner: Best Mockumentary/Docucomedy Short

****Oniros Film Awards 2020****

Best Series Pilot

Best Indie Short

Best Mockumentary

Best Child Actor: Ellie Tevelis.

Best 1st Time Director

Best Ensemble

Outstanding, Distinctive, Original and Innovative Aspects

Little Diva Rising is a mockumentary/satire pilot. The story alternates between straight narrative and interviews with the characters, who provide insights and a commentary on events to offer context.

While the pilot focuses on the central family, the ensemble cast are introduced, with the intention that each of them spin off into their own subplots.

The cast is diverse, featuring a same-sex married couple (both actors are gay), Greek-Australians, an Asian-Australian, a Nigerian-Australian (although she's playing an American), and an American.

Judging Notes:

Loophole

Production Company: ryyyyyyyyyyan.com

Synopsis

Ryan Shelton invites friends and actors Dave Lawson and Rick Davies to spend a week with him at a house he's renting in rural Victoria. The plan is to hang out, have fun and film some sketches that Ryan's been writing. But with behind-the-scenes cameras constantly rolling, we also witness how friendships can be tested, time and time and time again.

Target Demographic

Loophole is targeted approximately at the 16-60 year-old demographic.

Popularity and Engagement

Loophole was released on Ryan Shelton's website, ryyyyyyyyyyan.com - an experimental project he started at the beginning of 2020, in which he vowed to release something new on the 11th of every month. Followers of the project have enjoyed this unconventional format and appreciate the purity of its intention. They now look forward to the 11th to find out what idea will be released next. Ryan's hope is not to grow a following, but to engage with fellow creatives (young, old, amateur and professional) by showing them that they don't need a big budget to make their creative dreams come true.

Outstanding, Distinctive, Original and Innovative Aspects

Loophole is a unique hybrid of short film, sketch show and mockumentary, and innovates by constantly jumping between real-life and fiction, or seamlessly switching between scripted and improvised. In reality, Ryan asked his friends to donate their time and contribute to a project "just for the fun of it". But Loophole then comments on its own existence by telling a story of Ryan asking his friends to collaborate on a film "just for the fun of it". By the film's conclusion, when the "real-world" collides with the fictitious world, it's difficult to know what is real and what is not.

Judging Notes:

Love in Lockdown

Production Company: Gristmill

Synopsis

Georgie is a task-oriented office manager who finds the transition to WFH (working from home) very difficult. Lockdown makes Georgie - single and living alone - painfully aware of how much she relies on the outside world for company and sanity. When her family (overwhelmed by the trays of lasagne Georgie leaves on their doorsteps) tries to distract her with a ukulele and six online lessons, Georgie is not keen. Even less so when she meets her teacher. Ned is a scruffy, disoriented waiter who lost his cafe job in the pandemic and has been forced to 'pivot' to teaching ukulele as a means to make ends meet. A deeply talented musician, Ned's self-doubt and fear of failure has made him squander the last decade working in hospitality. Georgie is Ned's first pupil but Ned hasn't truly contemplated what it is to be a ukulele teacher. Georgie is appalled by Ned's lack of preparation, his brusqueness, his absolutely genuine I-woke-up-like-this demeanour. Ned can't see what the problem is - the only problem is Georgie's weirdly military attitude. When it's clear they just don't get on, Georgie wants to quit but, keen not to waste her parents' gift, determinedly pushes through the first lessons. While Ned is baffled by Georgie's highly organised routine (her Woolworths delivery is exactly the same order/same time every week) he finds himself oddly galvanised by her affection for structure. He wakes up earlier, prepares more, even decorates his room a little. Georgie meanwhile can't help being influenced by Ned's sense of 'chill'. It's true that she's very wound up and perhaps Ned is right when he suggests that she needs to relax a little in order to play. After he encourages to loosen up she discovers she's actually pretty good at the ukulele. When Ned realises that Georgie can sing he is surprised and elated. And Georgie is delighted to sing along with him. Unexpectedly for both of them, they find themselves looking forward to their lessons. Together they ride the weeks of isolation. Ned gets more clients; Georgie masters making bread. Ned confides in Georgie how anxious he is; Georgie confesses just how lonely she feels. They are admissions neither of them would normally make but in the online bubble they have created, it feels safe. Actually, it feels more than safe. It feels warm and connected and close. So when Ned announces that he has an online date, Georgie is taken aback. And furious. And confused. Embarrassed that she has mis-read the situation, she cancels her last lesson and refuses to answer Ned's calls. Ned (being Ned) takes a couple of beats to realise why Georgie is so upset. However, he might have realised too late. Ned must think of a compelling way - in lockdown - to win Georgie's heart.

