

2020 AACTA AWARDS

DOCUMENTARY HANDBOOK



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A Hundred Years of Happiness

Production Company: Jakeb Anhvu

Candidate Summary

Best Documentary Candidates:

Jakeb Anhvu
Kim Nguyen
C. Slater

Film Summary

Approx. Duration (mins): 62

Synopsis:

A Hundred Years of Happiness; an observational documentary, is a personal portraiture of a Vietnamese farming family and their daughter Tram. While her father instils in her the importance of familial obligation to care for one's ageing parents, her mother desires a secure future devoid of economic hardship. Determined to fulfil both her parent's wishes, Tram pursues a new life in South Korea as a migrant bride, but her fast-tracked journey leaves little time for reflection.

Target Demographic:

Young audiences interested in Asian stories, biographies and human rights.

Director's Statement:

A Hundred Years of Happiness is the final instalment of a three part Vietnam documentary collection.

Other Awards or Festival Invitations:

International Premiere at Sydney Film Festival 2020

Notes:

at the Coliseum deLuxe

Production Company: Anthony Buckley Films

Candidate Summary

Best Documentary Candidates:

Anthony Buckley

Film Summary

Approx. Duration (mins): 74

Synopsis:

A feature length documentary about Australian popular entertainment across 150 years; of Skating and Dancing, Vaudeville and Moving Pictures. It is the story of entrepreneurs and the grand buildings they created; including two that stood side by side for decades and which shared the same name. Buildings that survived due to the grit and determination of the extraordinary women who ran them. Narrated by Award winning Director Bruce Beresford ("Driving Miss Daisy", "Ladies in Black"), you will discover a history previously unknown and amazing entertainment; including footage from Australian Cinema that has not been seen in public since their original release.

Over 6 years of research by Les Tod and Anthony Buckley created a detailed manuscript about this duo of theatres with the same name, both at the same location. Only one photo of these two Coliseum buildings is known to survive. Using newspaper descriptions and drawings from the time, the venue has been recreated by PTB Screen in 3D to give us glorious visual details about the elaborate interiors of these fabulous theatres.

They were known collectively as the North Sydney Coliseum. One started as a Biograph Hall named the Coliseum Theatre, which later became Doris Fitton's Independent Theatre. It's neighbour expanded into the North Sydney Coliseum Skating Rink, and later became Sydney's first true Picture Palace called the Union deLuxe, later managed by Sue Weedon.

Target Demographic:

General Exhibition

Director's Statement:

I loathe and detest Personality anchored Documentaries: Joanna Lumley in designer clothing from Knightsbridge in a dug out canoe on a river in Borneo searching for Orang-utangs; Pompous and parsimonious Tony Robinson patronizing Mrs Macquarie's Chair; Purple pants Portillo posing as a steam train driver, Please! and the Egyptologist whose breasts obliterate the view of Abu Simbul as she lurches towards camera. For every single shot of a temple or pyramid there are three of M/s Betty big boobs. And to top it off all of the aforementioned will every few minutes expostulate "Look at this!" as though Machu Pichu was discovered only yesterday.

This documentary is straight up and down. Archival footage originally shot for 1.33:1 presentation is imaginatively edited with flair by Daniel Saw, for 1.85:1 widescreen. If a scratch is seen, I can vouch for its authenticity. This is a result of seven years research by Les Tod and I for a book of the same name that I decided should be a film first. The story of "at the Coliseum de Luxe" changed course when we discovered that our first Picture Show's emerged from our Roller Rinks, for after the USA, Australia had the second biggest roller rink craze in the world from 1866 to 1906. 'Rinking' as it was called, dominated the entertainment scene across the country. Every city suburb and regional town had a rink. Sydney's Newtown had three rinks catering for 5000 Rinkers every Saturday night. All had bands and orchestra's, The North Sydney Coliseum had a 36 piece one.

This is a Filmmakers film for today's Picturegoers. A commentary was adapted by Peter Fenton, who is better known as the principal sound mixer of over 120 Australian feature films. Narrated by Bruce Beresford, his pithy and laconic style brings life and another dimension to the film.

Enjoy.
Anthony Buckley AM

Other Awards or Festival Invitations:

Notes:

Brabham

Production Company: Brabham Movie Pty Ltd

Candidate Summary

Best Documentary Candidates:

Ákos Armont
Antony Waddington

Film Summary

Approx. Duration (mins): 84

Synopsis:

Brabham reveals the making of an icon - the unofficial godfather of modern Formula One, Sir Jack Brabham. Exposing the media's role in creating sporting myths, Brabham tells a David and Goliath tale of a homegrown hero pitted against the giants of Ferrari, Lotus and Maserati. Jack remains the only person to have won the F1 Driver's and Constructor's Championships in his own car. Greatness, however, comes at a cost - the strain between Jack and his youngest son David, portrays two generations of men determined to define themselves on their own terms. The challenges of family legacy and the determination to see the Brabham name reborn are key drivers to this dynastic drama, as the Brabham marque stands poised to challenge international motor-sport once more.

Target Demographic:

Core target 35 - 55 male skewed - big screen documentary on motorsport.
Secondary audience A is 18 - 35 male skew - mainstream audience
Secondary audience B is 40 - 65, equal skew male/female, mainstream/crossover film backed by strong festival presence
Supplementary audience: 65+ male racing enthusiasts interested in Formula One

Director's Statement:

The story of Jack Brabham is not simply a story about 'what it takes' to get to the top of the game. It is a story about the beating heart of motor racing, an unflinchingly personal account of the tenacity and engineering prowess it took to turn what was considered a fanciful dream, into reality. Utilising state of the art digitally remastered archival footage and heart stopping re-creation, Brabham delivers a thrilling, insightful and unwavering account of the engineering of a man, his team and the modern world of Formula One. This groundbreaking documentary examines, warts and all, how Sir Jack managed to defy the odds and emerge as the greatest innovator of his generation and one of the most celebrated Formula One drivers in history. Brabham has the participation of some of the world's greatest motor sport legends and heritage racing personalities including; Sir Jackie Stewart, Sir Stirling Moss, John Surtees, Bernie Ecclestone, Ron Dennis, Mark Webber, David Brabham and the surviving members of Sir Jack's 1966 Championship winning team. The frank insights and revelations these participants offer up offer a fresh look at the Brabham legacy and the birth of modern Formula One.

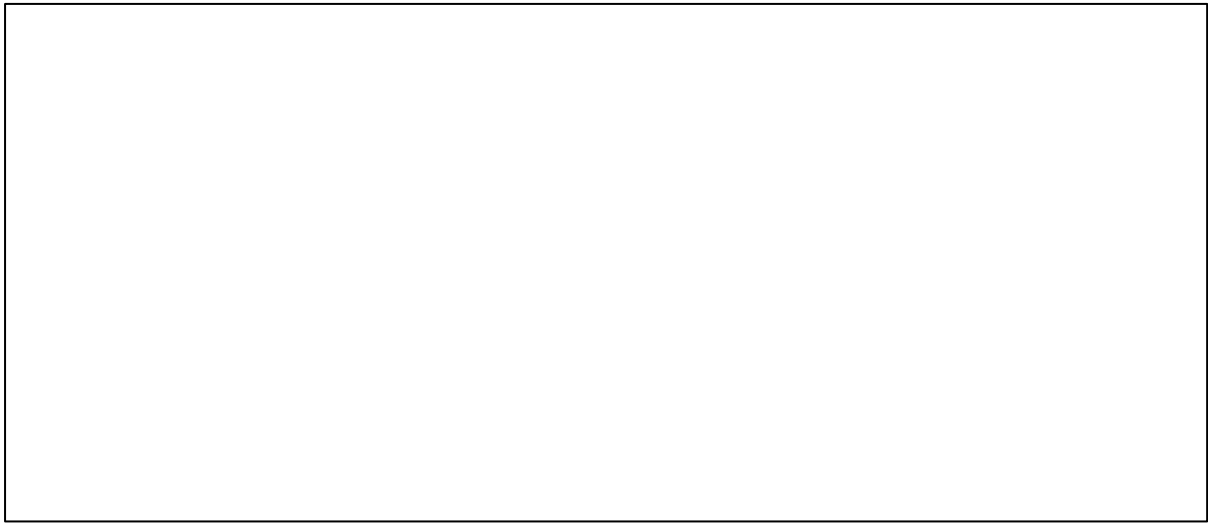
Taking our audience on a rollicking adventure of brazen youth, ingenuity and daring through depression era Australia, into London's swinging 60s and on to the aftermath of the excesses of speed in the 'deadly 70s', we follow one of the greatest stories of sporting success the world has ever known. Ultimately this film asks the audience to consider - relationships between fathers and sons, the cost of fame and how the media creates sporting mythologies.

Other Awards or Festival Invitations:

CinefestOz - 2019

Brisbane International Film Festival - 2019
Jaipur International Film Festival -2019

Notes:



Brazen Hussies

Production Company: Film Camp

Candidate Summary

Best Documentary Candidates:

Catherine Dwyer
Andrea Foxworthy
Philippa Campey

Film Summary

Approx. Duration (mins): 93

Synopsis:

BRAZEN HUSSIES reveals a revolutionary chapter in Australian history, the Women's Liberation Movement (1965 -1975). Interweaving freshly uncovered archival footage, personal photographs, memorabilia and lively personal accounts from activists, BRAZEN HUSSIES shows us how a daring and diverse group of women joined forces to defy the status quo, demand equality and create profound social change - contributing to one of the greatest social movements of the 20th Century.

Target Demographic:

Women 55+ who are socially and politically aware. Women who remember, or who played a part in the revolution of the time. Secondary target: the next generation of feminists 15+

Director's Statement:

I am the daughter of a feminist from the second-wave women's movement. My mother was the first in her family to attend university, and she went on to become a social worker in the remote Kimberly area of Western Australia. It was the 1970s and the Aboriginal Land Rights movement was gaining momentum in the region. My parents got involved and they remember it as one of the most exciting times of their lives. They discovered a different reality to the one they had been brought up in. Because of them, I grew up valuing social justice, community, and an appreciation for stories that capture the diversity of lived experiences.

I have always called myself a feminist. But I was shocked when I mentioned this to a friend and her reaction was, "You're a feminist? But I want to have children and stay at home to raise them and feminists are against that." I couldn't believe that is what she thought feminism meant. Was the incredible work done by the feminists of my mother's generation being erased?

In a way this was the inciting incident which led me to Mary Dore, who was making a documentary about the American Women's Liberation Movement, *She's Beautiful When She's Angry* (2014). I convinced her to let me join the team, and it was a life changing experience. I loved hunting down archival treasures from what was (literally in some cases) a buried history. During that time, I kept wondering what had happened in my own country.

With pretty much no directing experience but thrilled and motivated by the critical response to *She's Beautiful*, I started to research the Australian Women's Liberation. There is a lost history of social organising, grass-roots activism and widespread personal and political change that is ripe for reviewing now. Because of this movement, laws were rewritten, language was changed, public space and personal liberties were radically redefined. It wasn't easy, changing the world rarely is. Many of the women who were active in bringing about the birth of women's liberation in the early 1970s are now getting on in years and it was so important to record their stories before it was too late. For some, it already was too late, and that sadly impacted on the story we could tell.

Currently, there is an enormous groundswell of activity around women's rights, trans and gender diverse rights, the dismantling of white supremacy and what constitutes feminism itself. I hope that BRAZEN HUSSIES will add to that debate. I also hope that it will show audiences how change is made

and act as a call to action for organising and making that change. To quote the historian, Clare Wright, “The only way that we will understand that we can make history today, is when we fully appreciate how much we have made history in the past.”

Other Awards or Festival Invitations:

Brisbane International Film Festival

Antenna Film Festival/Antenna Selects Program 2020

Adelaide Film Festival

Notes:

Brock: Over the Top

Production Company: WildBear Entertainment

Candidate Summary

Best Documentary Candidates:

Kriv Stenders
Veronica Fury
Alan Erson
Ruby Schmidt

Film Summary

Approx. Duration (mins): 104

Synopsis:

Brock: Over the Top is a feature length documentary that not only chronicles the extraordinary life of Australia's greatest racing car driver, Peter Brock, but peels away the surface to reveal the profoundly human story behind the legend. This film is a cinematic, thrilling yet intimately personal portrait of a life lived on the racing track and in the public eye.

Using a treasure trove of rare archival material coupled with candid interviews with the key characters in Peter Brock's life including his family, his partners, and closest colleagues, this film tells the epic story of Brock's early obsession with cars, his hard won ascension to the top, his incredible record-breaking victories at Bathurst, his various professional and personal controversies, and his ultimate, tragic death on the race track.

Target Demographic:

We expect that audiences who are 50+ will be very receptive to *Brock: Over the Top*. Baby Boomers and Gen X want to see the stories of their lives and their heroes up on the big screen, as evidenced by the success of *Working Class Boy*.

Director's Statement:

To the Australian public Peter Brock is a motor racing legend, an iconic national hero, a "King" whose incredible track record of nine Bathurst wins still remains unsurpassed to this day. Having grown up with the legend that was Brock, I was ultimately drawn to this project because I could see that there was another, more dramatically compelling story behind all the victory and success. That of a man who paid a price for his triumphs, a man who was flawed, made mistakes and struggled right up until his tragic death to reconcile them. This is the Peter Brock who fascinates me, a mortal hero who we all loved but never truly knew or understood.

My intention was to discover and understand how and why Peter Brock continued to push himself to win, and how that obsession gradually overtook and overwhelmed his life. *Brock: Over The Top* is the story of a complex and deeply flawed man, that deconstructs the myth to reveal the true nature of what drives men like him to succeed at any cost.

The film is told chronologically and built around a central spine of interviews which is interweaved within a rich mosaic of archival material including personal home movies, photographs, and rare footage taken at Brock's various races at Bathurst. This archival material is further enhanced by animated motion graphics, and the use of split-screens to highlight the dynamic excitement, speed and thrilling danger of Brock's unique style of motor racing.

The interviews themselves were shot in the studio against neutral backgrounds in an intimate, confessional style, with the camera allowing the subjects to reveal joyful, and at times painful, stories and revelations about their life and experiences with Brock. The intention with these interviews was to have them become a tapestry of commentary that drives and controls the narrative structure of our story.

Some stories are direct reminiscences, some are historical, factual viewpoints and some are deeply personal revelations that sometimes conflict or are contradictory. But it is in the diversity of these contrasts that we gain our deeper connection and understanding of Brock's incredible life and his complexities.

The central, unifying backdrop for all the interviews and the archival material is the Mount Panorama race track itself. Evocative images of the famous track and its surrounding landscape use the location as a recurring visual motif that punctuates and underscores the unfolding story of Brock's life. The Bathurst track became the film's ground zero, a ghostly stage from which we continually dived off into the past.

My overall ambition was to create an entertaining and visually dynamic film that pushes the archival documentary film form to a new level and that gives audiences a totally immersive, intimate and intensely personal insight into the life of not only one of Australia's most beloved heroes, but that of the man who found himself locked and trapped inside his own myth.

Other Awards or Festival Invitations:

Notes:

Can Art Stop A Bullet: William Kelly's Big Picture

Production Company: f-reel pty ltd

Candidate Summary

Best Documentary Candidates:

Mark Street

Fiona Cochrane

Film Summary

Approx. Duration (mins): 93

Synopsis:

William Kelly, widely considered the social conscience of Australian art, once said: "Art can't stop a bullet, but it can stop a bullet from being fired."

Can it?

Filmed on five continents, with contributions from over 20 artists, thinkers and activists, this documentary explores the power of art to influence the violence in the world.

The film documents the creation of Kelly's monumental artwork "Peace or War/The Big Picture". It is a tapestry of history and art, drawn from major artworks and photos from the defining conflicts of their times. This immense visual collage allows the audience to navigate through time and place, meeting survivors of these horrific moments in history and the artists who have created work commenting on these periods, some of which have become iconic.

Through Kelly's drawings, the audience is transported to the concentration camps of the Third Reich, the bombing of Hiroshima, "the troubles" in Ireland, the race riots in the US and Pol Pot's Year Zero. Interwoven with archival footage of these cataclysmic events, the audience is invited to visit anti-war and anti-gun demonstrations today, events that call for similar injustices to be stopped. The film is a parallel work to Kelly's masterpiece, unfolding to create the 'Big Picture' in documentary form.

Target Demographic:

General audience. In addition to international film festivals, cinema screenings and TV we hope to use the power of documentary to assist existing advocacy organizations promote the message through their networks and to educate students in schools and universities to reconsider attitudes to peace for the future of the world.

Director's Statement:

Nuclear warheads have recently been fired over Japan, and stress, fear and terror around the world is escalating. It's a time of civil wars, terrorist attacks, and of refugees in crisis, ethnic, religious and racial conflict.

Circumstances that permeated both America and Australia in the past have returned. Things have come full circle with assaults on human rights, social justice and free speech that attempt to crush the voices of journalists and artists. Forces that led to the rise of fascism and the fear that gripped the 'Cold War' era are now creating a chill again.

We wanted to make a film that showed how artists have dealt with these issues in the past and are doing so today.

The title of the film "Can Art Stop A Bullet: William Kelly's Big Picture" has two parts. The first being the question posed i.e. can art stop a bullet? This is something that William Kelly said almost 30 years ago "a painting can't stop a bullet but it can stop a bullet from being fired." This is the fundamental question that the film explores. The second part is the way we do that, which is through Kelly's artwork "Peace or War/The Big Picture." It is 2 metres by 14 metres in size, and truly a Big Picture.

This artwork is in effect the culmination of Kelly's lifetime work as a Human Rights artist and as an activist. Images within the Big Picture include the Aboriginal flag, the Atomic mushroom cloud, the Tiananmen Square tank confrontation, Abu Ghraib prison abuse, doves of peace, and many, many others.

These reference times and events as well as concepts and beliefs. A philosophical big picture if you like. It is through the lens of the film that these are explored. We meet artists and academics from all over the world like actor/activist Martin Sheen in Hollywood, and Dr Rama Mani at the United Nations in Geneva. We discuss their thoughts and works, and ask the questions...How has art influenced these times in history? What art came out of these conflicts? Has art changed lives and how? Can art save lives? One such image is Nick Ut's 1972 photograph "Napalm girl". The photograph has been credited with playing a huge part in stopping the war in Vietnam and consequently stopping many bullets, and many deaths.

The film constructs the Big Picture one image at a time focusing on what that image represents not only to Kelly, but also to the time and place it came from in history, whether it is today with the students in New York protesting against school shootings or Picasso's painting of the bombing of Guernica in 1937. The film expresses the philosophic and creative life behind Kelly's major artwork, and ask all of us the question 'Can Art Stop a Bullet?'

Other Awards or Festival Invitations:

- Premiered at the 2019 United Nations Film Festival, USA
- Silver Award for 'Human Concerns' Documentary at 2020 New York Film Festivals
- Gold Remi for World Peace & Understanding at 2020 WorldFEST Houston Film & Video Festival
- Best Feature documentary at 2020 Indie Gathering International Film Festival (USA)
- Special Mention Award at 2019 Big Syn International Film Festival, UK
- Award of Merit Special Mention: Liberation / Social Justice / Protest at 2019 IndieFEST Awards (USA)
- Award of Excellence at 2019 Depth of Field International Film Festival, USA
- Award of Excellence: Documentary Feature at 2020 Impact DOCS Awards, USA
- Excellence Award at 2020 Docs Without Borders Film Festival competition, USA
- Award of Excellence at 2020 Pacific Screen Awards
- Finalist for Best Documentary at 2020 Maverick Movie Awards, USA
- Official Selection at 2020 Nepal Human Rights International Film Festival
- Official Selection at 2020 Richmond International Film Festival, USA
- Official Selection at 2020 APOX Croatia Film Festival
- Official Selection at 2020 SIFF – Switzerland International Film Festival
- Official Selection at 2020 Melbourne Documentary Film Festival
- Official Selection at 2020 DOCUTAH International Documentary Film Festival
- Official Selection at 2020 SAFILM – San Antonio Film Festival, USA

Notes:

Catherine's Kindergarten

Production Company: KCFilms

Candidate Summary

Best Documentary Candidates:

kaye cleave

Film Summary

Approx. Duration (mins): 70

Synopsis:

How do you go on when your life is shattered? In 1998, Kaye is a successful businesswoman with a large network of friends, including her ex-partner Nicky, and a sassy eighteen-year-old daughter Catherine. After Catherine graduates from the Waldorf School, she takes a gap year, traveling to Melbourne with a girlfriend. Six months later, she has died from an overdose and Kaye is thrust into the traumatic underworld of grief. Overcome with shame and guilt, she flees Australia for the anonymity of San Francisco. As she wanders around Haight-Ashbury, she grapples with how to go on. "Who am I now?" she wonders. "Am I still a mother if I have no children alive?" A chance encounter with a young Nepalese student marks a turning point. When Prakash shares his dream of building schools in a remote district of Western Nepal where he grew up, Kaye is inspired. She writes a children's picture book to raise money to fund a kindergarten and hostel in memory of her daughter. Then she embarks on a gruelling journey to Prakash's village, nestled deep in the shadow of the Himalayas, to attend the official opening of the kindergarten and hostel. Along the way, she shares insights she has gleaned about grief and loss. After a sleepless night in a mountain hut, she has a melt down as she realises that whatever good deeds she does, it still won't bring her only child back. "Fuck you Catherine," she sobs, "fuck you for dying and leaving me." She manages to compose herself for the opening ceremony, joining in the celebrations and showing how one can hold both the joy and the grief of a devastating loss.

Catherine's Kindergarten offers the viewer hope and practical strategies to deal with their grief, anxiety and despair. It is an auspicious film, given the uncertainty of the times, an intimate and exposed piece of storytelling honoring the authenticity and resilience of the human spirit. Shaped by Kaye's honest and confessional-style narration, the film demonstrates the value of following an open-hearted path. As Kaye says, "how far would you go to find meaning and purpose to restore your soul?"

Target Demographic:

Catherine's Kindergarten is aimed at groups dealing with grief and loss, in particular the loss of a child.

Catherine's Kindergarten is aimed at the mindfulness community.

Catherine's Kindergarten is aimed at high-school students, sparking conversations about teenagers and drug taking, safety and risk taking, and gay parenting and sexual identity.

Director's Statement:

When my daughter died suddenly, I had no idea how to hold the pain of losing her. I was desperate for guides to show me the way but in our culture, grief and death are feared and misunderstood. There is an expectation to get over it, to move on and not dwell in the past. We have few rituals beyond the funeral and often friends and family don't know what to say or do to support those who are suffering. Everyone's grief is as unique as a fingerprint but we all share the need to have our pain acknowledged. I've spent the last twenty years grappling to make meaning out of my radically altered life. And what have I learned? Secrecy is toxic; authenticity connects; personal stories have the power to heal.

After raising funds to build a kindergarten and hostel, I was invited to attend the opening ceremony in the remote Nepalese village of Lalu. I asked James Daggett, an aspiring young movie maker, to accompany me and document the journey. I wanted to make a film that explores the messiness and multi-layers of grief. I also wanted to highlight the complications of mother/daughter relationships; of gay families and identity politics; of drugs and teenage risk-taking.

This project is a labor of love stemming from a desire to use creative artistry to bring about positive change and showing that even when our hearts are broken wide open, we can still be present to the wonder of life. I have a fierce belief in the power of stories to connect people, change attitudes, and break down barriers. I've written a number of books, including a memoir and a children's picture book, but my true love is telling stories via images. My two short films explore grief and loss and I'm currently working on a documentary called Somebody's Child about the opioid epidemic and the urgency to provide safe injection sites in every city. Catherine's Kindergarten is my first feature-length film.

Other Awards or Festival Invitations:

Notes:

High As Mike

Production Company: DC Stories Pty Ltd

Candidate Summary

Best Documentary Candidates:

Peter Cross
Daniel Raffaele
Craig Wilson

Film Summary

Approx. Duration (mins): 99

Synopsis:

Mike has a brain tumour. As such, Mike's journey is very much a typical patient journey, looking for answers to life & death questions.

Travelling from Tamworth in NSW, Mike's journey takes him to all corners of Australia in search of answers.

The documentary reveals patient testimonies with a broad range of medical conditions. Expert opinions and results from all sides of the Medicinal Cannabis debate form a balanced perspective of the current situation patients are facing.

Riding on a wave of realisation that a large majority of Australians are suffering and in pain, Mike is compelled to uncover the truth as he chats with patients that have already embarked on the same life changing journey. Discussions with Politicians, doctors, lawyers, licensed growers and black market operators, see Mike struggling to make sense of current rules and regulations.

Mikes Journey will have you laughing, crying and...

Target Demographic:

Our target demographic are all Australian's who have an interest in their health, those who are suffering from pain, illness and pending death. Carers of the sick, family's of the infirm and anyone with drive to help make change a reality to #FixDansLaw.

Director's Statement:

This is not an activist film... we do not want it portrayed as an activist film. It is factual, unbiased, educational and informative.

We would like to see every Australian have the right to choose medicinal cannabis as a treatment in need.

We would like to see a culture change in the way Australians view cannabis in general. It's name has been tainted from 100 years of prohibition and negative propaganda resulting in the majority of our population being scared of it. High as Mike will change that.

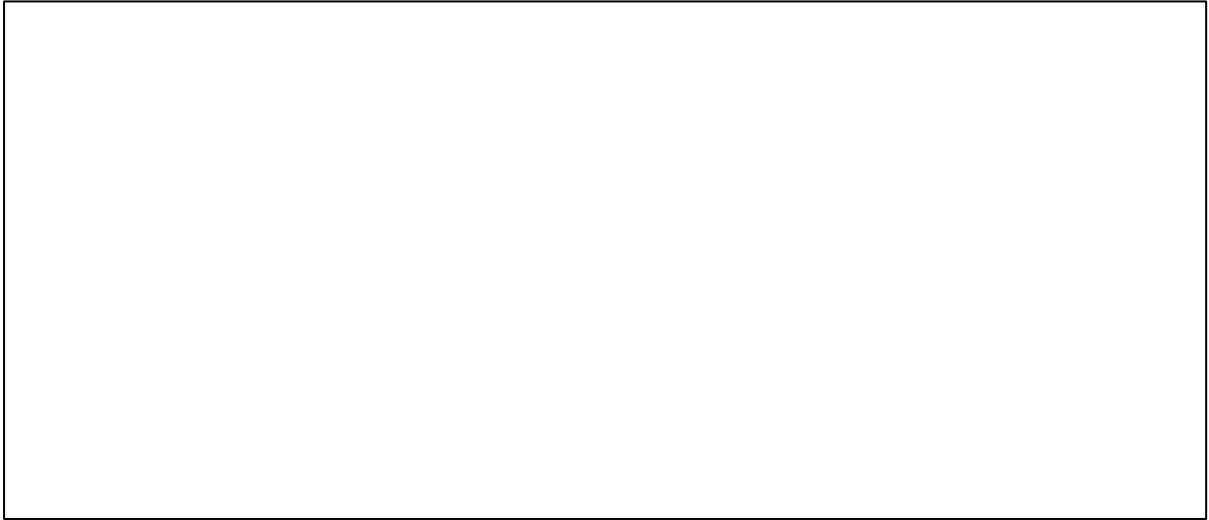
We hope to see Australian medical professionals becoming more educated in the endocannabinoid system starting at medical school. Education will enable future generations of both medical professionals and patients alike to feel comfortable in prescribing and consuming cannabis as a medicine.

High As Mike is not about getting high - it's about getting well.

Other Awards or Festival Invitations:

n/a

Notes:



Homeland Story

Production Company: Donydji Homeland and Rogue Productions

Candidate Summary

Best Documentary Candidates:

Glenda Hambly

Damien Guyula

Film Summary

Approx. Duration (mins): 83

Synopsis:

In 1974, Dr Neville White, a young student arrived in a remote Indigenous Homeland in the far north of Australia, to research a PhD in genetic anthropology. In effect, he has never left.

Forty years of photographs, film and video taken by Dr White provide a powerful, intimate portrait of his friendship with a traditional family; a friendship that continues to the present day. It tracks the family's transition, in just two generations, from nomadic life to the digital age.

But no Homeland is an island. Through the prism of one small community the vexatious questions of mining interests, corrosive government policy and the precarious future of Indigenous Homelands are explored.

Target Demographic:

general audience and education market from primary to tertiary students

Director's Statement:

The film was a challenge because of its diverse elements. The point of the film was to tell a wide-ranging story that took place over forty years. It had to track Dhulutarama's family from the 1960's to the current day, the special friendship the family has with Dr Neville White, and describe the enormous problems the community faces in maintaining the Homeland in the contemporary political setting.

Filmmaking is a collaborative effort and the making of this documentary has been more collaborative than most. Without the enormous amount of goodwill, generosity of spirit and support from so many people, the film could not have been made.

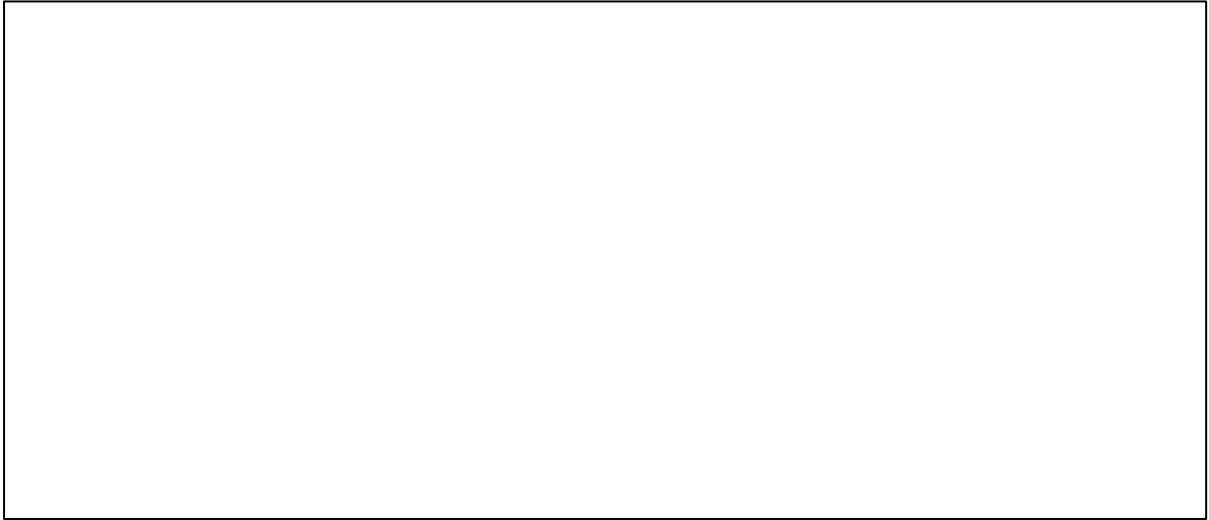
Two of Australia's outstanding editors helped make the film. The vision editor, Ken Sallows, worked on a cut of the film for months for no fee. The sound designer, Craig Carter, travelled to Arnhem Land to record the narrator as well as sound effects and atmosphere for no fee. The cinematographers, Moira Moss and Brian McKenzie, who filmed around seventy hours of footage in Donydji between 2010-2012, also worked for no fee. Everyone gave their time because they believed it was a story that should be told.

The tireless effort of two members of the Rotary Club of Melbourne, Peter Duncan and Robert McGuirk, ensured enough money was raised to finish the film.

Other Awards or Festival Invitations:

n/a

Notes:

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Inferno Without Borders

Production Company: Anphietom Production

Candidate Summary

Best Documentary Candidates:

sandrine charruyer

Laura Sivis

Sophie Lepowic

Film Summary

Approx. Duration (mins): 52

Synopsis:

The unprecedented bushfire crisis that struck Australia during the 2019-2020 summer sparked numerous controversies and its abnormality revealed underlying major issues with bush management and Australia's part in contributing to global warming.

The nation-wide disaster enflamed by years of drought, drier fuel, unusually high temperatures and severe winds, was the worst in world history. As the population is faced with devastating losses, a number of questions arise:

- Could more hazard prevention methods have been implemented in order to reduce the severity of the natural disasters? If so, would these have been effective?
- Could it have been beneficial to reintroduce traditional fire management techniques stemming from Aboriginal cultures? By adopting these practices, could future generations look forward to an Australia of regenerated wildlife and healthy landscapes?

Experts in politics, ecology and land management stress the importance of adjusting to the new reality of extreme weather conditions and most importantly adopting methods to reduce global warming. Can our past save our future?

Target Demographic:

television broadcasts, festival , mature audience and school students

Director's Statement:

Sandrine Charruyer- Director 's Statement

I always keep in mind some simple questions:

"- what is the reason that I am making this film? What do I learn from other people? "- Despite being born in France, my homeland is and always will be, Australia. After 20 years in the country, I thought I knew enough about its culture, and explored the country in depth, but while making this film, I realized that I was wrong!

The unprecedented bushfires which raged in the country during summer 2019-2020, and which led me to meet the victims and experts while making this film, proved the state of my ignorance. The culminating meeting of the Yuin Aboriginal community, firefighters, and experts ecologists told us how this disaster that plagued Australia could have been avoided, a revelation which comes to me as a big shock.

This tragedy could have been avoided, except for greed and deafness to the cries of alarm by the authorities, on the degrading state of the environment.

The aboriginals who know "country" intimately, and who have fostered traditional techniques of controlled burning since the dawn of time, have not been heard. This has caused anger and frustration to all people. They demonstrated it and proved to us and It has made me believe now, that despite the advances in technology and modern know-how , nothing beats 50 000 years of traditional knowledge of Australian flora and fauna .

I cannot thank enough all the communities we met on our way.

Sophie Lepowic – Director’s Statement

I wasn’t too keen to get involved in this documentary as I was scared of fire and my asthma was so bad with the fire haze, I couldn’t even take three steps without having to stop. But what’s asthma compared to losing your life or the devastation of the environment.

There’s a lot of talk about human-induced climate change. Let’s face it, we are all part of the problem and everyone has a role to play to protect the planet.

I felt it was my duty to face my fear and understand why those fires were getting worse every year and not only here in Australia but everywhere (California, Amazonia...).

So, I decided to be part of the project and hit the road with my three fellow filmmakers to meet the fire fighters, the bushfire victims, the aboriginal community and interview some experts in ecology, politics, etc.

It's heartbreaking and very shocking to be confronted with the disaster and hear people tell you about their awful stories. But when in the midst of the drama you hear positive experiences and hope, you know why you had to be there and why this story needs to be told.

I had the chance to meet amazing people who taught me a lot and I am pleased to share their knowledge and points of view with you. This film is an emergency call and a message of hope in which I hope each of you will find their answers.

Other Awards or Festival Invitations:

n/a

Notes:

Iron Fists and Kung Fu Kicks

Production Company: WildBear Entertainment

Candidate Summary

Best Documentary Candidates:

Veronica Fury
Serge Ou
Michael Tear

Film Summary

Approx. Duration (mins): 107

Synopsis:

Iron Fists and Kung Fu Kicks explores the influence of Hong Kong's martial arts cinema and how it's shaped filmmaking from Hollywood to Uganda.

Featuring Hong Kong legends, performers, and cultural commentators, this doco takes you on a non-stop ride from the early days of martial arts movies with the Shaw Brothers to Hollywood blockbusters like *The Matrix*.

Iron Fists and Kung Fu Kicks is the ultimate celebration of the impact Hong Kong filmmakers have had on moviemaking around the world — a celebration of the martial arts genre's unexpected path to global domination.

Target Demographic:

This documentary will look to engage audiences of the generation who grew up with the Kung-Fu movement, popular culture enthusiasts, and history buffs of all ages. There is a secondary audience of males aged 25- 54, who will have a nostalgic viewing on the films featured in this documentary.

Director's Statement:

I feel honoured to have had the opportunity to explore the world of Kung Fu cinema. Few movements have had such a far-reaching resonance.

I remember the whole Kung Fu pop culture explosion. When I was a kid, my first GI Joe had "Kung Fu" grip – a must. I was the 90-pound weakling in the ads on the back of comics that promised reinvention through Kung Fu. My dad and I watched the Kung Fu TV series religiously and I collected the trading cards and still have them in a box somewhere under the stairs. How could you escape Bruce Lee at the time? I made some rubbish nunchucks that fell apart, realised I was not a Kung Fu hero, and traded them in for a pair of drumsticks. It's just that I love pop culture, and all those films from Hong Kong are incredible documents of a genre. Aesthetically beautiful, quirky, fun and, on occasion, confronting.

When I first saw those Shaw Brothers films, a new world opened up. For their time, they are impeccable examples of craft, talent, and escapism, and there really isn't anything quite like them. The story of the evolution of Hong Kong's martial arts movie industry and its influence on modern cinema is remarkable. This was a cinematic revolution, often overlooked and dismissed in favour of its contemporaries like the French New Wave and the emerging New American cinema of the late sixties.

The Hong Kong wave, similarly, sprung out of political and social unrest. From this period came some of the most inventive and innovative cinema of the last 50 years. Hong Kong's martial arts movies have influenced a whole generation of western filmmakers who continue to reshape the cinematic landscape today. It's a roller coaster ride with huge successes, failures, and a legacy that

reaches around the world. From a million Bruce Lee posters on bedroom walls, the evolution of Hip Hop, to my daughter's infatuation with Kung Fu Panda.

Everyone relates to the "Hero's Journey". All of these martial arts films are underpinned by this. That's why people love them. That's why people relate to them. And that's why this story will resonate with audiences everywhere. Because the story of this cinematic movement (and its influence) is the story of ordinary people becoming extraordinary.

Producer Veronica Fury and I are not only business partners, but creative collaborators as well. Our mutual love of the arts, music, and popular culture has enabled us to pursue numerous projects that showcase our collective passions. This is the latest in that journey. The team would not be complete without Editor Chris Bamford - a fellow pop culture culture and long time collaborator.

The documentary is fast, informative, and entertaining – reflecting all the elements that made the genre such a success and influence globally. Fast cut, loud, brash, funny, moving, and revealing; it's a blend of the art, the history, and the energy of the Hong Kong movement.

Other Awards or Festival Invitations:

Cinefest Oz 2019

Fantastic Fest 2019

Melbourne International Film Festival 2019

Sitges Film Festival 2019

L'Etrange Film Festival 2019

Notes:

Firestarter - The Story of Bangarra

Production Company: In Films Pty Ltd

Candidate Summary

Best Documentary Candidates:

Ivan O'Mahoney
Nel Minchin
Wayne Blair

Film Summary

Approx. Duration (mins): 95

Synopsis:

"As the 20th century turns into the 21st, you can't tell the story of Aboriginal Australia without featuring Bangarra – indeed they tell the story. And at the core of it there are these three beautiful brothers. The holy trinity." – Hetti Perkins, Art Curator.

Hetti Perkins sums it up perfectly. Bangarra Dance Theatre, which celebrates its 30th anniversary, is Australia's only Indigenous major performing arts company. Its rise from a tiny dance group in the late 80s to a company of international renown, was and is driven in large part by its Artistic director Stephen Page and his brothers, composer David and lead dancer Russell.

Bangarra's anniversary is Firestarter's launch pad but the film takes us right back to the world in which the Pages grew up as youngsters – 70s and 80s Queensland, a world in which there was "one law for whites and another for blacks." 'It was tough,' says Stephen. 'I was born three years before the referendum that constitutionalised Aboriginal people being respected as humans.'

Home video, shot by David as a child, and rare archive take us through the boys' younger years, interweaving their story with the late 80s/early 90s rise of black 'activism' and the start of Bangarra as an offshoot from the National Aboriginal Islander Skills Development Association (NAISDA). Stephen is appointed Artistic Director, age 24. Bangarra perform at Paul Keating's delivery of the 'Redfern Address.'

As the film tracks Bangarra's ascent, culminating in its era defining work Ochres and a spectacular contribution to the 2000 Sydney Olympics opening ceremony, we start to understand what commentator Hetti Perkins means when saying: 'once you pick up the torch, you never get to put it down. And that sort of thing comes at a cost.'

The ghosts of the past haunt the Page family. As Stephen's work becomes increasingly political, Firestarter unpicks the ravages of colonialization and the intergenerational trauma it caused within the Page family. There is a story that tells of a much greater issue. 'This sort of thing is bloody everywhere in Australia' says Stephen.

Driven by grief and unresolved pain we see Stephen create Bennelong, his darkest but most evocative work yet. The story of an Aboriginal man who befriends the first governor of New South Wales, Arthur Philip, and struggles to 'live in two worlds,' is not just a dance work. 'The scale was exceptional,' says Frances Rings, Bangarra's former soloist recently appointed Associate Artistic Director. 'It was an Opera. It was our opera.'

As Stephen becomes a grandfather and a new generation of dancers takes us into the future, Firestarter is ultimately not a story of tragedy. It's the story of art as medicine, and its role as the messenger of social change and pride. It's a story of resilience, of overcoming obstacles and the embrace and re-birth of a 65,000-year-old culture, the longest continuously surviving culture in the world. A culture that white Australia once tried to wipe out. In vain. Bangarra is Australia's greatest culture treasure.

Target Demographic:

We are hoping to not just attract the usual 50+ audience for arts films , but tap into the millenials’ thirst for social justice causes – which is a leading theme in the film.

Director’s Statement:

As Bangarra enters its 4th decade, it has more performers, is creating more works and doing more national and international tours than ever before. Award-winning sell out shows, highly regarded...Bangarra are Australia’s premiere cultural ambassadors, both nationally and overseas.

The inhabitants of ‘Bangarra’s world’ are strong, fit, and in peak performing condition. So why is it that their friends and family are struggling and encountering tragedy? Why is it that the main character of our film, Bangarra’s artistic director Stephen Page is having to deal with loss and grief so consistently?

Bringing our joint perspectives to the project – that of an Aboriginal man and a non-Indigenous woman, each with a strong interest in the social political side of the arts – we wanted to explore these questions, using Bangarra’s 30th anniversary as an utterly unique lens.

We explore the status of Indigenous people in the country today, by examining the life of a company and its leader, who despite commercial success, pride and empowerment are still hurting. The trauma isn’t ‘in the past’ as many Australians, including the government, would assert.

There is generational suffering that is continuous and isn’t stopping and won’t stop until people listen.

Bangarra plays a huge part in the movement for such positive social change. As Stephen once told us “Bangarra was in the business of reconciliation long before it became fashionable.”

We share Bangarra’s passion to inspire positive change. We wanted to speak truth to power but at the same time celebrate Stephen and Bangarra’s incredible work, showing and creating pride in culture – with Stephen’s trademark humour always rearing its head!

This film has been three years in the making, Bangarra has three decades of exceptional work under its belt – but time-wise all of it dwarfed by the 65,000 years of culture on which it builds. In one of our first interviews Stephen asked a poignant question: ‘why wouldn’t you just make that the identity blanket of the country?’

Other Awards or Festival Invitations:

Brisbane International Film Festival - 11 Oct 2020 (Closing Night Film)

Adelaide Film Festival, 18 Oct 2020

Byron Bay International Film Festival, Oct 2020

Sydney Festival - Jan 2021, in co-presentation with Sydney Film Festival

Barbican Centre London, Australian Indigenous Filmmaker Showcase

Notes:

The Leadership

Production Company: Bunya Productions

Candidate Summary

Best Documentary Candidates:

Ili Baré
Greer Simpkin
Lauren Mather
David Jowsey

Film Summary

Approx. Duration (mins): 97

Synopsis:

The world is crying out for a new model of leadership, but what is it? One woman thinks she has the answer. Australian CEO and 'dreamer' Fabian Dattner, leads an international group of 76 female scientists on an Antarctic voyage designed to transform them "into the sort of leaders they want to be." Her hope is that once these women are primed to lead in science, they will be able to make meaningful change around the world. But on board Dattner's own leadership style and philosophy are both severely tested, as the women's deeply personal stories of workplace harassment and more are revealed.

Set against the planet's last untouched wilderness, The Leadership delivers an altogether unexpected and original reflection on what it takes to be a good leader, while unearthing the profoundly troubling systemic obstacles to women's advancement in science and beyond.

Target Demographic:

Women and men aspiring to be in leadership positions across all fields (not just STEM). Primary target is female skew critical thinkers 25- 65 years. Academic/educated consumers, advocates for gender equality & STEM practitioners & secondary and Tertiary STEM students.

Director's Statement:

I have always wanted to go to Antarctica, but I never thought I would get there like this – on a ship with a film crew and 76 women undergoing intensive leadership training as part of an initiative to help women in STEM (Science, Technology, Engineering, Mathematics and Medicine).

Up until this point, I considered the world of STEM to be a very different one from the film and TV world I inhabited. Although I had made science documentaries before, I had really only dipped my toe into the actual lives of scientists.

But once on board the ship with these women, I realised how much I identified with the challenges they faced. Had I worked in a male dominated industry and been sexually harassed at work? Yes. Had I ever felt like an imposter, struggling with confidence in a professional culture of bravado? Yes. Did I work in an industry that has traditionally not been compatible with having children? Yes. This cemented one of the core tenets of the film, that the obstacles our characters face are not particular to women in science, but to women all over the world in different contexts. Their stories collectively tell a wider story about us all.

Of course, this leads to the thorny question: what do we do about it? When I first met Fabian Dattner, the woman leading the expedition to Antarctica, I was struck by her confidence in knowing the answer. If we just had more female leaders in the world, she told us, the world would be a better place. But it is through Fabian's journey in the film, that we understand that being a leader is infinitely more challenging and complex than perhaps she anticipated.

Just as Fabian found her leadership journey unexpectedly complex, so too I found the documentary edit once I returned. Every scene, it seemed, was like unpacking Russian dolls – inside one story lay

another and another. I also had a second child which amplified the challenges around family and career so many women on board faced.

Through it all, my experience of making The Leadership has been one of identification – both with the characters’ challenges but also in theirs and Fabian’s search for a solution. And in the film, it is the women’s identification with each other which is the most powerful force for change.

It is my hope that The Leadership lives a long life in the minds of its audiences - in highlighting the injustices women face, the benefits of women’s untapped contribution, and in asking the question of what it will take to bring lasting change.

Other Awards or Festival Invitations:

* Sydney Film Festival 2020 (World Premiere, In Competition)

* Asia Pacific Screen Awards 2020 (In Competition)

* Melbourne International Film Festival "MIFF" 2020

* (Under Embargo, Adelaide International Film Festival 2020)

Just announced:

*Official Selection, Edinburgh International Film Festival 2020

*ATOM Awards finalist in 2x categories:

Best Documentary – Science, Technology & the Environment

Best Documentary – Social & Political Issues

Notes:

Looky Looky Here Comes Cooky

Production Company: Tamarind Tree Pictures and Roar Film

Candidate Summary

Best Documentary Candidates:

Steven McGregor
Danielle MacLean
Anna Grieve
Steven Thomas

Film Summary

Approx. Duration (mins): 56

Synopsis:

A fresh, funny and provocative look at the Cook legend from a First Nations' perspective. We debunk the myth Cook "discovered" Australia. Looky Looky Here Comes Cooky features a specially created songline that travels across the country. The film creates a songline for 21st century Australia - of spirituality, connection to country, resistance and survival.

Six diverse and distinctive new commissions in Indigenous Language and English come together to create a new songline – one of cultural resistance and survival.

The film features outstanding Indigenous music producer Daniel Rankine P.K.A. Trials (founding member of AB Original) as well as Indigenous singer/songwriters Mo'Ju, Alice Skye, Kev Carmody, Birdz, Fred Leone and Mau Power, a diverse group of performers known for their powerful music and political voice.

The weaver of the story is outstanding poet and performer – Steven Oliver. He connects the songline as he travels the land interrogating Cook's legacy, and revealing Indigenous perspectives of the mysterious Cooky. His question- in the year 2020, does Australia have a blurred history of Cook?

Target Demographic:

Wide Australian and International audience ready and willing to acknowledge First Nations perspective on Cook

Director's Statement:

2020, Australia celebrates Captain James Cook's 'visit' to Australia. Visit meaning conquering a land, a people, adding to the British Empire, colonisation, I could go on. Looky Looky Here Comes Cooky is an Indigenous response/ comment/ perspective on the arrival of Captain Cook. An alternative look at history. It's about yesterday, today and tomorrow.

Where do we stand? How do we feel? Where do we go from here?

Big questions that could be buried in academia but by channeling our voice through Indigenous musicians we create a modern-day songline that speaks to the truth of Australia. Not by table slamming politics but persuasive politics.

To guide us through this journey is writer, actor, comedian, cabaret star, there's probably more strings to his bow but we'll leave at that - Steven Oliver. He take us to the monuments, pubs, buildings that celebrate Captain James Cook.

While Steven Oliver leads the audience through his subversive history lesson, our musicians perform in country original songs that speak directly to the past and the future. Their individual voices will be captured in locations across Australia. From the Torres Strait to the cliffs of Kurnell. We will be inside the frame capturing the story, the emotion, the truth of these original compositions. Juxtaposed with these intimate musical portraits will be evocative landscapes of the country. Sweeping drone shots punctuate the statement of country, country is identity, it's who we are.

The visual style will represent the ebb of the oceans, the flow of the rivers, the winds across the desert, a collective, always shifting, always moving. But our storm is Steven Oliver who breaks through the gentle flow of the currents. He will jolt the audience with his unique take on history. He will recite, comment, question -take you on a journey.

Steven Oliver has something to say. The musicians have something to say. We have something to say. Through music and comedy we want the audience to come on a joyous subversive history lesson and connect the songline

Other Awards or Festival Invitations:

selected MIFF 391/2, Cinefest Oz 2020, Brisbane International Film Festival

Notes:

Machine

Production Company: FINCH

Candidate Summary

Best Documentary Candidates:

Justin Krook
Luke Mazzaferro
Michael Hilliard
Sean McKeever

Film Summary

Approx. Duration (mins): 86

Synopsis:

MACHINE is a film about Artificial Intelligence – the most radical new technology of our time. What is AI, how is it created and what will it mean for the way we work, play, live and learn? What will happen when we're no longer the smartest ones on the planet? And who, if anyone, is controlling the rise of this new technology?

Infiltrating everything from transport to military to art to healthcare – among an ever-growing list of fields – artificial intelligence is no longer merely the realm of science fiction. In a world where machines are fast becoming smarter than people, what does our increasing reliance upon and subservience to technology mean for our future?

With expert insights from world-renowned engineers, inventors, entrepreneurs, neurosurgeons, philosophers, ethicists and more – including Australian data scientist and digital 'rock star' Toby Walsh and Australian Robotics pioneer Rodney Brooks, MACHINE is a thought-provoking and awe-inspiring new film that examines not only the practical applications of AI, but also the ethical questions raised by these new developments.

Target Demographic:

The ethics of design are relevant to everyone, but the film is targeted at 18-65 year olds, to show technology as it is already being used, and then explore how it will be used later, and who is making these decisions. We also targeted policy makers with Canberra Q&A screenings.

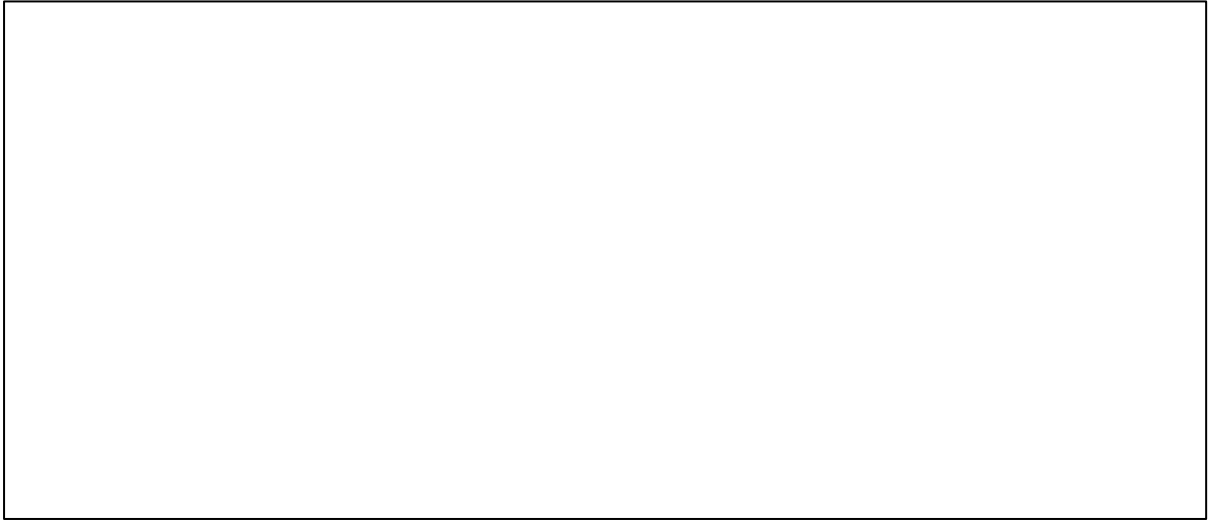
Director's Statement:

"The film looks at many ways AI is being used today, and the impact it's having – or will have – on humanity. To date there has been a lot of hype and sensationalism presented to the public and we wanted to pull back the curtain on the realities of these developments. We explored the use of sex robots and deeply intuitive chatbots for companionship and mental health, humanoids, robotic artists, self-driving cars, and how autonomous warfare is replacing soldiers on the battlefield. Our sold out screenings at Melbourne International Film Festival earlier in the year generated a lively debate. While opinions were divided in regards to the direction these technologies are headed, everyone agreed on one fact: in the coming decades, AI is going to fundamentally transform nearly every aspect of our lives."

Other Awards or Festival Invitations:

n/a

Notes:



No Time For Quiet

Production Company: Film Camp

Candidate Summary

Best Documentary Candidates:

Samantha Dinning
Philippa Campey
Hylton Shaw

Film Summary

Approx. Duration (mins): 82

Synopsis:

During a long hot summer, 40 girls and gender diverse youth aged 11 to 17 converge in Melbourne for the inaugural week-long GIRLS ROCK! Camp. Greeting them are local female rock legends, punked up teachers, students and youth workers, all keen to empower each of the participants through rock n roll. Over the course of the week, and months after camp, we follow a number of participants as they struggle to find their sense of belonging and identity through music.

Target Demographic:

The primary audiences are twofold: female and GNC young people aged 11-17 years old, who can relate directly to the experiences of our characters and 18-50yrs male/female who don't regularly have intimate access to the world of our characters but whose lives are touched by children and teenagers.

Director's Statement:

The idea for NO TIME FOR QUIET was sparked by an article we read about the first Girls Rock camp to be held in Canberra in 2016. We delved a bit deeper and realised the camps were a worldwide, DIY, grassroots, phenomenon. Moreover, some of our music idols - Carrie Brownstein and Beth Ditto - were involved early on when the first ever camps were organised in Portland, Oregon in 2001. Why wasn't this around when we were younger, we asked ourselves? Stuck in Brisbane and rural Victoria it would have enabled us to become the rock goddesses we so desperately wanted to be. Upon deeper reflection, attending something like Girls Rock! would have helped us find our own voices and feel comfortable with our identities much earlier on in life.

After meeting, Chiara Grassia, the founder of Girls Rock! Canberra, we discussed the idea of an observational feature length documentary that would follow a number of young people at the camp. We learnt that the first Melbourne camp was about to launch in the Summer of 2017, and so met with the team - all volunteers - and floated our idea over a pint in Brunswick.

It was to be a low-fi, fly-on-the-wall, observational look at not only the process of learning an instrument, writing a song, and forming a band, but a deeper exploration into what it means to provide girls and gender diverse youth a safe space in which they can create and feel empowered through music and mentorship.

It took many more pints to earn the trust of the Melbourne camp organisers and come to a group consensus about how to approach the filming with minimal intrusion. We decided that the best approach was to embed into the camp as mentors ourselves and form meaningful relationships with the camp community.

These relationships expanded well beyond the scope of the camp itself and we were privileged enough to have five remarkable young people let us into their lives in the two years that followed. We feel honoured to tell this story and are proud to amplify the voices of ZEIRO, LUCY, PHOEBE, MIKA and DAKOTA who allowed us such candid and intimate access into their inner most worlds.

Other Awards or Festival Invitations:

MIFF 2019 - Audience Award (4th Place, Best Documentary)

Antenna Film Festival 2019

HRAFF - 2020

Perth Revelation Film Festival 2020

ABC iView - (July 2020 - October 2020)

ABC TV (1 hr version) to premiere in October 2020

Notes:

Own the Sky

Production Company: Paper Bark Films Pty Ltd & Firelight Productions

Candidate Summary

Best Documentary Candidates:

Gregory Read
Ellenor Cox
Marcus Gillezeau

Film Summary

Approx. Duration (mins): 90

Synopsis:

What begins as a life-long passion for jetpacks, turns to an obsession, then addiction and finally triumph. Shot over ten years, OWN THE SKY chronicles David Mayman's seemingly impossible quest to build and fly the world's first jetpack around the Statue of Liberty, and the impact his obsession has on his wife and children.

Growing up in middle class Sydney suburbia, David Mayman has the same dream that many young boys of his age have – to be able to take off and fly! His quest for speed however nearly takes his life and it's during his recovery from a high-speed go-karting accident that he sees the opening of the 1984 LA Olympics and the famous flight of the rocket pack into the stadium. His life's ambition is born... he is going to build and fly a jetpack.

He discovers the rocketpacks of his childhood were impractical. They could only fly for 25 seconds at most. What he needs is a fire breathing jetpack. Something that does not exist. Something he will have to build from scratch with 75 year old engineer Nelson Tyler and Bill Suitor, the pilot who flew in to the Olympic stadium.

Financial problems, a horrendous accident and near-drowning in Sydney Harbour soon brings his selfish journey to heel. His wife Saschi and the kids find themselves increasingly isolated and are left wondering if it's really worth it. Recovering from skin graft surgery and back with the family, David realises if the jetpack could be used as a rescue vehicle, it could save lives. The final stage of his quest has new life.

OWN THE SKY has been described as MAN ON WIRE with a jetpack. A very apt analogy, especially as David finally triumphs when he succeeds in building a 'perfect' jetpack and realizes his childhood dream of flying "like superman" around the Statue of Liberty in New York.

Target Demographic:

Broad audience who are interested in human stories of obsession and pursuit of the unreachably.

Director's Statement:

When I launched into documenting my friend's dream for self-flight, I had no idea that it would lead into a study in obsession, not only for the protagonists, but for myself as a filmmaker.

In 2007 David Mayman, declared that he was going to "design, build and fly the world's first practical jetpack!" My response was; "if you are going to try to build it, I'd like to try and make a film about it!" David had first told me of his dream for self-flight in primary school whilst launching himself off a high fence, a fantasy common to many kids and I set about scripting it as such. But my direction rapidly changed course, as the heart of the story revealed itself as a Quixotic odyssey of relentless human obsession. What happens in the wake left by the human spirit driving people to strive for exceptional achievement? Ironically, as I shadowed David's journey, camera and sound gear in hand, I perceived the reflection of my own parallel obsession in attempting to piece together a film about David's often chaotic quest. There were dizzying moments of progress, belly aching laughs but lows so low they at times almost broke David, his colleagues, his psychologist wife and their children!

I followed David as he pulled together a fascinating team of motley characters, experts ranging from an 75-year-old, three-time Academy Award winning inventor Nelson Tyler to his flight instructor rocket belt guru, the 70-year-old Bill Suitor of LA Olympics and Bond film fame. Working with them was incredibly inspiring, I could see they shared the same lifelong dream for self-flight and as they soared with highs, and fathomed the life-threatening lows of David's raw disappointments, I could also see they too succumbed to their obsession. I realised they imbued David's quest with a contagious sense of suspense, pitted against their own rapidly impending mortality and possessed of strong altruistic aspirations for the future of "self-flight". I also wanted to foreground my interviews with Saschi Mayman, because as a trained psychologist and David's wife, they furnished personal details that augmented the poignancy of David's obsession.

The project's change in direction, presented me with a further challenge – how to strike the right balance in chronicling the none the less fascinating "technical" type increments of the engineering process. Bill Suitor's personal accounts allowed a conduit to the history. And by travelling light, without crew over the ten-year period, just because something was about to be tested, (successful or not) allowed me to document the technical thread. Yet, I was also aware this meant helming a complex editing process wrangling over 75 000 resultant shots that might prove overwhelming but working with editor's Mark Warner (Woman in Black, Driving Miss Daisy) and Sally Moran proved extremely rewarding in this pursuit.

I used the cinematic reconstruction of cinematographer's Jesse Brunt and Sam Collins to underline the poignant moments of the character's childhood dreams and counterpointed this with the hand drawn pencil on paper illustrations of graphic novelist Greg Holfeld to underline several rawly comical moments as they descended into obsession.

Other Awards or Festival Invitations:

Official Selecxtion - Les Icares de Cinema France 2019

Notes:

The Plastic House

Production Company: Author of the Accident

Candidate Summary

Best Documentary Candidates:

Allison Chhorn

Chris Luscri

Film Summary

Approx. Duration (mins): 46

Synopsis:

A young woman constructs a solitary reality by imagining what life would be like after the passing of her parents.

Absorbed in the slow process of working alone in the family's green house, she relives shadow memories of her Cambodian mother and father. The healing ritual of physical labour gradually reveals itself over time.

As the plastic roof bears the weight of natural elements, the increasingly precarious weather threatens this new life alone.

Allison Chhorn's highly immersive film takes place almost entirely inside and around her Cambodian family's dilapidated greenhouse in South Australia. She oversees inspiring regrowth despite the sometimes harsh natural elements, as the seasons change, time passes and life moves on. Economical yet expansive, Chhorn filters and displaces her fears about her parents' deaths and a precarious future onto an intensely moving narrative of ritual, physical labour and isolation.

Target Demographic:

THE PLASTIC HOUSE is aimed at audiences in the 18-49 age bracket with a focus on Asian-Australian and cinephile audiences. Allison's unique voice coupled with the film's tactile, lovingly crafted style serves as a powerful reminder of the importance of committed, inventive, personal film-making during times of intense societal change.

Director's Statement:

This film was driven by two fears, both of which are still very real.

Firstly, as my family are getting older, I constantly fear the death of my parents and what it would be like if they weren't here anymore. I think about their absence and how I would live emotionally and practically without them.

I experience their absence from time to time, when they go back to Cambodia – the absence of my mother's voice, the absence of my father's laboured work. Thinking – who would take over the farm if they were gone?

The other fear is the roof of my house collapsing on me. Seemingly irrational, yet the signs of cracks in the roof and pieces of ceiling that have fallen have made this possibility all too real. What if I didn't do anything to fix it, but rather let it happen and carried on with what I knew?

Imagining these two fears was the idea for the story of the film.

I wanted the film to feel like you were actually being in a greenhouse. I would work a few hours or maybe longer each day. You can easily lose your sense of time in the greenhouse. I also wanted to show the change in seasons and change in growth.

So I would film one activity, like the planting in one evening, and then several weeks later film them when they were sprouting. This is how filming happened organically, determined by what stage the greenhouse was at.

For me, memory disrupts this whole linear timeline. And sometimes memory can feel so strong that we can jump right back to that time, as if we're experiencing that memory in the present.

Other Awards or Festival Invitations:

OzAsia Festival - Adelaide, Australia - October 2019

Visions du Réel (Official Selection: Burning Lights International Competition) - Nyon, Switzerland - April 2020

Sydney Film Festival (Official Selection: Documentary Australia Foundation Awards) - Sydney, Australia - June 2020

Melbourne International Film Festival - Melbourne, Australia - August, 2020

Festival ECRÃ - Rio de Janeiro, Brazil - August, 2020

FIDBA - International Documentary Film Festival (Official Selection: First Feature Competition) - Buenos Aires, Argentina - September, 2020

Lima Alterna Festival Internacional de Cine (Official Selection: International Competition) - Lima, Peru - September, 2020

New York Film Festival - New York City, United States - October, 2020

Valdivia International Film Festival (Official Selection: International Youth Feature Competition) - Valdivia, Chile - October, 2020

Black Canvas - Festival de Cine Contemporáneo (Official Selection: Beyond the Canvas Competition) - Mexico City, Mexico - October, 2020

Linea d'Ombra Festival (Official Selection: International Competition) - Salerno, Italy - October, 2020

Montréal International Documentary Festival (RIDM) - Montreal, Canada - November, 2020

Cámara Lúcida - Cuenca, Ecuador - November, 2020

Notes:

Richard Leplastrier - Framing the View

Production Company: Mitra Films Pty Ltd

Candidate Summary

Best Documentary Candidates:

Anna Cater

Film Summary

Approx. Duration (mins): 73

Synopsis:

Richard Leplastrier is regarded as one of Australia's finest architects, yet he's anything but a household name. Shunning the limelight, he tucks himself away in his one-room home in a remote estuary north of Sydney only reached by boat.

Leplastrier is the architect's architect, refusing to become a 'starchitect'. And while this seminal figure in Australian architecture has designed beautifully crafted houses for his clients, his own lifestyle is closer to camping.

The documentary follows the very private and charismatic Leplastrier over 15 years as he designs a house in the Blue Mountains that epitomises what he's learnt over 50 years. It looks at the influence of his mentors – Jorn Utzon (Danish architect of the Sydney Opera House), Australian artist Lloyd Rees and Japanese professor Masuda Tomoya.

The film explores the ground-breaking Bilgola house, designed by Leplastrier in 1974. Acknowledged as one of Australia's most beautiful houses, Leplastrier says he was "hard wired into aesthetics being the only thing" when he developed its radical design. The house has no glass and no windows, principles that Leplastrier also incorporated into his own home.

The documentary moves from architecture to family life; from the construction of the Blue Mountains house to other extraordinary houses at Balmain, Watsons Bay and Leura; and from the Sydney Opera House to Kyoto. It includes animated sequences of Leplastrier's house plans and drawings.

The stunning houses Leplastrier designs for his clients are in contrast to his own bush camp where the family eats and sleeps on the floor. "That's a lesson learnt not only from Japan," says Leplastrier, "but most Pacific Islanders live like that. You can do with a house half the size."

Target Demographic:

The audience is not gender specific. This film attracts a younger (18-35) and older (54+) audience.

The film speaks to the arts world, the higher education world of architecture and design, and also to those who love an Australian story, one without a cultural cringe.

Director's Statement:

When I asked Richard Leplastrier if I could make a documentary about him 20 years ago, I said I wanted to film him designing and building a house. This was way before Grand Designs. However I didn't realise at the time how much Richard closely guards the privacy of his clients, and also his own privacy.

He suggested that since he had young children (he was 54 when he had his first child and 61 when he had his third one), perhaps I could film him for the rest of his life to create a legacy for them.

A few years later I got a phone call from Richard, saying that clients in the Blue Mountains had agreed to be filmed. Over the next two years I attended nearly all of Richard's site visits to the house in Blackheath, filming as he created the design as he went along.

I also began filming Richard's family life at his home in Lovett Bay. His three children grew up in front of my camera. When I first began filming they were 8, 12 and 15 years old. By the time I finished,

they were 20, 24 and 27. This long period of filming helped me to gain Richard and his family's trust, giving me intimate access into their lives.

We made visits to Kyoto, to the Sydney Opera House at dawn and a Lloyd Rees exhibition at the Art Gallery of NSW to record the influence of his three major mentors. I made him tack back and forth for hours while we filmed him sailing, on his 80th birthday, resulting in him hardly being able to walk the next day.

Other Awards or Festival Invitations:

DocEdge NZ 2020, Architecture & Design Film Festival in the US in late 2020

Notes:

Rosemary's Way

Production Company: Bower Bird Films Pty Limited

Candidate Summary

Best Documentary Candidates:

Pat Fiske

Ros Horin

Film Summary

Approx. Duration (mins): 78

Synopsis:

Rosemary's Way celebrates the remarkable Rosemary Kariuki and a group of migrant women of suburban Sydney whose lives she helps transform from isolation to connection. Rosemary is our vibrant host over the course of a year, as we witness her reaching out to isolated migrant women from cultures as diverse as Iraq, the Congo and Peru. Rosemary is our ebullient facilitator; but the key characters are the migrant women who are drawn into her wake, and the Aussie women who agree to host them in their communities. We are moved and inspired by the stories of the women as Rosemary coaxes them to participate in new adventures and share insights into other cultures and makes them aware of their full rights as women now in Australia. We join in the women's wonder at the beauty of the Australian bush, where they gather under the trees to be Welcomed to Country by an Indigenous elder. And we witness their gradual transformation, as they find their voices and confidence in this new country that is now their home.

Target Demographic:

Our target audience is general and wide - people of all ages and nationalities but with particular appeal to women. Already we have a strong social impact/outreach campaign and working with our many community partners all over Australia, to use the film as an impetus for discussion and positive social change.

Director's Statement:

Ros Horin - Director: Exploring the lives of Refugees and Migrants in Australia has been my driving artistic passion for the last 12 years.

I believe that the way in which we treat the most vulnerable members of our society, is a true measure of how civilized we are.

In Australia, we pride ourselves on the success of our Multicultural policy; but how well is it actually working in practice today? We are a country made up of many cultures; but how much diversity is there in our lives?

Do migrants from different ethnic groups actually mix with each other; or do they remain in separate silos. How much connection do they actually have with the broader Australian society? Do Aussies reach out to welcome migrants and refugees into their communities? What is the deeper nature of our multi-culturalism; diverse cultures interwoven into one coherent social fabric, or different cultures co-existing side by side.

Not just Australia, but many countries are grappling with the complex challenges of mass migration and large numbers of refugees around the world. And as individuals we often feel impotent to personally make a difference in the face of intolerance, and a lack of compassion.

But Rosemary is a shining, inspirational example! Rosemary's Way shows us what can be done by an individual, to make a positive difference to our communities, with few resources – but just a big heart and huge determination.

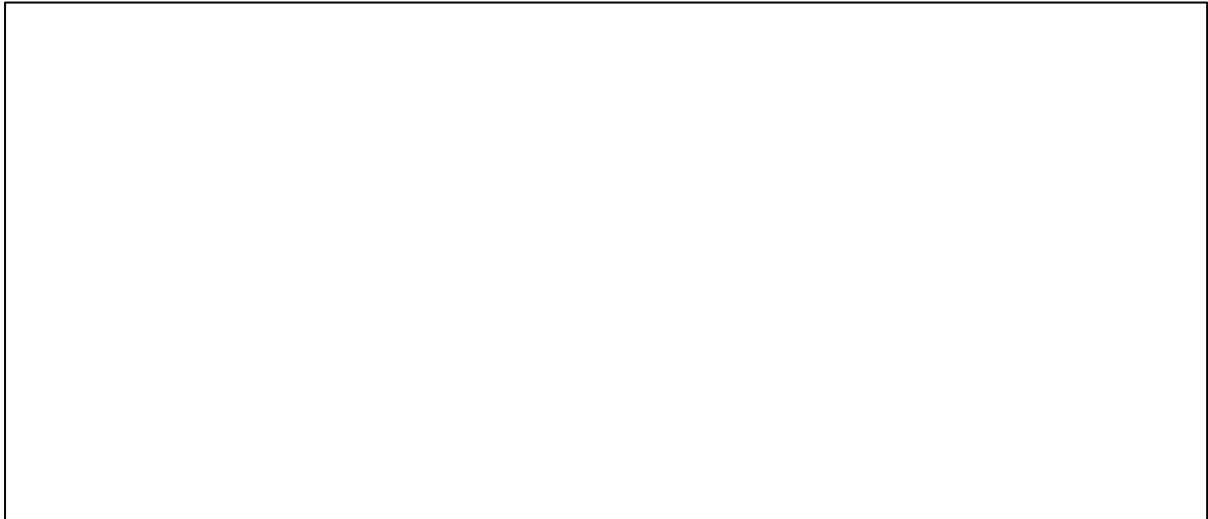
Other Awards or Festival Invitations:

Sydney Film Festival Virtual Edition June 2020

Finalist in the Documentary Australia Foundation at the SFF 2020

CinefestOZ 2020 (August) Busselton, WA

Notes:

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Save the Reef Act Now

Production Company: Australia Asia Film Group

Candidate Summary

Best Documentary Candidates:

Mimi Chau

Film Summary

Approx. Duration (mins): 80

Synopsis:

Climate change is the Great Barrier Reef's biggest threat, causing rising sea temperatures, ocean acidification, and extreme weather events. The sequential mass coral bleaching we are witnessing on the Great Barrier Reef is the literal effect of climate change.

There are now real concerns about the coral reefs survival from international and Australian experts in marine science, government, tourism, and the general population including young children who are the future.

Our documentary features the main causes of coral bleaching and reef destruction and the role of human intervention in helping to limit the damage and regenerate the reef.

We cover the various Australian and international sectors and players who are involved by using their expertise and networks to counter the destructive forces that are working against the Reef's ongoing ecosystem and survival.

We tell the story of the various threats to the survival of the Great Barrier Reef, the effects of those threats, the diverse range of interests and people who are determined to beat the odds and the actions they are taking to save the reef.

A diverse team of experts from around the globe is fighting to save the reef. They all share their ideal future for the Reef, as well as projections of what progress can be made if the general population joins in with the efforts.

Filming locations include Sydney and the Great Barrier Reef in Australia as well as overseas in Okinawa, Japan and Shanghai, China.

Target Demographic:

Age: 15 - 65

Gender: Male and Female

Race: Multiracial

Target: Global Audience

Director's Statement:

The beauty of the Great Barrier Reef can take your breath away, but the pressures on its future are real and immediate. The actions of people across the planet will define the future of the Great Barrier Reef and reefs around the world.

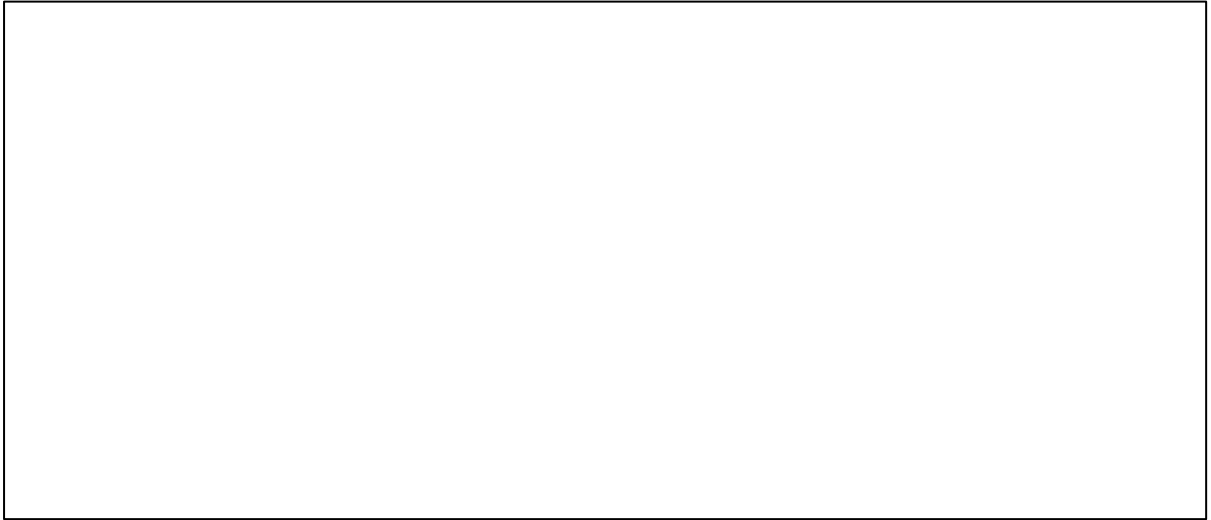
Too many of us have responded to the reef's threats with apathy rather than action. While the dangers are real and immediate, there is hope. But it is critical that more of us start taking action now.

We hope to inspire collaboration and collective impact on a global scale. From discarding single-use plastics to science and world-leading research – now is the time to act.

Other Awards or Festival Invitations:

Nomination for Best Documentary at Melbourne Documentary Film Festival.

Notes:



Sea Lions - Life by a Whisker

Production Company: Definition Films

Candidate Summary

Best Documentary Candidates:

David Gross
Sarah Beard
Amelia McCarten
Paul Phelan

Film Summary

Approx. Duration (mins): 50

Synopsis:

Between a jagged cliff face and a roaring ocean, lives a colony of Australian Sea Lions. In an environment equally as harsh as it is beautiful, be immersed in a classic coming of age tale guided by one of Australia's most unique, intelligent, and playful animals. Take an intimate journey inside the colony where a life of great intimacy, tenderness, and clumsiness, must often give way to a life of great sacrifice and bravery. Dive into the world of an endangered Australian Sea Lion pup - and meet the people that are trying to save her species.

Target Demographic:

Aimed at a family audience, Sea Lions - Life by a Whisker weaves traditional narrative storytelling techniques into an entertaining and educational tale. Filled with hope, humour and wonder; the film aims to fuel action through our next generation of change makers.

Director's Statement:

Directors Statement – Amelia McCarten

From the first moment I started working in documentary filmmaking, I knew that telling stories that inspired hope, called for change, but most importantly highlighted the need for a sustainable approach to the world's oceans is where I wanted my creative focus to be. As a filmmaker, and a diver, I do feel obligated to use my voice to talk about things are meaningful to me.

The more I researched the Australian Sea Lion the more obvious it became that was a story that hadn't yet been told. And I thought that It desperately needed to be. I always want to make people fall in love with the natural world as much as I am, but I also want to offer an opportunity to experience the sometimes uncomfortable topics surrounding ocean conservation in a positive and fun way, full of hope and solutions.

In this format we're fortunate to have a huge reach, especially within the next generation. So science, education, and conservation are incredibly important threads in these films. Ultimately it is these kids that are going to inherit the natural world. In saying that, I think for me, having a strong, compelling and visually arresting story was always the most important place to start. It's important to me to make the audience feel something. And continue to feel it even after they have left the theatre.

The most rewarding experience for us as filmmakers is getting the opportunity to give a voice to a creature that doesn't have one. Finding a way to make a film that is both entertaining and informative is always a balancing act, especially in such a demanding format like the IMAX and giant screen. Mixing fact focused traditional documentary filmmaking with a narrative driven fictional approach, woven with an anthropomorphic feel of little Otto's journey was a challenging blend and at times was difficult, but ultimately one the greatest joys of the project.

We were also fortunate enough that Ranger Dirk agreed to part of this project. It was really important for us to be able to illustrate that the real heroes are the regular people out there in the

field every day, spending time away from their families and often with little financial backing or resources, trying to make a difference. Dirk inspired me everyday. The thought of being in front of the camera absolutely terrified him far more than the shark infested waters were filming in! But, he had the courage to say, okay, I'm going to use my voice, even if it shakes the whole time, I'm going to stand up and use it anyway.

Through our sea lion character Otto, and through our human character Dirk, there's a really special interwoven dynamic that emphasises the fact that their ocean is actually our ocean, and that their story is part of our story, but time is running out. Sea Lions aren't the puppies of the sea, they're the watchdogs, and we need them!

Other Awards or Festival Invitations:

n/a

Notes:

The Skin of Others

Production Company: Tarpaulin Productions Pty Ltd

Candidate Summary

Best Documentary Candidates:

Tom Murray

Film Summary

Approx. Duration (mins): 90

Synopsis:

The Skin of Others is a story of modern Australia, told through the extraordinary life of Aboriginal WW1 soldier Douglas Grant (c.1885-1951). A famous man in his day, Grant was an intellectual, a journalist, a soldier, a human rights activist, and a bagpipe player with a fine Scottish accent. Featuring the acclaimed Indigenous actor Balang Tom E. Lewis in his final performance (as Douglas Grant) and guest appearances from Max Cullen and Archie Roach, this film movingly interweaves the lives of Grant and Lewis: two truly remarkable men. Compellingly, this is also the story of Australia, its violent past and its future potential. It recounts a tragic national history of Australian colonial relations with First Nations people, explores the ways we tell the story of our nation, and ultimately dreams of a more reconciled and inclusive Australian future.

Target Demographic:

General Audience.

Education Audience: Secondary and Tertiary Students

Director's Statement:

Balang Tom E. Lewis inhabited Douglas Grant's skin with a kind of ease that can only come from experience. Lewis was able to draw on a thespian's refined instincts of imagination and empathy in his portrayal, but he also had the lived experience of a man who had walked a similar path to that of Douglas Grant, the central character in this film. As Lewis poignantly remarked in his autobiographical documentary *Yellow Fella* (2005) (made with Ivan Sen) he saw himself as a man with both a black and a white heritage, and with all the challenges and obstacles that this brings. It came as a relief to me to be working with Lewis, and to develop this film together. There had already been a few earlier versions of the film that had not been possible to complete, but now – it seemed – we were on a roll. The first major production shoot had been in studios in Sydney in mid 2017, and the remainder of the shoot was scheduled for a number of weeks in mid 2018. Sadly, this last shoot would never be realised.

What was left was an audio-visual scrapbook of rehearsals, audio sessions, and un-shot script. The idea had been to interweave a docu-drama within a documentary, so we had some powerful interviews and two location shoots in Far North Queensland, masterfully shot by Allan Collins ACS. The docu-drama part of the film was to be shot in various locations including in a large green-screen studio where we would use animation to re-imagine the world in which Douglas Grant had existed. Animation has always appealed to me as a tool of historical re-enactment because it clearly eschews realism in order – literally – to draw an image of the past.

There were lots of scenes we had been looking forward to shooting, and Balang and I discussed them in long phone calls between Katherine in the Northern Territory, and Sydney. Many of the scenes I wrote in response are not in the film: such as the time when Douglas Grant's girlfriend reported to him that her parents had forbidden her to see him any longer. "We don't want to have any black grandkids", they had apparently said.

But that is all in the film we did not make.

The film that was eventually made is here: *The Skin of Others*. Thematically it follows on from documentaries I have made over the course of more than 20 years of historically-based documentary storytelling – most obviously in the 2004 film *Dhakiyarr vs the King: a Frontier murder-mystery*, which is surely the oldest of colonial genres.

I hope that *The Skin of Others* makes viewers consider the long Aboriginal heritage that still connects First Australians to ancestral country. In doing so, I dream that we can listen and act on the wisdom of the world's First Nation's people who have long been trying to explain how we can live in greater concert with the vast and wonderful web of life around us.

Other Awards or Festival Invitations:

2020 Sydney Film Festival

2020 Darwin Festival

Notes:

Slim & I

Production Company: Slim & I Productions Pty Ltd

Candidate Summary

Best Documentary Candidates:

Kriv Stenders
Chris Brown
Aline Jacques
James Arneman

Film Summary

Approx. Duration (mins): 106

Synopsis:

For over 50 years, country music legend Slim Dusty and his wife, Joy McKean trail-blazed their way across Australia, creating a musical legacy that to this day continues to entertain and inspire. SLIM & I tells the incredible story of that partnership and the brilliant woman who lived beside, rather than behind, the legend - Australia's own "Queen of Country Music", Joy McKean.

Target Demographic:

Key demographic - Women over 40
secondary demographics - country music fans

Director's Statement:

I personally find Joy McKean's life, her resolute strength and her long and enduring relationship to Slim Dusty incredibly inspiring and enlightening. Here is a woman who lived life with a fierce conviction and was able to survive, develop and become successful on her own terms in a male dominated era and industry. What truly fascinates me is her resilience and determination to not be silenced by the chauvinism of her times, and how she finally claimed outright authorship of her songs after years of having to share the credit with her husband. SLIM & I is a timely story about love, music, family and empowerment. The ambition was to make an emotionally compelling film that celebrates Joy's dauntless and indomitable spirit and that has the reach to affect a wide, commercial mainstream audience.

Other Awards or Festival Invitations:

Winner Best Documentary - Gold Coast Film Festival 2020
Accepted into Nashville Film Festival in competition as part of their Music Films category 2020
Accepted into Cinefest Oz 2020
Accepted into Vision Splendid Film Festival 2020 - Winton QLD

Notes:

Small Island Big Song - An Oceanic Songline

Production Company: Small Island Big Song pty ltd

Candidate Summary

Best Documentary Candidates:

Tim Cole

BaoBao Chen

Film Summary

Approx. Duration (mins): 82

Synopsis:

Small Island Big Song is a collaborative film uniting artists concerned for the environmental and cultural loss experienced on their homelands across the Pacific & Indian Oceans. An attempt to share personal and ineffable relationships to nature, through song. Through the music of an extraordinary collection of musicians who have shunned the dominant 'western' musical narrative to sing in the language with the instruments of their heritage; cultural lineages shaped over generations of living with custodial land.

An Oceanic Songline.

Filmed over three years as the film's enablers Tim Cole and BaoBao Chen, mSmall Island Big Song is a collaborative film uniting artists concerned for the environmental and cultural loss experienced on their homelands across the Pacific & Indian Oceans. An attempt to share personal and ineffable relationships to nature, through song. Through the music of an extraordinary collection of musicians who have shunned the dominant 'western' musical narrative to sing in the language with the instruments of their heritage; cultural lineages shaped over generations of living with custodial land.

An Oceanic Songline.

Filmed over three years as the film's enablers Tim Cole and BaoBao Chen, met the artists on their homelands to film a song they chose to speak for their homeland & heritage, filmed in nature in the language and with the instruments that speak of that land. A song taken across the ocean for another artist representing their island to add a musical layer onto and another song to the documentary. Through this process, the films voice was created in the field surrendering to the musician and nature's guidance.

The film also shares a little known chapter of Earths history, the Austronesian seafaring migrations, for the first nation peoples of Indo-Pacific, a region spanning well over half the Earths surface share a common ancestry which can traced along the ocean currents and seasonal winds back over 5,000 years to Taiwan. They are in fact the worlds 5th biggest diaspora and language group 400 million strong, completely surrounding Australia, they include Australia's Zendath Kes/Torres Strait Islanders (but not Aboriginal Australians) yet most Australians have no idea.

Target Demographic:

General Public but in particular people concerned for the enviroment, those looking for an uplifting film motivated by climate change.

Director's Statement:

Please don't expect a film with a conventional 'Western' narrative arc, this film seeks to connect the audience to an unspoken story of nature, carried in the cultural lineage of those who have lived for generations with their island homes, singing in the languages and played on the instruments shaped by their custodial land.

Because I can't speak for these cultures and I wanted to find something beyond my understanding I also worked to keep my voice as the director out of the film, so I asked the musicians to choose what to contribute, where in nature to record and what to wear. This film is the result of that process.

It is a sincere attempt to create a cultural statement of the artists relationship to nature, those who carry the cultural lineage of their homeland. By building up a narrative journey in this form rather than employing conventional documentary methods, we hoped to reveal an alternative cultural dialogue with nature, an ineffable relationship shared through music, which is why our documentary takes the form of a songline. The method of storytelling and knowledge transference before colonisation and the written word arrived in this region.

An insight I had gained over three decades of working in the field with first nation artists of Australia and Oceania, which also enabled me the introduction and relationship to work with these cultural artists, managing their sensitive cultural heritage. The film's contractual and copyright arrangements reflect this too.

For me a cinema experience comes down to an hour or so spent watching projected images and sound, as long as you leave feeling respected by the filmmaker and culturally richer that's a valid cinema experience. You will find parts of it challenging, but any worthwhile journey covers some difficult terrain. Please give the film the same respect you would give any film and watch it in one sitting, it does have it's own narrative form.

Tim Cole

Other Awards or Festival Invitations:

****WINNER**** - Best International Film Project – Asia Side of The Doc' 2018

Bali Indigenous Film Festival 2019 - Indonesia - ****Opening Night Film****

Ishigaki International Film Festival 2019 - Japan - ****Opening Night Film****

Jeju Island Film Festival 2019 - South Korea - ****Closing Night Film****

Antenna Documentary Film Festival 2019 - Official Selection

Melbourne Documentary Film Festival 2020 - Official Selection

Balinala 2019 - Denpasar, Indonesia - Official Selection

Ânûrû Âboro Festival 2019 - New Caledonia - Official Selection

Sarawak Indigenous Film Festival 2019 - Malaysia - Official Selection

WOMEX 2019 - Tampere, Finland - Official Selection

Notes:

Suzi Q

Production Company: THE ACME FILM COMPANY Pty Ltd

Candidate Summary

Best Documentary Candidates:

Tait BRADY

Liam FIRMAGER

Film Summary

Approx. Duration (mins): 99

Synopsis:

SUZI Q is the definitive, unexpurgated story of the girl from Detroit City who redefined the role and image of women in rock'n'roll when she broke through around the world in 1973.

SUZI Q positions Suzi as the trailblazer and inspiration for a generation of women who were to follow after her in the next decade; and reminds contemporary audiences of her pioneering influence, white-hot talent and string of incandescent rock hits, like CAN THE CAN, 48 CRASH and DAYTONA DEMON (to name but a few), that were the vehicle for her explosion of gender stereotypes in rock n roll, rewriting the rule book for the expected image of women in rock music and reaching millions of people worldwide in the process.

SUZI Q explores the long simmering family tensions and sibling rivalries that result from the success of one family member over the ambitions of its other talented members. Exiled in Europe thanks to her success, while forgotten in her homeland, we return with Suzi to Detroit ; and reveal the price paid for success in a deeply personal exploration of fame, ambition and resilience.

Singer, songwriter, bass player, author, actress, radio presenter, poet – there is only one Suzi Quatro. Still on the road after 55 years, still writing new material and still recording, Suzi surely is The Queen Of Rock n Roll. And now she's coming back to claim her crown.

Target Demographic:

Primary: Female skewing, 50-70 yo / rock & pop music fans

Secondary : Female skewing 20-50 yo / rock & pop music fans

Director's Statement:

" In making the film, it was important to us that we could get to the essence of who Suzi is - we weren't there to make a promo for her. Getting the distance and objectivity that we required took time, and developing trust was paramount. Like any seasoned entertainer it was a challenge to dig deep into Suzi's psyche and peel back the layers of 50 years of professional stock answers. Getting to know her over several years certainly helped in gaining her trust, and proving to her that we had done our homework and knew our stuff. In the end Tait and I filmed with Suzi maybe 7 different times over 4 years – in the US, the UK and Australia – in a range of different environments - and we kept digging away to go deeper and deeper, trying to get to some kind of unalloyed truth, about her life, but also about fame, celebrity and what it means to those around you. Its for others to decide if we did!" - Liam Firmager

Other Awards or Festival Invitations:

MIFF 2019

HOF 2019

IN-EDIT BARCELONA 2019

CINEFEST OZ 2019

SONOMA 2020

CLEVELAND INTL 2020

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Undone

Production Company: Candid Films Pty Ltd & Crosswave

Candidate Summary

Best Documentary Candidates:

Jo Austin
Emily O'Connell
Steve Wall

Film Summary

Approx. Duration (mins): 53

Synopsis:

UNDONE follows female professional surfer, Laura Enever, as she risks her coveted career to navigate the unpredictable and male-dominated world of big-wave surfing.

It began in 2017 when Laura took a chance opportunity to surf a big wave in Hawaii. Excited but unprepared, she wiped out and endured a major injury. However, something changed for Laura that day. The energy she felt on that wave unleashed something inside that drove her to depart her comfortable seven year residence on the WSL Pro Surf Tour, in a move that shocked her peers. She was "done" in the eyes of many, but Laura was focused and poised for a new direction, heading to Australia's southern ocean to practice big wave surfing on some of the most remote and dangerous waves in the world.

Laura is a petite, beautiful blonde - these waves are for the toughest, the bravest of men, many had never been attempted by a woman. Firmly outside her comfort zone, we see Laura arrive in Tasmania and walk for three hours in the dark to arrive at Shipsterns Bluff as the sun rises on an icy, winter morning. Met by an established male fraternity with a pecking order and secret code, her appearance raises eyebrows. Another major wipe out, but it's the catalyst to everything that follows as she learns how to surf all over again.

A shot of Laura in the barrel of a 14ft wave is published, and creates ripples in the surf industry. The world was watching, conversations change from describing Laura as being 'so tiny' to a woman with 'guts and skill'. Laura is gradually proving herself despite setback after setback.

It's no doubt Laura feels intimidation and questions whether she deserves to be part of this unique world. There is so much work to be done, so much to learn, but she is not afraid to do it and leans into the vulnerability of it all. She knew riding big waves demanded not just a physicality of her but a deep mental awareness, and more than ever she was ready to grow and break the mould.

As big swells begin to show on the charts, Laura throws everything into her preparation, making sure she has all the right equipment, including her own jet ski so she doesn't have to rely on others. She physically trains with a mix of breath holds, strength, conditioning and ocean swims. Her time spent training in Narrabeen NSW, her home-town, allows us to meet her tight-knit community - it's clear her positivity, charisma and light is infectious to those around her.

UNDONE combines beautiful, cinematic surf action and candid documentary storytelling allowing the viewer to venture into Laura's life as it unfolds. Her story is told amongst the wild, unforgiving Australian landscape, but fear is not an option when it comes to sleepless nights in the swag or sharky waters - choosing to enjoy impromptu desert dancing instead when things get really tough! A true inspiration, Laura unwittingly changes female surfing forever.

Target Demographic:

1. Women 18 - 45. Laura is a late 20's professional woman who makes a risky career move. This is the key narrative, the surf setting is merely a backdrop.
2. The surf community / sports enthusiasts - Men and Women 15 - 55.
3. Family viewing 8-15 girls and boys, and their parents.

Director's Statement:

Throughout my years working around the surf community, I've become quite close with much of the inner circle of athletes and characters that comprise big wave surfing in Australia. This has given me an understanding of the logistics, locations and approach required to successfully chase the wildest waves you can find. Our film is built around locations which are rarely documented, wild and unpredictable corners of the Australian coast.

For me, Undone is an opportunity to shift the paradigm of an entire sport - with a seemingly unlikely protagonist. Laura is not doing this to win awards or fame, this is an authentic journey to escape her comfort zone.

Laura is the first female surfer to ever surf a number of these locations throughout southern Australia. It's not possible to do this alone, and what sits behind the beautiful imagery and wild adventures is a myriad of local knowledge, weather forecasting, training and experience in this world. We used all of our resources to provide the opportunity for Laura to do what she does best. A trip to Tasmania in 2018 to observe a notorious surf spot, Shipstern Bluff - what we initially considered to be the pinnacle of this project turned into our very first shoot day. Laura rode some of the heaviest waves of her life that day and survived a wipeout coming up for air laughing, a testament of her character.

We've all seen the hyper-professional, elite athletes that reign supreme throughout the narrative of extreme sports. I find Undone especially refreshing, as while we are moving at the highest level of personal endeavour, at the edge of possibility - Laura defies all of the stereotypes. Her authenticity and playful mentality makes for compelling viewing, as she wades into the deep end to a place no female surfer has been before.

Other Awards or Festival Invitations:

Undone was premiered at a sold out screening in Sydney in early March 2020. Due to Covid-19 the theatrical tour was cancelled and we launched on iTunes in April 2020. The film was promoted with a targeted social media campaign involving a number of strategic brand partners, which led to a huge digital footprint reaching over 5 million globally. Within a few days of launch on iTunes Undone sat alongside major \$35m + pictures such as 1917 and Bombshell in the iTunes Top 10 global feature film chart - a huge achievement. Undone sat at number one in the coveted iTunes global documentary chart for weeks and is still achieving a relatively high number of downloads per day for it's genre.

Undone premiered around the same time as other Madman titles including A Trip to Greece, which it out performed in it's first week, and is still out performing. Undone is an independent documentary punching way above its weight in a world of competing entertainment.

Notes:

Viva the Underdogs

Production Company: Hype Republic

Candidate Summary

Best Documentary Candidates:

Allan Hardy
Cam Pianta

Film Summary

Approx. Duration (mins): 73

Synopsis:

VIVA THE UNDERDOGS follows Parkway Drive's 15-year journey from small town surf-rats to international headliners on the world's biggest metal music festivals. From seeking out surf spots and sleeping on the streets during their first international tour, to evolving their sound and setting new benchmarks in metal with every album release, the five high school band-mates have always done it their own way. Despite the lack of mainstream support, somehow rock lives on. Dedicated heavy music festivals across the globe are still selling out, led by living legends like Ozzy Osbourne, Slayer and AC/DC giving fans live spectacles like no other. Sadly, no new bands have soared to the great heights of those pioneers, yet a changing of the guard is long overdue. A band must step up to own that headline spot and continue the legacy. Now 15 years into their career, Parkway Drive put everything on the line to create the biggest and most explosive show for their fans. Self-funded, self-managed and committing to over 100 tour stops, Parkway Drive recruit 40-plus crew members and fill six semi-trailers with cutting edge audio visual equipment and pyrotechnics but is it enough to earn their spot at the top of the world's biggest rock festivals? Packed with a decade's worth of behind the scenes personal footage and unprecedented access to the behind the scenes of their explosive live shows and festival appearances, Viva The Underdogs offers a candid look at Parkway Drive's journey and all the good times, battles, triumphs and sacrifices they make as they take on the music industry.

Target Demographic:

18-34 year olds. Skewed male split: 75% male, 24% female. Key territories: Europe, Australia, USA. We are targeting live music fans and fans of heavy metal music.

Director's Statement:

As a filmmaker, I always had huge ambition to create the most epic & innovative projects in my own way (often against what the traditional industry expected or supported), so I felt a real connection to Parkway Drive and their journey as a self-managed band taking on the music industry. They not only broke the mould in a business sense, but their ambition to put on the most explosive shows and fight their way to the top of the game (win or lose) was invigorating.

The combination of such a strong story, global adventure, a dedicated audience and the bands world-beating attitude made for a one-of-a-kind documentary that couldn't be replicated.

Once in production, just as the band broke down barriers in the music industry, our team broke many traditional film barriers (from self-financing & distribution, to handling all production & post-prod elements in-house) to ensure the film was brought to life just the way we wanted, and the end result has been a huge success.

The film launched to over 200 screens around the world (including 35 x Event/Village locations in Australia) for a special one-night only cinema release.

Other Awards or Festival Invitations:

NOMINATED - Australian Directors Guild - Best Direction in a Documentary Feature, Viva the Underdogs 2020

Notes:

The Weather Diaries

Production Company: JOTZ Productions

Candidate Summary

Best Documentary Candidates:

Kathy Drayton

Tom Zubrycki

Film Summary

Approx. Duration (mins): 90

Synopsis:

My daughter Imogen is approaching her final years as a violin student at the Conservatorium High School when she uploads her first song to Soundcloud. Reviews and interest from the music industry pour in. Taking inspiration from Studio Ghibli's Princess Mononoke, the film she's been obsessed with since childhood, she adopts the moniker of Lupa J and sets out to establish a career as an electronic pop artist. I've long been haunted by the vision of the destruction of the ancient forest and all of its creatures that occurs at the end of that film – an extinction scene in a children's film. So when Australia elects a government which has campaigned on a platform of promoting coal and denying climate change, I decide to pick up my camera and film the impact of climate change on the forests and flying foxes around Sydney, immersing myself in the world of the people who defend and study them, as I follow Imogen on her musician's path and wrestle with what the future may hold for her.

Target Demographic:

A general audience, but in particular parents of children who are experiencing climate anxiety.

Director's Statement:

I've made this film in the knowledge that documentaries about climate change are seen in the industry as ratings killers, and that to find an audience, they need to offer substantial grounds for hope to their viewers. Tragically, with the levels of atmospheric CO2 already higher than they've been in the past three million years or more, this is not grounded in reality. We've already lost more than one third of the Great Barrier Reef to coral bleaching, and the horrific megafires of 2019 -2020 incinerated half of Australia's World Heritage areas of ancient Gondwana rainforest, along with at least a billion animals.

Most climate documentaries are based on the information deficit model of climate communication, based on the assumption that with more information, the public will recognise and support the urgent action on climate change we need to take. After three decades this approach has largely failed, and conversation around the science has become polarised. It suggests that the underpinnings of climate denial and apathy are emotional and irrational. People are filled with a sense of dread and powerlessness in the face of such an overwhelming threat, and prone to distancing themselves from it to focus on the minutiae of their everyday lives. It's difficult to engage people around such dark themes, but it's vital that we do.

The Weather Diaries attempts this by working within the traditions of contemplative, poetic and personal documentary to capture something of the hope and anguish suffusing mothering now as we watch our children grow in the knowledge their lives are overshadowed by the spectre of catastrophic climate change and mass extinction. In grounding the story in the lives of my daughter and I, and giving voice to my hopes, fears and sadness around the future she faces, I'm seeking to circumvent some of that resistance to enliven a heightened perception and reflection in the audience about the emotional and physical impacts climate change is already having on their own lives, and will have on the lives of the children they know and love. In forging an emotional intimate

connection with the abstraction of climate change, I'm hoping to awaken an audience to its impacts already occurring at a local level, to imagine the possible futures it presents, in order to face the grief and fear it stirs in all of us, so we can move beyond the denial this triggers to focused urgent action.

In its focus on our connections to the natural world, the power of dreams and stories and music in our lives, and the inspiration to be found in people working directly or indirectly with climate change, *The Weather Diaries* supports a modest hope that with creativity, determination, and contributing in our various ways to the protection of the lives we love, we can make a difference. *The Weather Diaries* is ultimately a plea for swift, unified and ambitious action on climate change, and a re-engagement with the natural world.

Other Awards or Festival Invitations:

Sydney Film Festival. Finalist, Documentary Australia Award for Best Documentary

Notes:

The Wheels of Wonder

Production Company: Roger Ungers

Candidate Summary

Best Documentary Candidates:

Roger Ungers

Film Summary

Approx. Duration (mins): 69

Synopsis:

The Wheels of Wonder follows a team of ambitious social impact creators as they enter Lebanon's capital, Beirut, with a curious project. Their mission: to trial and test an unusual prototype play cart with the hope of improving the lives of refugee children through "loose parts" play.

The project is led by Marcus Veerman, founder and CEO of Playground Ideas, a not-for-profit providing open-source playground building resources which benefit children all over the world. Veerman's passionate and skilled team includes a Product Designer, Play Specialist and Technical Lead. Despite plenty of planning, the group face numerous challenges whilst constructing and trialling a material-based prototype in a country which is currently home to an estimated 1.5 million Syrian refugees.

This thoughtfully told story highlights the importance of play, which is said to be as crucial to a child's brain development as food and sleep. The film shines a light on the immense challenges facing those who have been forcibly displaced, but transcends politics with uplifting moments of strength and resilience in the face of adversity.

Target Demographic:

Male and female 25 - 80, Young parents, Social justice advocates

Director's Statement:

I've always taken a keen interest in creativity, design and innovation as well as the diverse cultures that exist around the world. The satisfaction of solving problems and overcoming challenges through creativity is inherent in me. Being in video production for the majority of my working life, all these principles and elements come into play to some capacity to produce an effective body of work.

I've been very fortunate that my profession allows me to see others do the same in their work and learn about how they want to produce solutions to issues they are passionate about. The Wheels of Wonder was conceived out of an invitation I was given to create promotional photography and video material for Playground Ideas Loose Parts Play Carts project in Beirut. I was immediately drawn to the story unfolding in front of me and with permission from Playground Ideas I was given the green light to create this documentary. Sometimes the story finds you and you just have to embrace it and go for the ride!

Shooting and editing this film was very much a visceral process. Most of the time I trusted my gut to follow the story, whilst trying to keep it engaging and interesting for someone who might be less invested in the project as I was. This is the first long-form documentary I have directed, born out of my own ambition and initiative to use this opportunity to capture and share an incredible story.

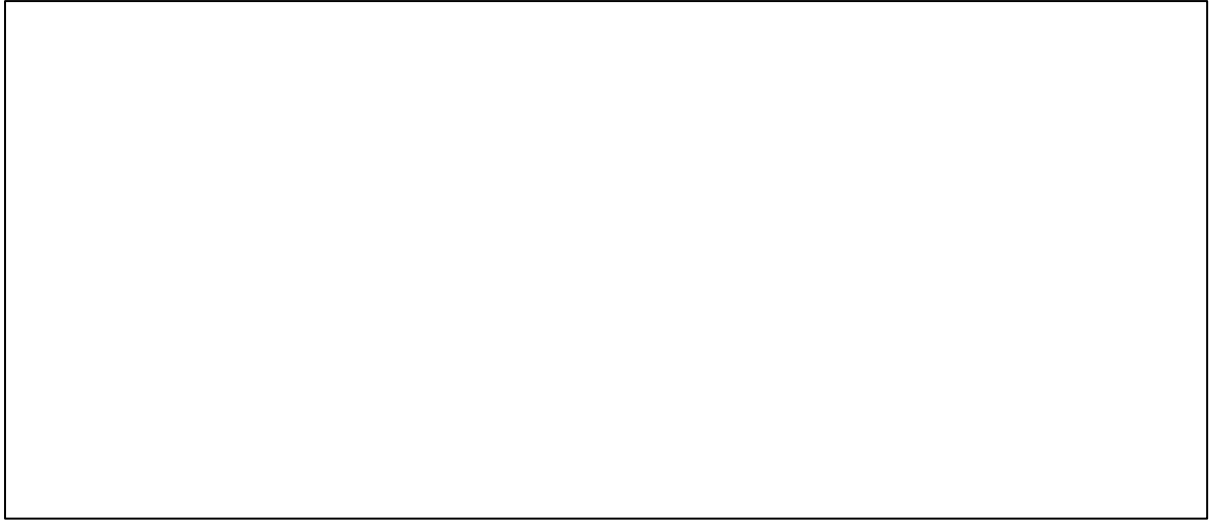
This film is truly a labour of love and hopefully it allows people to see how potential solutions can be reached from creative angles. There are always things to be intrigued by throughout the narrative, and I hope the audience is as fascinated as I was to discover the importance and inherent benefits of play, no matter the child's background or where they are in the world.

Other Awards or Festival Invitations:

Melbourne Documentary Film Festival (Official selection)

Transition Film Festival (Official selection)

Notes:

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Wild Things

Production Company: 360 DEGREE FILMS PTY LTD

Candidate Summary

Best Documentary Candidates:

Sally Ingleton

Film Summary

Approx. Duration (mins): 90

Synopsis:

WILD THINGS follows a new generation of environmental activists that are mobilising against forces more powerful than themselves and saying, enough. Armed only with mobile phones, this growing army of eco warriors will do whatever it takes to save their futures from the ravages of climate change. From chaining themselves to coal trains, sitting high in the canopy of threatened rainforest or locking onto bulldozers, their non-violent tactics are designed to generate mass action with one finger tap. Against a backdrop of drought, fire and floods; we witness how today's environmentalists are making a difference and explore connections with the past through the untold stories of previous campaigns. Surprisingly the methods of old still have currency when a groundswell of school students inspired by the actions of 16-year old Greta Thunberg say, 'change is coming' and call a national strike demanding action against global warming.

Target Demographic:

General 16-70 years

Director's Statement:

For much of my career I have told stories that address environmental issues be they on the degradation of coral reefs (*Acid Ocean* and *Muddy Waters: Life and Death on The Great Barrier Reef*), the importance of ancient seeds (*Seed Hunter*) and the critical relationship between wildlife and people (*Kangaroo Mob, Possum Wars, Penguin Island, Devil Island*). These films have sold around the world, won awards and been invited to numerous festivals.

Social change rarely happens unless it is driven by the people. Yet increasingly the cries of those demanding action to protect the planet and address the climate emergency are falling on deaf ears. For many the only option is to head to the frontline and practice non violent direct action in order to save forests, stop new coal mines and demand a safe future for their kids and grandkids. I hope WILD THINGS peels away the stereotype that all protesters are hippies and ferals and instead showcases their passion and bravery. And the film demonstrates that Australia has a long history of environmental action that has protected numerous wild and sacred places for future generations. Much of the film relies on the self shot phone footage and social media posts of protesters which gives it an immediate and gritty feel.

Financing the film has been challenging as television prefers to address topics like climate change via presenter led formats. Luckily there has been a resurgence in the production of social impact feature documentaries supported by Screen Australia and private donors who want to see films like WILD THINGS made. Whilst our release strategy is navigating COVID19 restrictions, I am hopeful that with an extensive Impact Campaign the film will inspire people of all ages to stand up for the planet at this critical time. I want them to know they have a voice and believe they can make a difference.

Other Awards or Festival Invitations:

Cinefest Oz 2020
Adelaide Film Festival

Notes:

