

THE BYRON KENNEDY AWARD

The **Byron Kennedy Award** is awarded for outstanding creative enterprise within the film and television industries. The Award is given to an individual or organization whose work embodies the qualities of Byron Kennedy: innovation, vision and the relentless pursuit of excellence. The Award is presented by Kennedy Miller, in association with AFI | AACTA, and includes a cash prize of \$10,000.

- 1984 **Roger Savage** for his innovative and pioneering work in film and television sound.
- 1985 **Andrew Pike** for his unorthodox and comprehensive contribution to the film industry.
- 1986 **Nadia Tass** and **David Parker** for their fiercely independent approach to filmmaking.
- 1987 **Martha Ansara** for her uncompromising use of film as a vehicle for consciousness-raising and her consistent help to filmmakers at the beginning of their careers.
- 1988 **George Ogilvie** for the profound wisdom of his work in theatre, film, television and ballet, and his highly influential workshops on ensemble performance.
- 1989 **Jane Campion** for her innovative, highly individual and uncompromising work in writing, producing and directing a body of outstanding films and television programmes which have gained recognition both in Australia and overseas.
- 1990 **Dennis O'Rourke** for his consistent innovation as an artist in the field of documentary.
- 1991 **John Duigan** for an impressive and original body of work both as writer and director, and through that work, his discovery and encouragement of new talent.
- 1992 **Robin Anderson & Bob Connolly** whose films are not only fine documentaries - they are great human dramas. They will allow no obstacle to divert their single-minded pursuit of excellence.
- 1993 **Adrian Martin**, a writer, teacher and critic, and a brilliant enthusiast who can inspire even the most jaded audiences.

 Matt Butler, a pioneer of computer assisted cinematography and a world leader in specialist experimental film techniques.

 Evonne Chesson, a wonderful animal trainer who worked on everything from **BREAKER MORANT** to **THE SILVER BRUMBY**, and who contributed extraordinarily to the Australian film industry.

 Gary Warner, an administrator, curator and champion of the new electronic arts technologies, who keeps Australian media and artists in touch with the newest and the best the world has to offer.
- 1994 **John Hargreaves**, not only for the brilliance and daring of his acting, but for his ability to inspire. When Hargreaves is around, everybody gives their best.

- 1995 **Jill Bilcock.** Jill's stylish and effervescent approach to life, determination to excel and creativity shine through. Many have owed their start in this business to her generous sharing of some of the great mysteries of film.
- 1996 **Laura Jones** for her consistent and passionate pursuit of excellence as a screenwriter. Her rigour and integrity serve to inspire all those who work with her.
- 1997 **John Polson** for his founding of the remarkable and charismatic Tropicana Short Film Festival. From its very humble beginnings in 1993 Tropfest has become the leading event of its kind in the world.
- 1998 **Alison Barrett**, one of Australia's foremost casting agents.
- Arthur Cambridge**, colour grader of at least 300 Australian feature films, which is more than half of the Australian industry's output since the early 1970s.
- 1999 **Baz Luhrmann** and **Catherine Martin** for their process of 'Total Filmmaking'. Never conventional, they immerse the whole team, from actor to editor, in experimentation and pre-visualisation. In this way, they evolve a comprehensive aesthetic which informs everything, from the concept to poster, with flair. The results, always groundbreaking, speak for themselves.
- 2000 **Popcorn Taxi** founded by **Matt Wheeldon** and **Gary Doust** and **Independent Filmmakers (IF) Magazine** founded by **Stephen Jenner** and **David Barda**. Two spirited, grassroots enterprises fuelled by nothing but reckless enthusiasm and love of cinema. Popcorn Taxi and IF Magazine are the antidote to the beancounters who forgot to ask where ideas and innovation come from, if you strangle film culture.
- 2001 **Ian David** is a truth teller...no matter what the cost. His screenplays for **BLUE MURDER** flag the high water mark of Australian television drama. Beyond that, he is a selfless campaigner for artist's rights. The truth at any cost...These days, his is a rare voice. It is to be cherished.
- 2002 **Rachel Perkins** for her vast amount and breadth of her work as writer, director, producer, executive producer and instigator across drama, documentary and television; for her dynamism and creativity; for her outstanding ability to inspire others and work collaboratively; and for her passionate championing of indigenous filmmaking and filmmakers.
- 2003 **Dion Beebe** for his unique and daring eye used through a wide range of styles from the documentary **ETERNITY** to the films of Jane Campion **HOLY SMOKE** and **IN THE CUT** and Gillian Armstrong **CHARLOTTE GRAY** to the 2002's Academy Award winner, **CHICAGO**.
- 2004 **John Clarke** for his works of sustained excellence and for the inspiration he presents to all of us in his roles as poet, playwright, actor, author, director and producer.

- 2005 **Chris Kennedy**. Production designer Chris Kennedy represents the best qualities of Australian film crews. Too often working with low budgets, he tackles each film with wit, love and late nights. Inspired in his resourcefulness he will always push beyond the superficial and ordinary. His work has enhanced our cinema for the last two decades...from **DEATH IN BRUNSWICK**, through **ANGEL BABY** to **THE PROPOSITION**.
- 2006 **Rolf de Heer** for his unflagging artistic courage across an astonishing body of work from **BAD BOY BUBBY** to **TEN CANOES**. Rolf de Heer is a fearless explorer of cinema and humanity. He has achieved what no other filmmaker has done; taken Australian culture globally while being recognised as one of world cinema's most daring and unique artists.
- 2007 **Curtis Levy** for his dedication to the art of documentary over the past twenty-five years and his continued questioning of the status quo. A modest and courageous man who has directed and produced films of great relevance, technical skill and humanity; from his award-winning films **THE PRESIDENT VERSUS DAVID HICKS** and **HEPHZIBAH** to **SONS OF NAMATJIRA**.
- 2008 **Chris Lilley** for his unique, multidimensional skills as an actor, writer and producer. His groundbreaking series' **WE CAN BE HEROES** and **SUMMER HEIGHTS HIGH**, at once poignant and hilarious, mark him as an incisive observer of our national culture and a potent artist relentlessly in search of excellence and truth.
- 2009 **Ray Brown**. Legendary grip, gentleman, statesman and unsung hero. For his superb, solution-orientated management skills, his spirited advocacy of the industry and for his full-hearted mentorship and support of movies great and small. For those who strive for excellence...Brownie is the exemplar.
- 2010 **Animal Logic** for aesthetic and technical excellence in computer graphic imaging. Under the stewardship of Zareh Nalbandian, this visual effects house has risen with the digital revolution to become one of the world's leading facilities.
- 2011 **Ivan Sen** for his unique artistic vision and for showing us, by his resourceful multidisciplinary filmmaking, that telling stories on screen is in reach of all who have something consequential to say.
- 2013 **Sarah Watt (1958-2011)** for her brave, innovative filmmaking. Painter, photographer, animator, she brought consummate skill and elegance to the live action form. Without pretension, her work broke all the rules, yet her singular view connected to a wide audience by its profound emotional honesty.
- 2014 **Australian Cinematographers Society (ACS)**, under the stewardship of Ron Johanson ACS OAM, for its enduring and pivotal role in the pursuit of excellence throughout Australian cinema. With its cohort of world renowned cinematographers, the ACS is about enhancing skills, exploring new technology and passing on knowledge to those who follow in their footsteps. Their enthusiasm and generosity of spirit makes them the backbone of our industry.

- 2015 **Amiel Courtin-Wilson**, for his risk taking and evocative storytelling. Amiel has been patiently searching for truth and beauty at the margins of society, making films which have captured the attention of international audiences.
- 2015 **Adam Arkapaw**, for his pursuit of excellence and devotion to the art of cinematography. His work, already acknowledged as virtuosic and innovative, is always in the service of the story.
- 2016 **Lynette Wallworth**, for her innovative use of virtual reality and her tireless work pushing the boundaries of screen, using emerging technologies and visionary artistic media to engage audiences around the world in new, innovative experiences.
- 2017 **Martin Butler** and **Bentley Dean**, in recognition of their ten-year low-tech partnership which has focused on genuine collaboration with Indigenous communities to produce some of the most emotionally compelling stories ever seen on screen.
- 2018 Award-winning filmmaker, photographer and philanthropist **Ian Darling AO**, for his brave, innovative and wide-ranging pursuit of excellence. All of his endeavours are about social impact, and his global and synergistic approach is uniquely effective in forging strong and productive coalitions of storytellers, filmmakers, funders, distributors, and strategic thinkers. Ian is also the founder of Shark Island Institute, Good Pitch Australia and the Documentary Australia Foundation, with all of whom he shares the award.
- 2019 This year's recipient of The Byron Kennedy Award is **P.J. Voeten** - the masterful First Assistant Director. To do PJ's job one needs the logistical skills of a field marshal, the brain power of a grandmaster chess player and the nurturing multitasking of an infant school teacher. With these skills, PJ been at the heart of Australian cinema for 3 decades. His work ranges from Crocodile Dundee to Mad Max Fury Road and just about everything else in between. Included among the many directors whose films he has graced are Mel Gibson, George Miller and the great Asian Masters Bong Jung Ho, and Zhang Yimou. All of them regard him as one of kind - a film practitioner without peer.
- 2020 In celebration of AACTA's 10th anniversary, this year the Byron Kennedy Award highlighted the best of the great and often overlooked independent Australian genre films from the last decade, in line with Byron Kennedy's ethos of excellence, and the can-do spirit of independent, low-budget local filmmaking. Widely lauded as a authentically fresh take on horror, writer/director Jennifer Kent's **The Babadook** was the recipient of The Byron Kennedy Award. Kent's masterful control of the taut script and tension-fuelling direction saw her win two AACTA Awards – Best Direction and Screenplay – for The Babadook, which also won the AACTA Award for Best Film in 2015. The film was also celebrated around the world, winning a total of 56 awards.