Target Demographic

Men and women aged 18-55

People whose lives have been turned upside down by the COVID-19 pandemic

People who are now working from home, suffering from loneliness, anxiety, or simply are in need of an uplifting distraction

People who love rom coms or musical theatre

Popularity and Engagement

Love in Lockdown has had almost 140,000 views on youtube and has a 99% approval rating. With absolutely no marketing strategy, the series found a substantial audience and, moreover, has been heralded as a work of cultural significance. The series was picked up by news outlets in both print and television and was critically acclaimed. Love in Lockdown was also featured on Australian Story, and was invited to be part of Melbourne Museum's Collecting the Curve - a project documenting life during the pandemic. "It is so gorgeous... honestly, it is divine... watch it" - ABC News Breakfast

Outstanding, Distinctive, Original and Innovative Aspects

Love in Lockdown was made in response to COVID-19 and under Stage 3 restrictions. The first 'isolation' series of its kind to be released, the rom-com was written, directed and edited over zoom, and produced in seventeen days. The final scene of the series where Ned stands 1.5 metres away from Georgie was actually shot with Eddie in Sydney and Lucy in Melbourne. Love in Lockdown was made as a purely creative exercise within the parameters of the pandemic, and it is testament to the skill of the practitioners involved that the series found such resounding success.

Judging Notes:

Loving Captivity

Production Company: Heroine Productions and Nicey Pole Films

Synopsis

Loving Captivity is a funny, candid exploration of dating in your 30s in the new world - where picnics are taken in living rooms not parks, cocktails are shaken in kitchens not bars and getting to know each other intimately beats casual sex. Sometimes-smutty, sometimes-sweet but always funny, Loving Captivity is one for the modern romantics - because who doesn't need a little hope right now?

Target Demographic

Target Audience: Women aged 25-50

Secondary Audience: Single Men and Women age 25 - 40.

Popularity and Engagement

Released on 30th July 2020, Loving Captivity clocked over 140K views in its first month of release on Facebook and YouTube, accessing a target market unaccustomed to watching online short form with organic posting and series of teasers designed to share amongst friends. Touted as a "polished little gem" by The Age's Green Guide, Loving Captivity has received further critical acclaim and reviews from The Sydney Morning Herald, The Guardian and The Conversation, reaching a wide and varied audience in Australia and overseas.

Outstanding, Distinctive, Original and Innovative Aspects

Loving Captivity captures a relationship fostered over Zoom and text messaging during the pandemic - but with zero Zoom shots (because we've all had enough of Zoom). Shot with minimal crew in the creators' homes, our split-screens allow our leads to share the frame while also reminding audiences of their physical distance. The Guardian said, "Butler, in her directorial debut, does a great job. Ally and Joe are brought together by a dynamic split-screen, and the perspectives are varied so you're not constantly trapped in a laptop peephole. Loving Captivity is part of a promising new wave of work from young creators who understand how to tell stories about our lives online."

Judging Notes:

Meet The Mullets

Production Company: The Travelling Sisters

Synopsis

Darryl, Vinnie and Berrick are self-proclaimed thespians with mullets and mummy issues. Only days away from the opening night of the Dalby Theatre Festival and COVID19 strikes, forcing them to cancel their show. Finding themselves in lockdown with their parents, the blokes are determined to keep the flame of theatre burning bright.

This show is created by The Travelling Sisters. It is their first web series coming off the back of 6 years of national and international touring of live theatre and comedy shows.

Supported by the City of Melbourne COVID-19 Arts Grants.

Target Demographic

The target demographic for this series can be split into three markets. The first demographic is creative industries workers and students, especially those in the theatre and comedy industries.

The second audience is women aged between 30-60 years old.

The third market is young professionals in their late 20s-late 30s.

Popularity and Engagement

Creative industries workers - a large portion of our audiences in live shows consist of artswokers & students who also re-share and post about our work on Instagram.

Women between 30-60 - majority of engagement with us on Facebook is from this audience - also make up the majority of ticket-buying customers for our live shows.

Young professionals in their late 20s-30s - building popularity with this audience through our live shows, particularly our most recent live show 'Thy Thus 'Twas' which this web series is based on. It is our goal to capture more of this market through our marketing strategy of this series.

Outstanding, Distinctive, Original and Innovative Aspects

The show is innovative in its conception and execution, as the entire process took place during the COVID19 pandemic. Rather than finding altering restrictions a hindrance, the team used these limitations to inform the style & content, adding to the themes of the series - being creative in isolation and coping during lockdown.

The series was created on a budget of \$4000 from the local council. The show is distinctively a marker of our time through the rather peculiar lens of women playing men and those men's mothers.

The music included is an original collaboration between Jack Lewis and The Travelling Sisters.

Judging Notes:

Metro Sexual

Production Company: Humdrum Comedy Pty Ltd

Synopsis

Brand new short-form comedy series Metro Sexual premiered on 9Now on 4 December 2019. The 8 x 10 minute comedy series for 9Now and 9Go! sees revered and hilarious stand-up comedian Geraldine Hickey (RRR 'Breakfasters', Tonightly) team up with up-and-coming actor/producer Riley Nottingham (Toybox, Gilligan's Island: The Musical) as clinician colleagues in the disaster-prone Metro Sexual Health Clinic.

Filmed in a mockumentary format similar to Parks and Recreation, the series follows the lives of sardonic and seemingly-aloof Stephanie (Geraldine Hickey) and bubbly, customer service-driven Langdon (Riley Nottingham), as they navigate government cuts, crab outbreaks and schoolies seasons.

The clinic's well-meaning but predominantly useless receptionist Gwen is played by rising actress/comedian Urvi Majumdar (RAW Comedy, That's What She Said), while Rebecca Massey (Utopia, The Letdown, Total Control) plays a ball-busting superior from the Department of Health. Guest stars include Clayton Jacobson (Kenny, Animal Kingdom), who plays a bikie leader, and Jo Stanley, who plays an over-sharing radio host.

Other guest appearances include Ryan Shelton, Joel Creasey, Toby Truslove, John Flaus, Candy Bowers, Brenda Palmer, David Paterson and David Tulk.

Humdrum Comedy producer Nicholas Kraak said: "From day one we've wanted to use Metro Sexual to start a conversation about sexual health. Humdrum Comedy is thrilled to be making this bitesize series with big laughs and an even bigger heart."

Metro Sexual is a Humdrum Comedy production for 9Go! and 9Now. Principal production investment from Screen Australia, in association with Film Victoria. Financed with support from Screen Queensland with Yarraville Club, SKYN® and KNOBBY UNDERWEAR.

Target Demographic

Metro Sexual is aimed at women and men aged 16 to 35. The show's two gay protagonists (played by gay actors) mean the series also resonates with the LGBT community. Although the show is distinctly Australian, its recognisable mockumentary sitcom format and universal themes makes it appeal to international viewers.

Popularity and Engagement

Metro Sexual has enjoyed success domestically and abroad. In Australia it broadcast on 9Go, where it premiered to a 10.7% share for the channel for the 16-39 audience. It has enjoyed a status as an evergreen title on 9Now, where it continues to be enjoyed by viewers month after month.

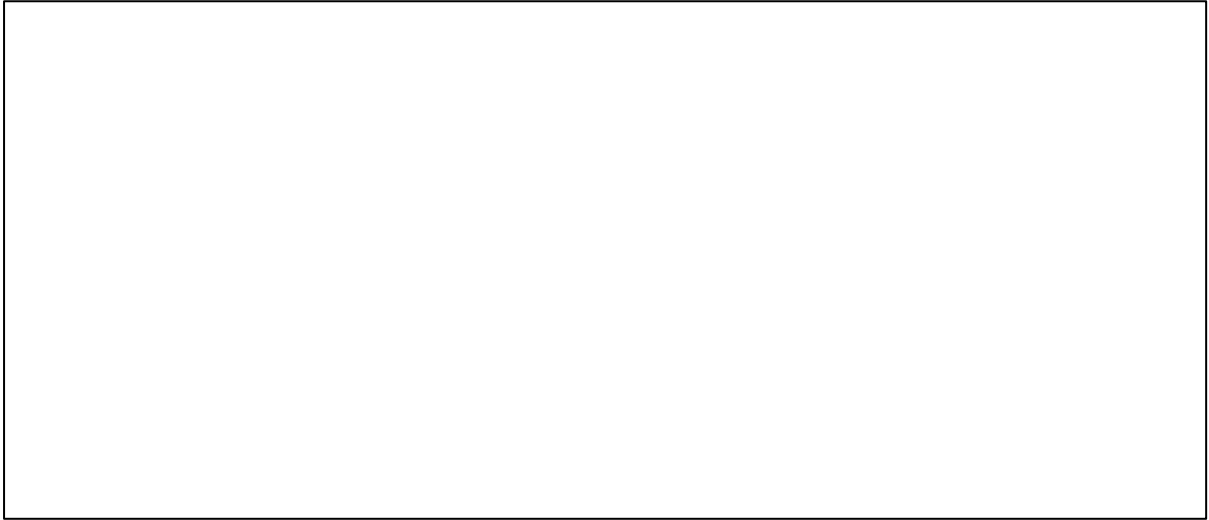
Metro Sexual was well-received across the internet, with media personalities like Wil Anderson and Charlie Pickering tweeting positively about the show.

Meanwhile, the show has enjoyed success in other markets, and is about to premiere in the US, Canada, South Africa and New Zealand (approx. 30 million new subscribers).

Outstanding, Distinctive, Original and Innovative Aspects

Metro Sexual is one of Australia's first broadcast television shows to star two gay protagonists. This is unique in the Australian television landscape and, equally important, we believe the positive portrayal of LGBT protagonists will impact teenagers coming to terms with their own sexuality. Our sitcom helps normalise the taboo topic of sexual health. Australians are catching more STIs than ever before, but no-one is talking about it. Metro Sexual is changing this. Not only is sexual health talked about in an open, non-judgemental way within the show, the episodes end with a factual segment, educating audiences about sexual health.

Judging Notes:

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Molly and Cara

Production Company: Oui Disco Films

Synopsis

An odd couple comedy series about a bigoted pensioner and an Indigenous student who are forced to live together.

Target Demographic

Primary target is aged 35+ and skewed towards women.

A diverse audience including elderly persons.

A secondary, younger audience comprised of 18 to 30 year old Indigenous women.

Popularity and Engagement

Molly and Cara received the highest viewership for the SBS on Demand shorts festival, which was double the viewership of any other in the short form program, according to SBS on Demand.

Outstanding, Distinctive, Original and Innovative Aspects

The concept provides an insight to two of the most unrepresented demographics in society, bringing together both the elderly white female demographic and Indigenous youth in a way we haven't seen on screen before.

Judging Notes:

Nice Shorts

Production Company: Bunya Entertainment

Synopsis

SYNOPSIS OF SHOW

Nice Shorts is a sketch comedy series with the sole purpose of solving all of the world's problems through systemic, satirical absurdism, poking fun at the world by avoiding the news and going above it to find the broader, scarier problems engulfing all of us. Also, there is occasional use of naughty words like "feltching" or "taint" so... something for everyone.

A team of some of Australia's best comedy writers and performers – both established and emerging - was assembled around the project including Nick Boshier (Bondi Hipsters, #7DaysLater, Soul Mates), Jazz Twemlow (Tonightly, The Roast), Nazeem Hussain (Legally Brown), Greta Lee Jackson (Wham Bam Thank You Ma'am), Penny Greenhalgh (The Lost Tapes) and Bjorn Stewart (Get Krackin', Black Comedy).

SYNOPSIS OF THE SKETCHES SUBMITTED

****A Cancelling! A Cancelling!****

Skewering the cultural phenomenon of cancel culture, Nice Shorts reimagines it is a mediaeval mob that turns up for a public cancellation where things soon escalate into absurdity.

****MasterClass****

In his latest Masterclass offering, Ron Howard uses his craft as an award-winning director to help you become a more effective troll online.

****iCow****

A product launch goes wrong when a tech CEO tries to get the crowd excited by the amazing features found in the natural world.

****Taints****

Two brave influencers combine their powers, using their personal brands to bring awareness to good causes. Not themselves... the causes.

****unBoxing****

With unboxing now an actual career, it's only a matter of time before we get a movie about a college professor who helps an undiscovered genius open up their gift and show it to the world. This is the trailer for that movie.

Target Demographic

The show was released online, without a traditional broadcaster attached. Our target demographic was ages 18 to 35, male and female.

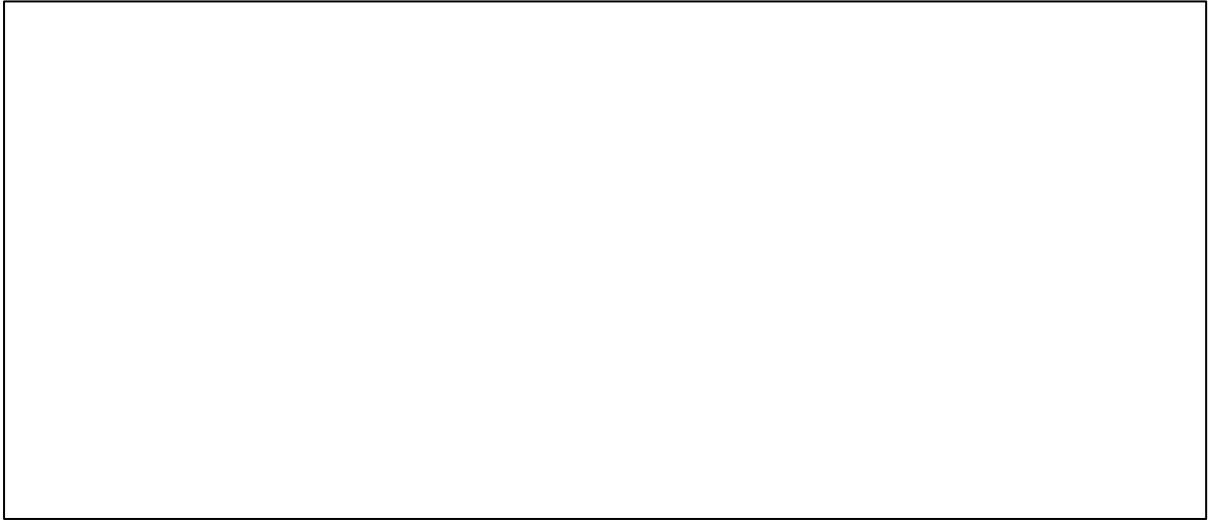
Popularity and Engagement

The show was covered in Australian media, with write-ups in Junkee, Filmink and others. The episode "A Cancelling! A Cancelling!" was released by the New York Times, where it gained over 500 comments, was viewed 70,000+ times, and was also covered on FOX News.

Outstanding, Distinctive, Original and Innovative Aspects

The show pushed for a funny take on events that pushed back against satire that traditionally reacts to the news cycle, and instead focused on larger, meatier topics where targets could either be on the left or right. We wanted to be nuanced, distinctive, smart, and weird. Our fans described the show in exactly those terms, labelling it a combo of "SNL" and "Black Mirror".

Judging Notes:

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One Sided

Production Company: SAILOR PICTURES

Synopsis

No story is ever black or white. The truth is a grey-ish thing. There may well be two sides to every story, but the truth tends to lie somewhere in the middle. One Sided is a short anthology series composed of six interwoven stories that explores contemporary relationships and the people within them, each faced with a real-life situation that illustrates a contemporary moral dilemma.

Target Demographic

The target demographic is Men and Women aged 18-34 along with men and Women aged 34-54. Audiences who are online and exploring unique ways to tell contemporary stories.

Popularity and Engagement

The series has garnered thousands of online views and a database of more than five hundred subscribers. The pilot episode was also nominated for best direction in an online drama at the 2020 Australian Directors Guild awards.

Outstanding, Distinctive, Original and Innovative Aspects

The stories reveal intimate one-sided conversations in which one person is talking to an often absent other. The originality of this approach lies in the ability to manipulate the audience's perception as each character's story bleeds into the next. Viewers are forced to adjust and review what they believe about the stories and their raconteurs, as they learn something new each time they get to view the story through a different lens.

Judging Notes:

Patricia Moore

Production Company: Patricia Moore Pty Ltd and Black Sheep Films (France)

Synopsis

In the harsh Australian outback resides the Moore family, travelling in a converted bus, living off the flesh of men who are lured by their 16-year-old daughter Patricia. After an accident breaks the freezer that stores their meat, they're forced to relocate to a small town to fix their bus and lay low. The rerouting introduces Patricia to Toby, a town resident who happens on Patricia during one of her 'hunts'. Patricia starts to waver in her alliance to her family's way of life. As their surroundings fall apart. Patricia is then forced to choose between Toby and her family.

Target Demographic

Ages 16-35. Male and Female. Notably horror enthusiasts.

Popularity and Engagement

13 Awards (including Best Australian Drama - MWF). 33 Nominations. 11 Festivals (including Tribeca TV, Series Mania France, and Series Fest Denver). 3rdplace in Web Series World Cup.

Outstanding, Distinctive, Original and Innovative Aspects

Patricia Moore is an Australian family drama encased the horror genre, exploring ideas of heritage and responsibility to kin. This series has been encouraged by its European distributor Blackpills to be an unusual piece of work, blending dark adult themes, offset with moments of levity while telling the story from the 'monsters' perspective. Patricia Moore is an ambitious story, from its scope of Australian outback settings and intense set pieces, while elevated by its exceptional cast, making audience revere the Moore family, even when their actions are questionable and horrific.

Judging Notes:

Sex And Death

Production Company: KEWL Studio Pty Ltd

Synopsis

Sex & Death is a six-part comedic web series that follows aspiring but hopeless actress Charlie and her lost cause attempts at romance. Haunted by duplicitous lovers, selfish friends and a tyrannical acting coach, Charlie's greatest performance is pretending to be happy.

The series opens with the dissolution of Charlie's so-called relationship with her acting class scene partner Damian - a leading man type without any heroic qualities to match his looks. Charlie quickly discovers that he's become romantically involved with her housemate and secret rival Tanya.

Jilted, Charlie doubles down on her acting under the tutelage of her pompous and incredibly abrasive acting coach Greg. At once her mentor and tormentor, Greg pushes Charlie to give up her pathological need to be nice - the personality failing that holds back her acting and keeps her embroiled in toxic relationships.

Romantic hope returns for Charlie in the form of Pat, a quirky employee of the local chicken shop. However old habits die-hard and it's not long until Tanya loses interest in Damian and sets her sights on Pat. It's up to Charlie to put herself first in a world that seems to want her to always come last.

Sex & Death asks whether being nice is truly virtuous and explores the delicate distinction between niceness and true kindness. Each character personifies a different expression of this fundamental question. Where Charlie is so agreeable that she doesn't know what she wants, Damian is the exact opposite. Where Tanya is unfeeling on the surface but truly cares for Charlie underneath, Pat is outwardly kind but ultimately

uncommitted. Greg is cruel to be kind, maybe a little too cruel.

Niceness can only last so long and self-sacrifice can leave one with no self left. Ultimately the series is about finding one's true self – admitting to and integrating the less 'nice' elements for the greater good.

Target Demographic

Age 22 - 35 - Female

Sex & Death reflects the zeitgeist and the landscape of Melbourne in a warm and poetic way that we rarely see depicted on screen. For the majority of millennials the twenties are a time full of the freedom of being newly independent, confusion and excitement of love.

Popularity and Engagement

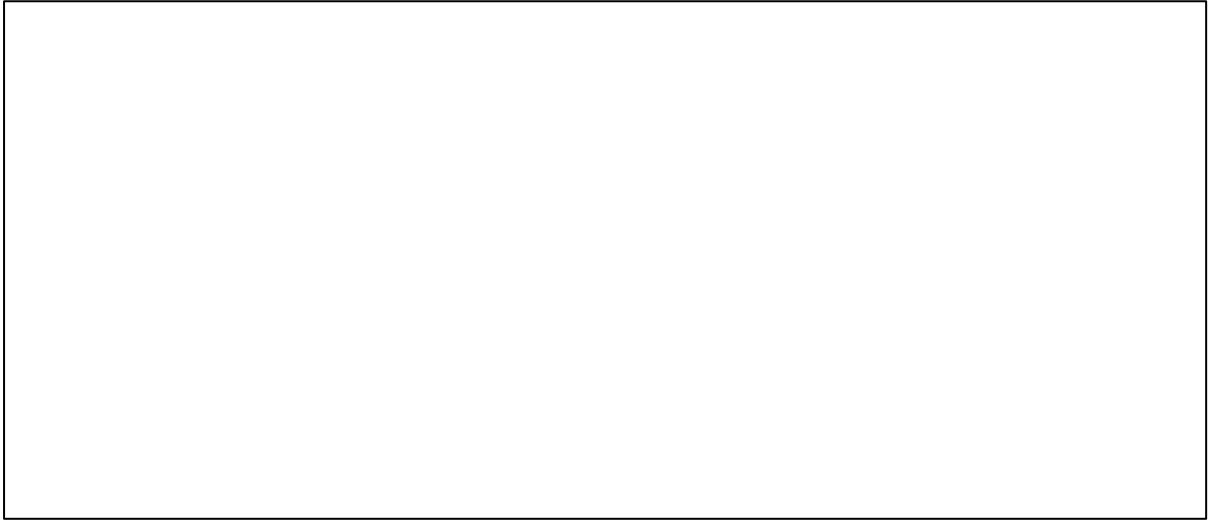
The show has been critically acclaimed on the web festival circuit securing nominations for best screenplay and ensemble cast at both Melbourne Webfest and Seoul Web fest. The show has received a good reception online garnering 100,000+ views across YouTube and Facebook.

Furthermore, the show has been picked up by SBS Viceland set to air post October 2020.

Outstanding, Distinctive, Original and Innovative Aspects

What's interesting and different about this story is that it is the main character, the observer, the eyes through which we see the world that is the weird, the different, the neurodiverse character and because of this it's the neurotypical people around her: Damian, Tanya and even Greg who become the absurd characters. And that is often the neurodiverse experience. You're very aware that you're different, and that you're the one that has to adjust to fit in but to you, they all seem weird. Unless you know it intuitively like neurotypical people do, what's "normal" is actually completely illogical.

Judging Notes:



Shakespeare Republic: #AllTheWebsAStage (The Lockdown Chronicles)

Production Company: Incognita Enterprises

Synopsis

Using Shakespeare's original text and characters, we shine a light on the human experience in a COVID-19 world. Building on the success of the previous two seasons of the multi award-winning web series, *Shakespeare Republic* (2015-2020), this new stand-alone season of the work turns the lens on Shakespeare's characters in lockdown, featuring actors from Australia and around the world. "... polished, beautifully made series from director/producer Sally McLean ... a fine use of the platform and, more importantly, a very fine adaptation of the Bard ... *Shakespeare Republic* is put together with grace and wit. An assortment of actors do terrific work making the (non-dumbed down) dialogue accessible, prying it open with great care and skill." – Luke Buckmaster, The Guardian

Created, adapted and directed by Australian actor, Sally McLean, with the actors filming themselves in isolation, directed by Sally via Zoom from Melbourne, we look through a myriad of windows from Australia, Scotland, England and the USA into the current shared experience of human beings in isolation. Reflecting a plethora of experiences in lockdown, including mental health issues, death of a loved one, binge-cooking, Zoom dating and more, we train a lens on the shared human experience that connects us, despite our physical separation.

"... taking the world by storm, done in an inventive, captivating way ... the entire series is astonishingly smart." – Stareable.com (USA)

Featuring actors with credits from Broadway, the West End, Shakespeare's Globe London and mainstream Film & TV in Australia, the US & UK, both established and emerging, this is deliberately Shakespeare with a difference.

"... beautifully produced soliloquies from Shakespeare's most famous characters, interpreted by a wide range of talented actors." – Shakespeare Twentyscore (Australia)

Rehearsals began in early April, with filming taking place since mid-April. We are now entering post-production, again working remotely, with the final round of actors currently filming, which will result in a total of 24 episodes to date. The series will begin screening via Facebook (<https://www.facebook.com/watch/ShakespeareRepublic/575143896752308/>) and the official website (<http://www.allthewebsastage.com>) from July 31, 2020. In keeping with the series being requested by the National Film & Sound Archive of Australia to be lodged in their archives as part of their official collection in 2019, all episodes from this will also be lodged with them on completion.

Target Demographic

From our previous season's statistics, our largest demographic is women from 25-34, followed by men and women aged 17-24. Their interests include Shakespeare, current events and literature. They come from all over the world, with the USA being our highest viewing area, followed by Australia & the UK.

Popularity and Engagement

As the season is yet to be released, we don't have any engagement or popularity measurements for the episodes themselves, but our first teaser, released on Facebook in June 2020, has now received 4.2k views on the platform. We don't have the full stats for our first two seasons, as they are exclusively hosted on Ozflix, but we do know that we had the highest viewing figures for a launch on their platform since they began in 2017 and our trailer for Season Two (edited and released by Ozflix on Facebook) is their second most popular video at 4.7k views.

Outstanding, Distinctive, Original and Innovative Aspects

The entire season was filmed with 24 individual actors in lockdown in Melbourne, London, Edinburgh, Glasgow, Los Angeles & New York, rehearsed and directed via Zoom by Sally McLean in Melbourne from April to July, 2020. The entire production has been produced remotely, including post production (edited & completed in Melbourne). Actors filmed themselves on mobile phones using a 30 page technical guide created by Sally that outlined lighting, camera options, production design, make up, etc, rehearsing & filming with Sally over a series of Zoom calls. 24 episodes have been produced this way over 12 weeks, totalling 112 minutes of on-screen content.

Judging Notes: