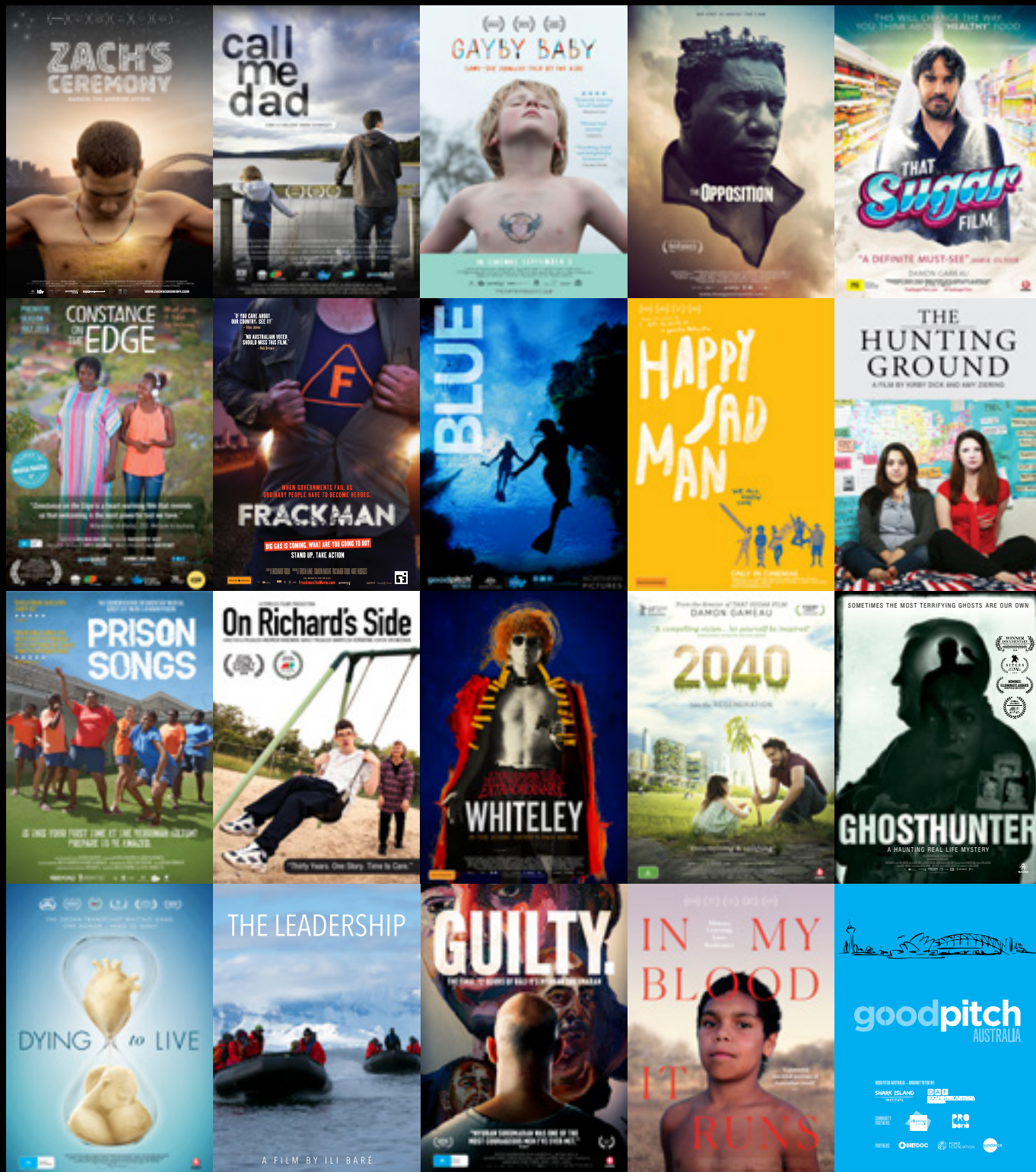




NINETEEN GREAT DOCUMENTARIES

2014

ZACH'S CEREMONY

GAYBY BABY

THE OPPOSITION

THAT SUGAR FILM

CALL ME DAD

CONSTANCE ON THE EDGE

FRACKMAN

2015

BLUE

HAPPY SAD MAN

THE HUNTING GROUND

PRISON SONGS

ON RICHARD'S SIDE

WHITELEY

2016

2040

GHOSTHUNTER

DYING TO LIVE

GUILTY

IN MY BLOOD IT RUNS

THE LEADERSHIP

THANK YOU



It is with much pleasure and gratitude that we are enclosing our final Good Pitch Australia report for you.

Thank you for your incredible support over so many years. It has been a highly rewarding journey.

In 2013, a group of us travelled to Chicago to observe the first ever Good Pitch event in that town. We returned full of excitement, stirred by the belief that we could hold our own version of the event back in Australia. We knew then that we wanted to do it our way!

Good Pitch Australia created three groundbreaking events at the Sydney Opera House. Over that period, we hosted residential labs at the Shark Island Institute Kangaroo Valley for all the filmmakers, and in the subsequent three years, assisted the projects to build their impact campaigns with their coalition of partners.

We committed to each team, ensuring the projects stayed on track, and that the interests of donors were protected.

We have been extremely pleased, not only with the quality of films produced, but also the level of impact each film has achieved in its own very individual way.

We hope you feel that the amount of feedback and regular correspondence has been at a level of excellence that you would expect. We have invested substantial sums into Good Pitch Australia to ensure this continued.

In December 2019, we announced to the market that after six solid years, it is now time for Shark Island to move on from Good Pitch Australia. The good news is that the filmmakers, together with the Documentary Australia Foundation, not-for-profits and the philanthropic sector, have

all seen how to work together for effective social change. We are confident they will be able to keep the model alive well into the future.

There have been so many people involved with Good Pitch Australia over the last six years. I would like to pay my thanks to Executive Director Malinda Wink, together with the incredibly dedicated teams at Shark Island Institute and Documentary Australia Foundation.

Thank you all again for your support and generosity.

With best wishes,

Ian Darling
Founder and Chair
Good Pitch Australia

**GOOD PITCH
AUSTRALIA**

REAL WORLD IMPACT

Good Pitch Australia films have been used at the heart of national and international social justice campaigns

2040

2040 has won audiences the world over with its message of hope. Although in its early stages, the film and campaign have already shifted over \$1million into initiatives and technologies to transition our economy towards a low carbon future.

GHOSTHUNTER

Ghosthunter has been incorporated into education and professional development programs, delivering powerful lessons and reflections for our justice and family violence sector, victim services and trauma counsellors.

DYING TO LIVE

Dying to Live has been deployed by communities across Australia to increase numbers of donations and, crucially, encouraged families across Australia to have the conversation about organ donation.

GUILTY

Guilty continues to serve as a powerful platform for anti-death penalty campaigners internationally, with screenings accompanying key decisions at the UN and aligned meetings.

IN MY BLOOD IT RUNS

In My Blood It Runs gave 12 year-old Dujan the floor at the UN in Geneva and the NT Parliament where he argued for increasing the age of criminal responsibility.

THE LEADERSHIP

The Leadership is the final release in our portfolio, and our partners are excited to work with the team to see how this film can be used to highlight the need for women’s leadership in STEM and beyond.

BLUE

Blue continues to be an international campaigning tool, stirring local and international community action towards protecting our marine environment particularly on the issue of plastics.

HAPPY SAD MAN

Happy Sad Man is still in the early stages of its release, and is proving a great community conversation starter about men’s mental health and healthy masculinity.

THE HUNTING GROUND

The Hunting Ground made the Australian university sector accept accountability for sexual assault on their campuses, shifting policy, responses and supporting consent training for young people.

PRISON SONGS

Prison Songs main campaign was driven towards the justice sector, building empathy in the system, and serving as a platform for closing the gap on incarceration rates for Aboriginal and Torres Strait Islander peoples.

ON RICHARD’S SIDE

On Richard’s Side was used as a way for carers and their families to communicate to their employers, friends and loved ones about how they can better be supported.

WHITELEY

Whiteley toured the country and regional communities accompanied by an artist education program, supporting local artists and their practice.

ZACH’S CEREMONY

Zach’s Ceremony screenings with Aboriginal and Torres Strait Islander young leaders, including AIME, evoked a powerful response to seeing a version of their own stories on screen.

GAYBY BABY

Gayby Baby gave visibility and voice to a whole generation of gayby children who were spoken for but not heard in the marriage and adoption equality debates.

THE OPPOSITION

The Opposition gave the Paga Hill community a platform to seek justice and reparations for their stolen land, and sparked an international conversation about the rights of documentary filmmakers to speak truth in the face of powerful opponents.

THAT SUGAR FILM

That Sugar Film fundamentally shifted Australian attitudes towards added sugar and so-called “healthy food”.

CALL ME DAD

Call Me Dad sparked policy-makers and government investment in men’s behavioural change programs, as a complement to (not instead of) efforts to keep women and children safe.

CONSTANCE ON THE EDGE

Constance On The Edge played a key role for community forums in regional Australia bringing farmers and refugees, CWA volunteers and local government together to share stories and create welcome communities.

FRACKMAN

Frackman became a key tool for campaigners in the region to draw attention to the health and environmental risks presented by coal-seam gas extraction.

WHAT WE ACHIEVED TOGETHER

Back in 2013, our proposition for Good Pitch was that the documentaries we supported spoke truth to power, and, in partnership with diverse allies, had the potential to influence structural change by shifting consciousness, changing behaviour and influencing the policy environment.

To describe Good Pitch's theory of change I often used the metaphor of the elephant lifted and moved forward by a flock of tiny birds on a string. None of the birds have the capacity or strength to lift the elephant alone, but together they could.

Across three years we presented, in the magical place that is the Sydney Opera House, 19 powerful documentary films. In that room were extraordinary people who reflected the

diversity of commitment and partnership to shift our country towards social justice on issues as wide ranging as the environment, marriage equality, capital punishment, sexual abuse, structural racism, refugee settlement in Australia, disability, health and nutrition.

Many are familiar with the event, but it was the programmatic activity behind the scenes where the real work was done. It started from carefully selecting the projects and seeking the advice of key stakeholders to understand what stories were not being told, the particular dynamics at play in each issue arena, and who needed to be 'in the tent' in order to progress the issue.

We were busy paving the road as we rocketed down that same road. We developed a community of practice around impact producing, and a fleet

of amazing impact producers; we worked with traditional screen industry broadcasters and agencies, and together vaulted our ambition for Australian documentary; we also supported a crop of first-time feature directors, nurtured their skills as story-tellers, educated them about pitching, social impact and philanthropy, and introduced them to the world. The filmmakers who had the Good Pitch experience had a truly unique opportunity to understand worlds beyond film and their own subjects, and those not familiar with filmmaking were invited into a creative process that is always an adventure.

The course of social change never does run smoothly. We faced legal action, threats of physical harm, fighting funds established by vested interests, government bans, online threats and stalking, and my personal favourite, an

entire cinema screening booked on a fraudulent credit card to stop a screening from going ahead. Even this, I am grateful for. Every challenge was an opportunity, and strong friendships are forged in difficult times.

There is something painfully simple about creating a forum where people can meet each other and contribute to a shared endeavour. For every film, we convened an impact stakeholder summit. Here, we brought together the diversity of people working in each issue arena, co-creating the impact strategy, carving out roles and responsibilities, our critical path and shared language. It was often the first time that key stakeholders had met each other. Over time it has been incredible to see how those connections that started with the Good Pitch films have led to new amazing collaborations and endeavours.

Looking back, it's clear to me that Good Pitch Australia was a thrilling opportunity to explore a different model of leadership, a new way of working and thinking. And for the most part, it worked. I hope that what was achieved inspires others to try new ways of approaching entrenched social injustices. Great things are possible with effort, strategic focus and shared passions.

Filmmaking itself is an entirely collective art form whose success rests on everyone participating and giving their all. For me, the best films and impact campaigns were made with that rare combination of strength, vulnerability and collaboration that draws on a generosity of spirit, sheer grit and egos checked at the door.

With this, the impact of our films rested on our collective tenacity and commitment to the projects in our portfolio, combined with the ability to leverage networks, to motivate, build and lead great teams; and high-level problem-solving skills. For this, I tip my cap in appreciation to everyone involved – including to those who introduced us to their networks, or shared their expertise, and to those too who offered their solidarity and encouragement when things were tough.

Reflecting on those workshops and the Good Pitch event itself, honestly, the greatest gift of my time as Executive Director of Good Pitch Australia is that I met and worked with the best people in our country, with the sharpest minds and the largest hearts. I learned so much from these incredible people.

There is so much that makes me proud as I look across the portfolio and some of the hard-fought wins in the social arena. From THAT SUGAR FILM which contributed to fundamentally shifting our idea of 'healthy food', GAYBY BABY that gave visibility to the families across our country and the rights of a whole generation of gaybies, BLUE and their incredible work with local communities building a framework to protect our marine environment, the work of PRISON SONGS in the justice sector, what HUNTING GROUND AUSTRALIA PROJECT did to change protocols and challenge behaviours on our university campuses. All nineteen of them.

I would like to thank all the talented, hard-working exceptional humans who went above and beyond. Thank you to my gorgeous Sharkies and honorary Sharkies for being legends. Thank you to the excellent humans at Doc Society for coming up with

the Good Pitch concept and sharing the program with us. A big thank you also to the wonderful DAFies, to DFO, the ABC, SBS, AIDC and Screen Aus teams, friends at the state screen agencies, PWN, JB Were, Australian Women Donor's Network, AEGN, Igniting Change and Small Giants. Thank you to our generous patrons Mark Nelson and Will Vicars. Thanks to our community partners at Philanthropy Australia and Pro Bono Australia. Thank you to the filmmakers and impact producers who did such incredible work. Thanks also to my friends and family for their love, wisdom, patience and laughter.

And to our many wonderful philanthropic supporters, some of whom had never supported film and chose to back us – without this funding to fuel our work we wouldn't have had the capacity to do all that we achieved. Thank you. Thank you. Thank you.

Finally, there is one special person without whom Good Pitch Australia would not have been possible. The inimitable Ian Darling. His generosity, vision and contribution is impossible to measure and will perhaps only be truly understood in the many years to come. Thank you for being both an incredible friend and mentor.

These memories and insights are all the more poignant as we face the world we inhabit today. I'll never forget the US election results as they rolled in the day after our last Good Pitch in 2016. As we face a climate crisis, writ large in our imagination by the fires burning so many places that we love, the communities that have endured years of drought, the patent threats to democracy across the globe, this work of shifting culture and building strong, connected civil society seems all the more important today.

For this reason, I am excited about the years ahead in my new role as Global Director of the Good Pitch program.

I welcome you to join me on the next phase of the global journey as we take all that we have learned and share our collective knowledge to nurture impact documentary and extend its impact across the world.

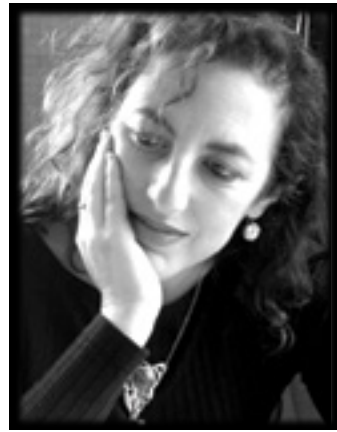
With all my heart, thank you for being part of this.

Malinda Wink
Executive Director
Good Pitch Australia
(2013 – 2019)

Global Director
Good Pitch Doc Society
London | New York |
Amsterdam | Sydney
(2019 –)



THE LEGACY



There is no doubt that Good Pitch Australia has significantly changed the landscape for documentary in this country. When we walked on stage at the Opera House for the first time in 2014, we really had no idea whether the model would be embraced or whether the films would resonate. We weren't sure whether the impact partners, many of whom had decades of experience at the coalface of issues, would see the potential for documentary or whether the philanthropic community would support the whole idea.

We have been completely blown away with the passionate embrace of the initiative, growing threefold over the years in donations and in partnerships. Since the last event in 2016, and over the subsequent three years, we have continued to work with the slate of 19, crafting their impact campaigns, troubleshooting the various dramas, relationship counselling, sharing their releases with audiences and following their successes. We've witnessed the most wonderful evolution of planned and unplanned outcomes and shared random treasured moments. But the most rewarding of all has

been to be part of a paradigm shift in an industry whose potential was untapped and often unappreciated.

Good Pitch Australia has re-invigorated the sector. It has won new confidence from government funding agencies in documentary audiences. It has put the goal of 'impact' on the agenda of our public broadcasters who now have their own 'impact producers' on staff. It has enabled critically powerful and successful stories to be told with complete independence. The model liberated many filmmakers to tell stories they passionately care about, unchained from prescriptive formats, enabled them to take risks and supported them to stick at it for the years it really takes to see change happen. For documentary filmmakers, Good Pitch Australia shifted their visions, their language, their imaginings of what is possible to achieve over the long term with documentary, hand in hand with like-minded supporters.

Documentary Australia Foundation will be the custodian of the knowledge and experience of Good Pitch Australia and will continue to support the remaining films on the Good Pitch slate that have not quite graduated, as

they fully realise their impact goals. We will continue to communicate their stories and achievements to you, alongside the growing number of documentary makers who have learnt from the Good Pitch model and who are now flying alongside their peers. We are committed to sharing the love and wisdom gained from Good Pitch across a broader cohort of filmmakers by making case studies and many resources developed over the years available online. And we will continue to inspire and drive collaborations and partnerships between our groups of filmmakers, donors and partners who form the broader community we have built and whose hands we still hold.

Thank you to Ian Darling for the vision, love and generosity. Thank you to Malinda Wink for your brilliance and to the Shark Island team for the true partnership. Good Pitch Australia has been an empowering catalyst that has changed the landscape irrevocably and there's no turning back. Thank you all for being essential partners in an exhilarating storytelling movement for good.

Mitzi Goldman, CEO
Documentary Australia
Foundation



2016 PROJECT REVIEW

2040
GHOSTHUNTER
DYING TO LIVE
GUILTY
IN MY BLOOD IT RUNS
THE LEADERSHIP



2040



Director
Damon Gameau
Producers
Nick Batzias & Anna Kaplan
Impact Producer
Anna Kaplan
Website
whatsyour2040.com
Social media
@2040_Film
Email
hello@whatsyour2040.com

2040 is a hybrid feature documentary set in the future, but vitally important NOW! Award-winning director Damon Gameau embarks on a journey to explore how the future could look in 2040 if we simply embraced the best solutions to improve our planet – those already available to us – and shifted them rapidly into the mainstream.

Structured as a visual letter to his 4-year-old daughter, Damon blends traditional documentary with dramatised sequences and high-end visual effects to create a vision board of how these solutions could regenerate the world for future generations.

WHAT THE CRITICS SAID

It's the kind of film that you feel could make a startling difference if the people in power who could implement change get to see it. Even if they don't, there's plenty to be learned at a grassroots level.

George Palathingal, Sydney Morning Herald

WHO SAW IT

120,000+ audience during the Australian theatrical release – making it the 4th highest grossing Australian documentary of all time at the local box office

215+ cinema sites across Australia

50 Australian cinemas offered free entry to school children on opening weekend

4 international theatrical releases to date – UK, Germany, Ireland and New Zealand

300+ cinema sites across UK/Germany/NZ

28 festivals including the World Premiere at the Berlin International Film Festival and opening night film at Human Rights Arts and Film Festival

10,000 UK school children saw the film in cinema for free on first day of UK release

2,000 Australian teachers attended free preview screenings for educators

400,000 individual students engaging with the themes of the film in a classroom setting through the education resources

15,000+ lesson plans downloaded by Australian teachers

17,000+ personalised action plans created via www.whatsyour2040.com

30+ Australian councils and shires have now hosted their own screenings

30+ corporate screenings across the banking and finance, energy, technology, media, retail, manufacturing, sport and travel sectors

3 screenings during UN Climate Action Summit in NYC

AWARDS

- Winner Planetary Health Prize, Global Health Film Festival 2020 (UK)
- Winner Human & Inspiring Movie Award, Le Temps Presse Festival 2020 (FR)

- Winner Jury Award Best Film (13-18), Adelaide International Youth Film Festival 2019 (AU)
- Winner Best Original Music Score in a Documentary, AACTA Awards 2019 (AU)
- Nominee Best Feature Documentary, Screen Producers Australia Awards 2019 (AU)
- Nominee Best Feature Documentary, Edinburgh International Film Festival 2019 (UK)
- Nominee Best Film, Youth Jury Award, Seattle International Film Festival 2019 (US)

- Nominee Best Feature Documentary, Social Impact Media Awards 2020 (US)

THE CAMPAIGN

It has been wonderful to see people engage, and it speaks volumes about the psychology of using solutions to motivate people. What has become clear is that people are sick of feeling overwhelmed and frustrated by the lack of leadership in this space. They're ready to channel all that energy into direct action. We just need to keep providing them with

opportunities to engage.

Damon Gameau, Director

The 2040 impact campaign invites audiences to help bring to life many of the solutions depicted in the film. Six months into our Australian release, not only is 2040 one of the highest grossing Australian documentaries of all time, it continues to screen in cinemas and classrooms, in backyards and boardrooms, in Council chambers and the halls of our Parliaments.

Working in partnership with nearly 50 organisations around the world, our

campaign is inspiring and enabling people to donate to, volunteer for or amplify the particular solutions they connect with in the film, resulting in tens of thousands of trees planted, thousands of teachers using our curriculum materials and almost 2 million dollars raised through small crowdfunding donations that have helped launch or accelerate many of the initiatives highlighted in the film.

CAMPAIGN NUTS & BOLTS

Budget: \$1,246,247
Length: 2019 – ongoing

“JUST WATCHED THIS WITH MY 12-YEAR-OLD SON WHO LOVED ITS POSITIVE MESSAGE! HE’S SO AWARE OF THE ENVIRONMENTAL IMPACT OF THINGS HE DOES AND OFTEN FEELS A HUGE BURDEN FOR SOMEONE SO YOUNG AND A SENSE OF HELPLESSNESS. WE TALKED A LOT ABOUT THE IMPACT OF ONE PERSON, ONE FARMER, ONE SOLAR ENGINEER ETC AND WE BOTH LEFT FEELING REALLY UPLIFTED AND POSITIVE! I’M GOING TO TRY AND GET THIS FILM ONTO OUR CURRICULUM AT SCHOOL”

Tallulah Young, Audience member



GHOSTHUNTER

Director

Ben Lawrence

Producer

Rebecca Bennett

Impact Producer

Jackie Turnure

Website

ghosthunterthemovie.com

Facebook

/Ghosthunterthemovie

Twitter

@ghosthunterdoc

Email

ghosthunterfilm@gmail.com

Ghosthunter is the story of a western Sydney security guard and part-time ghost hunter who has spent two decades searching for his absent father.

As a survivor of trauma, he seeks to reconcile his fractured memories and piece together his past. When his search converges with a police investigation, a family secret is exposed – forcing him to confront a brutal past in order to reclaim his future.

WHAT THE CRITICS SAID

Simply remarkable...a breathtaking achievement.

Paul Byrnes,
Sydney Morning Herald

WHO SAW IT/HEARD IT

12 film festivals – the world premiere at Sydney Film Festival; Melbourne International Film Festival, Brisbane International Film Festival and internationally at Sheffield Doc Fest, Austin Film Fest in USA, DocMx Mexico, SITGES in Spain, Rockumentii in Finland, the London Australian Film Festival, the Moscow International Documentary Film Festival DOKer, the Luxembourg City Film Festival, and the Sherbrooke World Cinema Festival in Canada

3 weeks in general release in cinemas

150,000 audience for SBS broadcast

30 screenings in community, professional and public sector settings including the NSW Premier's Office, APS and FACS conferences, and NSW Department of Justice Victim Services

International audience through the Ghosthunter podcast on Audible

311 downloads of Educational Screening Guide and 241 of accompanying Fact Sheets

AWARDS

- Winner Sydney Film Festival Documentary Australia Foundation Documentary Award
- Winner AWGIES Best Documentary, Public Broadcast or Exhibition
- Winner AACTA Best Editing in a Documentary (Karen Johnson)
- 3 AACTA nominations including Best Feature Length Documentary
- Nominated for Best Feature Documentary at the Film Critics Circle Association Awards
- Nominated for Best Direction in a Documentary Feature in the Australian Directors' Guild Awards

THE CAMPAIGN

The highlight of the campaign has been seeing how the film brings different parts of the sectors together. We recently showed our training module videos to an advisory board that included a Men's Behaviour Change program leader, Sexual Assault social worker, UNSW Psychology professor and FACS program director, and all of them said that the film is a powerful tool and they will use the clips in providing Trauma Informed Training to their staff, to better support adult survivors.

Jackie Turnure,
Impact Producer

After premiering at the Sydney Film Festival 2018, where we won the coveted Documentary award, Ghosthunter went on to be critically acclaimed at

festivals around the world. Wherever it screened the film had a profound impact on audiences, challenging the stigma surrounding child abuse and, we hope, giving courage to other survivors.

Strategic engagement and collaboration with key organisations made it clear the film would have a big impact within the professional sector as a training tool and that is where the impact strategy focused.

In collaboration with our partner SAMSN and consultant Julie Blyth we produced four, 30-minute video training modules, drawn from the film and additional material filmed with Jason and Cathy, the film's key protagonists. These will be used by

professionals engaging in Trauma Informed Training across the sector for many years.

The outreach work continues in 2020. La Trobe University is building an impact evaluation tool to measure attitude and behaviour change from viewing of the film. For use in social work courses, it will be an enduring legacy of the training resources developed around the film. Key partner Blue Knot Foundation will pilot a series of workshops, incorporating clips from the film, that will offer much needed support to friends and family of survivors of childhood abuse.

CAMPAIGN NUTS & BOLTS

Budget: \$563,353

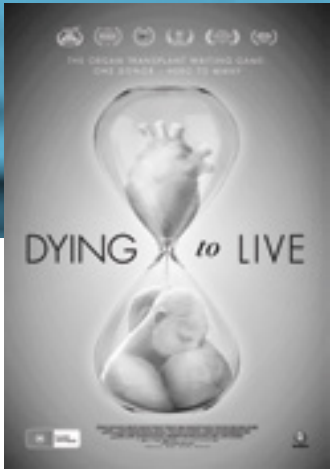
Length: 2018 – ongoing

“GHOSTHUNTER IS A RARE AND HONEST DEPICTION OF THE COMPLEXITIES OF THE STRUGGLE SO MANY AUSTRALIANS EXPERIENCE IN THEIR RECOVERY FROM DIFFERENT TRAUMAS IN THEIR CHILDHOOD”

Dr Cathy Kezelman, Blue Knot Foundation



DYING TO LIVE



Director/Producer
Richard Todd
Producer
Ben McNeill
Impact Producers
Felicity Blake, Diane Squires,
Aden Date
Website
dyingtolive.com.au
Facebook
/dyingtolivedoco
Email
aquarius33@bigpond.com
(Richard Todd)

Dying to Live explores the complex issues around improving organ and tissue donor registration numbers in Australia and why we lag behind the rest of the world. Deep beneath the world of organ and tissue transplantation are the heart-wrenching stories of real people awaiting life-saving organs in Australia.

WHAT THE CRITICS SAID

Richard Todd's feature documentary Dying to Live, which spotlights people who are awaiting life-saving organs, is among the best sellers in Australia... The main way people deal with tough topics such as dying and organ donation is to not talk about them. Dying to Live invites people to do the exact opposite of that.

Don Groves, IF Magazine

WHO SAW IT

50 cinema sessions

35 community-led screenings via cinema-on-demand with hosts such as the Heart & Lung Transplant Foundation, Kidney Health Australia, The Liver Foundation and Donate for Kate

10 festival screenings including World Premiere at Sydney Film Festival

3000 audience at the open-air screening in Melbourne for Kidney Week

140,000 over two broadcasts on SBS and SBS Viceland.

1524 downloads of the schools' education resources

Distributed through DocPlay & Qantas

International distribution & screenings in Taiwan, Spain, Turkey, Portugal & the UK

AWARDS

- Nominated Best Direction in a Documentary Australian Directors' Guild Awards
- Nominated IFF and the Byron Bay International Film Festival for best feature documentary
- Short listed AACTA awards for Best Feature Documentary in Australia

THE CAMPAIGN

When I first discovered that there was a massive gap between Australians saying 1) they would donate, 2) them actually signing the Organ Donor Register, and 3) having a chat with their loved ones about their decision, I thought it was a problem that was totally fixable using the Good Pitch model. I was generously allowed into the lives of some very brave people but what I didn't understand, at that stage, was how much of a toll the 'waiting game' was having on them, their family and their close friends. I want to thank those "warriors" that appeared in the film for allowing me to access some very personal moments with them but more importantly I'd like to thank them for their friendship.

Richard Todd,
Director & Producer

The Dying to Live Campaign had a significant impact across its three main aims: (a) to get people to sign the Organ and Tissue Authority's (OTA) Register, (b) to have a chat with their families so the registrant's wishes are known, and (c) to advance healthier conversations about death and dying. In the four months following broadcast, the OTA saw a year-on-year improvement of 13,000 additional registrants.

Our active social media community remains engaged, with the Dying to Live Facebook page currently liked by 8,409 people with approximately 1,000 people engaging with the page each week. The impact of the film has also been extended through our community-led screening, education resources, and outreach with the health sector and has screened across Australia and the world to critical acclaim.

In 2020 the team will be working with key partner GroundSwell to rollout a schools' program. Investing in initiatives that build death literacy with students is important in building resilience and fostering compassion around death and dying, with benefits that will impact the whole community.

CAMPAIGN NUTS & BOLTS

Budget: \$674,115
Length: 2018 – ongoing

“SHARING KATE’S STORY WAS A HIGHLY SUCCESSFUL CONVERSATION GENERATOR. NO SOONER HAD WE SHOWN PART ONE, THERE WERE ENTHUSIASTIC CALLS OF “DID SHE GET THE TRANSPLANT?!” WE WERE ABLE TO TALK ON THAT 5-MINUTE CLIP FOR AN EASY 40 MINUTES EXPLORING THE PHYSICAL AND PSYCHOLOGICAL IMPACT ON KATE, HER MUM AND ZAC. SHOWING THE SECOND PART BROUGHT JOY TO THE ROOM FOR KATE. WE ENDED UP GOING OVERTIME AS THE DISCUSSION JUST KEPT FLOWING... WE ALREADY KNOW WE WILL NEED TO INCLUDE A DYING TO LIVE SECTION IN NEXT YEAR’S PROGRAM”

Karen, Staff Development Nurse Sir Charles Gairdner Hospital Perth

GUILTY

Co-Writer/Director
Matthew Sleeth
Producer /Co-Writer & Impact Producer
Maggie Miles

Website
guiltyfilm.com.au

Email
info@savagefilms.com.au
(Maggie Miles)

Guilty chronicles the final 72-hours in the life of Myuran Sukumaran, the Bali-9 convicted criminal who became an accomplished artist while in prison under the tutorship of artist Ben Quilty.

Myuran was executed by Indonesian firing squad on Nusakambangan Island, 29 April 2015. Dramatic and archival material takes us into the final three days of Myuran Sukumaran's life, as he farewells his family and creates his final paintings.

WHAT THE PARTNERS SAID

As lawyers, we can do a lot towards convincing people that the death penalty is a bad thing, but a film like Guilty brings another dimension to that argument and is an incredibly powerful tool for communicating that message.

Julian McMahon AC SC

WHO SAW IT

17 national event screenings on World Day Against the Death Penalty – 10th October 2017

12 film festivals and exhibitions including Adelaide Film Festival World Premiere, October 2017; Tuggeranong Arts Centre Gallery on the 3rd anniversary of the executions April 2018; Human Rights, Arts & Film Festival; the 1905 International Human Rights Festival Taipei hosted by DFAT, May 2019; UN Human Rights Through Cinematography Festival, Islamabad, Pakistan; the inaugural Dili International

Film Festival; the 'Death By Numbers' Film Festival run by Taiwan Alliance To End The Death Penalty, with Q&A's at Taipei & Taichung, Taiwan, October 2019; World Day Festival in Indonesia in Malang and Jakarta, October 2019

7 community event screenings with the filmmakers, people involved in the case, and prominent human rights advocates introducing the film with a series of arguments against capital punishment and stories of personal connection with Myuran and Andrew

132,000+ ABC TV & iView broadcast audience – aligned with the 3rd anniversary of the executions, April 2018

5 cinema-on-demand screenings on World Day Against the Death Penalty, October 2017

MPs, senators and political staffers at the parliamentary screening hosted by Senator Dean Smith and Chris Hayes MP, co-chairs of Parliamentarians Against The Death Penalty, the screening was mentioned in Hansard in connection to the Australian Government's launch of its Strategy for Global Abolition of the Death Penalty, June 2018

5 screenings for academics and students in conjunction with Monash University Capital Punishment Justice Initiative Opening Day, with talks by Julian McMahon AC SC, June 2018

Sukumaran Family – private screening prior to ABC broadcast, Reading Cinemas Auburn April 2018

1 screening at the European Parliament – World Congress for Abolition of the Death Penalty (triennial) in conjunction with Capital Punishment Justice Project's Launch of the Monash Anti-Death Penalty Clinic, Brussels, February 2019

AWARDS

- Best Docudrama ATOM Award
- Best Documentary Feature inaugural Dili International Film Festival
- Gold Cinematography Award, Best Dramatised Documentary Australian Cinematographer's Society, Victorian Branch

THE CAMPAIGN

When I moderated the panel after the screening of Guilty at the triennial World Congress for Abolition of the Death Penalty at the European Parliament, representatives of organisations working towards abolition embraced our film as a powerful voice within the global campaign and many collaborative initiatives have come from that screening.

Maggie Miles,
Producer/Impact Producer

The primary goal of our impact campaign was to support organisations, in Australia and around the world, committed to the abolition of the death penalty. Key to our success has been building trusting relationships with these organisations and the relatively small number of lawyers and human rights advocates. In Australia, this is evidenced by the significant ownership of the film taken by the Capital Punishment Justice Project (formerly Reprieve Australia), the organisation for which Julian McMahon AC SC is the President, and the only single purpose abolition organisation in Australia. Also, the linking by DFAT of our film to their launch of the Australian Government's Strategy Towards Global Abolition of the Death Penalty.

Moreover, we orchestrated the largest and most impactful event ever held in Australia on World Day Against the Death Penalty, 10 October 2018.

Our national event screenings targeted DFAT's work at the United Nations, with thirty-six advocates including Raji Sukumaran, Sir Richard Branson, Julian McMahon AC SC, Pastor Christie Buckingham and Judge Michael O'Connell, all of whom were involved in seventeen pre-screening panel discussions right around Australia. DFAT gave us special thanks for this event, acknowledging its positive impact on their work at the United Nations Human Rights Council's moratorium on the death penalty – the highest number of countries ever recorded voted for abolition.

CAMPAIGN NUTS & BOLTS

Budget: \$323,825
Length: 2017 – ongoing



“I’M A LONG-TIME ADVOCATE AGAINST THE DEATH PENALTY AND THIS FILM IS A STRONG REMINDER OF THE IMPORTANCE OF ABOLITION”

Sir Richard Branson,
Entrepreneur, Anti-Death
Penalty Advocate

“GUILTY HAS AN AMAZING IMPACT, IT’S HEARTBREAKING TO MEET THIS MAN WHO HAD SUCH TALENT AND WHOSE LIFE WAS ENDED SO BRUTALLY. THAT DIDN’T HAVE TO HAPPEN”

Hsinyi Lin, Taiwan Alliance
To End The Death Penalty,
Taipei screening



IN MY BLOOD IT RUNS

Director
Maya Newell in collaboration with Djujan Hoosan, Megan Hoosan, Margaret Anderson, Carol Turner, James Mawson

Producers
Sophie Hyde, Maya Newell, Rachel Edwardson, Larissa Behrendt

Impact Team
Maya Newell, Alex Kelly, Lisa Sherrard, Georgia Quinn, Bessie Byrne, Sophie Trevitt, James Clark, Stacey Campton

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In My Blood It Runs, was made in collaboration with Arrernte & Garrwa families and communities in the Northern Territory.

It follows the story of 10-year-old Djujan Hoosan, a child-healer and good hunter who speaks three languages. He shares his wisdom of history and the complex world around him, yet Djujan is ‘failing’ in school and facing increasing scrutiny from welfare and the police. We walk with him as he grapples with these pressures, shares his truths and somewhere in-between finds space to dream, imagine and hope for his future self.

This is a film about belonging and becoming. An underlying problem that impacts on kids everywhere is a disconnection from identity that sustains and nourishes growth.

WHAT THE CRITICS SAID

A profoundly moving documentary: simultaneously informative, insightful and affecting.
Jenny Neighbour, Sydney Film Festival

WHO SAW IT

39 national and international film festival screenings to date including: Hot Docs Premiere Canada; Sydney Film Festival Australian Premiere; AFI Docs, Doc NYC, Melbourne Film Festival; New Zealand Film Festival; Darwin Film Festival

8 Arrernte and Garrwa family got their first passports and went overseas for first time to the World Premiere at Hot Docs International Film Festival in Canada

5 articles by First Nations film team who have never written or published before

4 parliamentary screenings to date – ACT, NT, NSW, Federal Parliament

1 speech by Djujan read out in NT Parliament

1 speech by Djujan at United Nations, Human Rights Council

152 community screenings planned before the film has been released

31 impact screenings including United Nations, Human Rights Council; Geneva; National Children’s Commissioners and Guardians annual meeting; Federal Attorney General’s Department screening Canberra

11 Arrernte and Garrwa Elders and advisors casually employed through filmmaking and release

10,680 social media followers ahead of the release of the film across multiple platforms

“IN MY BLOOD IT RUNS IS AN UNFLINCHING PORTRAIT OF THE INJUSTICES ABORIGINAL AUSTRALIANS CONTINUE TO FACE. BUT FUNDAMENTALLY IT’S ALSO A STORY OF HOPE, A POWERFUL REMINDER OF THE STRENGTH OF ABORIGINAL PEOPLE, THEIR FAMILIES AND COMMUNITIES”

Daniel Andrews, Victorian Premier

2020 National cinema release plan;

- Open air free family & friends screening at Hidden Valley Town Camp, Alice Springs, to launch the national release ending in Federal Parliament
- Opening in 8 cities in mainstream cinemas booked by traditional distributor Bonsai Films
- Screenings via cinema-on-demand platform Fan Force
- 152 requests for non-theatrical screenings
- 11 Q&A cast and crew events
- 3 free Teacher screenings to launch education resources

AWARDS

- Winner Best Australian documentary Stronger than Fiction Film Festival
- Winner Audience Choice Award Darwin Film Festival
- Winner Best Film and Best Documentary Byron Bay Film Festival

- Winner Best Documentary Social and Political Issues ATOM Award
- Walkley Award Nomination Best Documentary
- AACTA Award Nomination Best Documentary and Best Cinematography
- Critics Circle Awards Nomination
- Winner ATOM Awards Best Social and Political Documentary
- Winner of Best Feature Documentary Olympia Film Festival (Greece)

THE CAMPAIGN

Seeing Djujan make his speech at the United Nations was astounding. Crowded by the cameras and adults pushing to see him speak, Djujan placed his toy cars aside on the table, took the mic and asked the Australian Government to let Aboriginal people run their own schools and stop “cruelling” ten year old kids like him in jail. Heartbreaking and uplifting

all at once. We were all so proud of him. We’re doing everything we can to make the government listen to him.
Maya Newell, Director

We have built a campaign driven by the Arrernte and Garrwa families in the film and an advisory group of senior community leaders. Ahead of the film’s public release, we have already built a strong presence in national and international media as a film that positively models collaborative filmmaking and impact work.

In Sept 2019, Djujan became the youngest person in history to address the United Nations Human Rights Council in Geneva, Switzerland. His vision for a First Nations-led education system and call to raise the age of criminal responsibility inspired over 50 independent articles, and made national and international headlines.

Private influencer screenings with National Children’s Commissioner, the Federal Attorney General’s Department and NT Public Scrutiny Committee on #RaisingTheAge from 10 to 14yrs have supported the campaign for legislative change – Djujan has largely become the face of the national campaign.

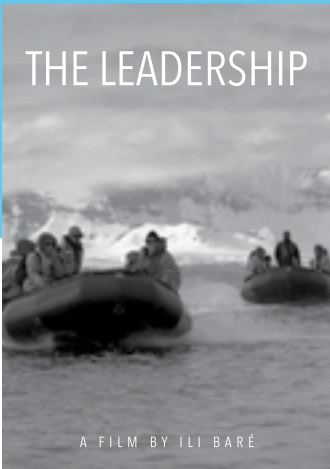
In February 2020, we screened for Federal Parliament, supporting a new Network of First Nations educators who are calling for the resources and policy support to lead their own education systems around the continent.

CAMPAIGN NUTS & BOLTS

Budget: \$688,227
Length: 2019 – ongoing



THE LEADERSHIP



Director/Writer
Ili Baré
Producer
Greer Simpkin
Impact Producer
Jackie Turnure
Email
jackie@theleadershipfilm.org

The climate crisis is calling for a new model of leadership, but what is it? One woman thinks she has the answer. In 2016, self-described Australian ‘CEO and Dreamer’ Fabian Dattner, takes 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 the ship where the film is set, an allegorical drama unfolds. As the women’s deeply personal stories reveal systemic obstacles to women’s success in science and beyond, Dattner’s own leadership style and philosophy is tested.

Set against the planet’s last untouched wilderness, changes in the stunning Antarctic landscape act both as a mirror to the drama on board and a reminder of what is at stake if we don’t solve the Earth’s most pressing problems.

Filmed over three years and five continents, The Leadership begins in a newly-Trump era and ends in a post #MeToo landscape. Culminating in an unexpected twist, the film ultimately asks: what do we need to change to improve the world for the next generations — ourselves or the systems and cultures that shape us?

WHAT THE PARTNERS SAID
I think this film is brilliant. As a senior professor in gender & cultural studies I get sent

so many titles to review and possibly use in my classes. I have not to date ever used them but I would screen this film with undergraduate and postgraduate classes, recommend it highly to my colleagues in other fields such as business, sociology and environmental studies.

Elsbeth Probyn, Professor of Gender & Cultural Studies University of Sydney 2019

The culture of our times is extremely worrying and women’s leadership is needed more than ever. I think the film has a lot to say about that.

Jane Latimer, Professor, Faculty of Medicine and Health, The University of Sydney

CAMPAIGN GOALS
It was an incredible experience to be part of the final cohort of Good Pitch filmmakers (2016). The support from Good Pitch and the extended impact partners collective was a real gift for our film, The Leadership.

The editorial excellence within the Good Pitch team, led by Ian Darling and Malinda Wink, significantly helped the shaping of our film, from the original pitch right through production and into the editing process.



And the camaraderie with the other filmmakers and the ongoing support from them has made the whole process something that I will always cherish. The Good Pitch initiative was a great moment in Australian documentary making history. It was truly an honour to be part of the Good Pitch family.
Greer Simpkin, Producer

Working within an eco-system of science and leadership organisations, political journalists, influencers and activists, The Leadership impact campaign will leverage the engagement and motivation audiences feel watching the film, turning them into champions and giving them a clear call to action and opportunity to act.

To run our impact campaign our Impact Producer, Jackie Turnure, will put together a bespoke impact team with skills in campaigning, strategy and audience engagement, content creation, and social media management and analytics.

CAMPAIGN NUTS & BOLTS
Budget: \$784,941
Length: commencing mid 2020

2015 PROJECT REVIEW

BLUE
HAPPY SAD MAN
THE HUNTING GROUND
PRISON SONGS
ON RICHARD'S SIDE
WHITELEY



BLUE



Director

Karina Holden

Producers

Karina Holden, Sarah Beard, Sue Clothier

Impact Producer

Sarah Beard

Digital Producer/Impact

Coordinator

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Blue takes us on a provocative journey into the ocean realm, witnessing a critical moment in time when the marine world is on a precipice. Featuring passionate advocates for ocean preservation, Blue takes us into their world where the story of our changing ocean is unfolding.

We meet those who are defending habitats, campaigning for smarter fishing, combating marine pollution and fighting for the protection of keystone species.

WHAT THE PARTNERS SAID

Humans are air breathing, terrestrial animals for whom seventy percent of the planet is marine and a mystery. Yet in the Anthropocene, we are having an astonishing global impact, depleting life and plasticizing the seas and all life forms on Earth. This searing documentary should open all eyes to what is happening to the biosphere.

David Suzuki

WHO SAW IT

Screened in over 30 countries

Translated into 12 languages

55,000 people at cinemas and community screenings in Australia and NZ

120,000 people through festivals, cinema-on-demand, partner and community screenings from the South Pacific, the Americas, Europe, Africa and Asia

600,000 students using the education resources

70,000 individual commitments through the films 'Ocean Guardian' campaign

50,000+ social media followers

6 million views on the trailer online

100 people Parliament House Canberra including 45 MPs, Senators and their staff

70 international film festivals in countries such as Sweden, Estonia, Slovakia, Venezuela, Ecuador, Spain, Portugal, Japan, Indonesia, Korea and Taiwan

8 Australian film festivals

1500 during the Coastal Community screening campaign

Partnered with 17 local councils with over 20 local government screening events with a further 50 Council screenings on the east coast during 2020 via AMCS (Aust Marine Conservation Council

AWARDS

15 awards and 11 nominations including:

- Best Impact Film at New York Wild Film Festival 2018
- Best Impact Film Vancouver IFF 2017
- Le Prix Okeanos for services to the oceans
- Winner Environmental Film at Byron Bay & New York Festivals

“BLUE IS A CINEMATIC SONG FOR OUR OCEANS; BEAUTIFUL, INTIMATE AND GRAND. FEARLESSLY TRUTH-TELLING, YET PASSIONATELY HOPEFUL. SEE THIS FILM AND YOU WILL WANT TO RISE UP WITH THE WAVES”

David Ritter, CEO Greenpeace Australia

- Banksia Foundation's prestigious Media Award for sustainability

THE CAMPAIGN

There is no time more urgent than the present to protect the natural systems that sustain us. Already the film has inspired a global ocean guardian movement, showing us change is possible if we all work together.

Karina Holden, Director

Blue has been called one of the most significant environmental films of our time. Globally, the film has been recognised for advancing marine conservation objectives.

Blue started its journey with a world premiere at the United Nations Our Oceans Conference in New York, June 2017, and has gone on to screen in over 30 countries

reaching every continent, apart from Antarctica! Blue is still being screened two years after its release and throughout 2020 the Australian Marine Conservation Society will continue using the film to inform groups, and specifically to build capacity of local councils to act on ocean protection.

Select screenings:

- At the special invitation of the then President of the General Assembly, Blue screened at Our Oceans Conference NYC 2017
- NSW State Parliament screening – panels around NSW Marine Parks, climate change and plastic pollution legislation
- Australian Museum, Turning the Tide event, a call to action event
- Pacific Islands Development Forum event in Suva

attended by regional government, Fijian Political leaders and regional NGO's

- 100+ World Ocean's Day screenings US, UK, NZ, Canada, Argentina, Spain, Italy, Australia
- 'Our Oceans Conference 2018, Bali' as part of the Pacific Islands Development Forum delegation. Blue screening and Q&A event held at the youth summit with over 200 young ocean leaders
- Federal Parliament presentation on re-zoning of Australia's marine parks – presented to 100 parliamentarians including MPs, senators and senior advisors
- Coalition of Sydney Coastal Councils speaking on implementing single-use plastic bans
- Bondi Ocean Lovers festival – co-hosted with Save our

Marine Life, Australian Marine Conservation Society and Pew Charitable Trusts panellists included Dr Kerryn Phelps AM, local councillors, Blue Guardians

- A diverse range of corporate screening events have been held including Deloitte's, Stella McCartney fashion label both London and NYC offices, Lush, QBE insurance, Qantas airlines, Commonwealth Bank, Allen's law firm, Lulu Lemon
- 20 local government councils with Blue igniting internal behaviour change within these councils
- DFAT hosted three screenings in Singapore with Malaysia and France in 2020

CAMPAIGN NUTS & BOLTS

Budget: \$644,525

Length: 2017 – ongoing



HAPPY SAD MAN



Producer/Director
Genevieve Bailey
Co-Producer
Henrik Nordstrom
Execitive Producer
Robert Connolly
Impact Producer
Genevieve Bailey

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Following her smash hit *I Am Eleven*, Australian filmmaker Genevieve Bailey was inspired to find more diverse and positive portrayals of men exploring their emotional selves. We journey from Bondi Beach to the outback; we laugh and cry alongside a war photographer traversing global conflict zones, we visit a farmer and outreach worker from rural Victoria, a musical nomad and a sensitive dog-loving artist. Each portrait is an intimate and heart-warming look into vulnerability, friendship and compassion.

Happy Sad Man gives unforgettable voice to the complex emotional landscapes we can all traverse. Touching, funny and tender, this film aims to change the dialogue around masculinity and mental health today. Exploring hopes, anxieties, joy and darkness the raw vulnerability of these stories will inspire you to hold some of the men in your life that little bit closer.

WHAT THE CRITICS SAID

The most important film you'll see this year. I cannot think of a documentary from this year that is as essential as this one. You need to see this film, and you need to have a discussion about mental health.
The Curb

WHO SAW IT

50+ national theatrical screenings with sold out sessions in major cinemas across Australia – continuing into 2020

19 cinemas screening in general release 2019

24 regional and community screenings with extended Q&As and community engagement panels, scones and yarns in regional towns – reaching many with lived experience of mental ill health, as well as their family members and colleagues, health professionals, and educators

7 free screenings with the Victorian Farmers Federation across regional Victoria as part of the 'Look Over the Farm Gate' program

5 film festivals including Melbourne International Film Festival, Adelaide Film Festival, Antenna Documentary Film Festival & Byron Bay International Film Festival

THE CAMPAIGN

The highlight of the campaign so far has been the incredibly powerful and candid responses shared by both reviewers and audiences alike. People have said the film will change and save thousands of lives.

We are all touched by these issues. It takes a village. I am so grateful to everyone who has been part of this journey so far especially the generous men who have trusted us with their stories and all our passionate donors and partners. Our ongoing special thanks to everyone behind Good Pitch, Shark Island and Documentary Australia Foundation, for changing the landscape for impact documentary films in this country.

Below are but a few of the memorable and powerful words shared with us from our diverse audience. These remind us of the power of storytelling and why we are so inspired to continue to work hard so this campaign will continue to reach audiences far and wide.

Genevieve Bailey, Director and Impact Producer

"This film will save lives, and probably already has."

"Very moved. I am 83... would have loved to have seen it as a young person to feel less alone."

"I am a happy sad man. Thank you for telling a story about men like me."

From classrooms to professional sporting clubs, from boardrooms to cattle yards, from the surf coast to the desert, the issues explored in Happy Sad Man affect all of us. In 2020 and beyond we will continue to take the film to where it is most needed and ensure the conversations continue. We are working with partners ranging from those on the front line of mental health and suicide prevention in Australia, to sporting clubs, men's groups, regional, remote and coastal communities, as well as corporate and community organisations.

Together we acknowledge how important and urgent this work is to better understand and prioritise mental health in every workplace, school, community and home in Australia. All genders benefit when we encourage healthier conversations around men and mental health. This film and campaign has been designed to impact all genders, age groups and backgrounds.

CAMPAIGN NUTS & BOLTS

Budget: \$435,463
Length: 2019 – ongoing

“HAPPY SAD MAN REVEALS THE VULNERABILITY OF MEN DEALING WITH MENTAL ILLNESS AND CREATES A SPACE FOR RADICAL KINDNESS”

The Conversation

“THANK YOU SO MUCH FOR MAKING HAPPY SAD MAN. THIS IS WHAT THE WORLD NEEDS NOW, AND YOU HAVE TOLD THE STORY SO PERFECTLY... I TRULY BELIEVE THAT CONNECTION IS THE ANSWER TO LIVING WITH MENTAL HEALTH AND YOU COMPLETELY NAILED THAT WITH SHINING EXAMPLES AND ROLE MODELLED IT AT THE SAME TIME”

Lifeline

Happy Sad Man is a charming and uplifting insight into the lives of five very different Australian men.



THE HUNTING GROUND

Director/Writer

Kirby Dick

Producer

Amy Ziering

The Impact Team

THGAP Campaign Director

Allison Henry

THGAP Producer Mary Macrae

THGAP Screenings Producer

Anna Kaplan

Website

thehuntinggroundaustralia.com.au

Since late 2015, The Hunting Ground Australia Project has used the documentary as a tool to engage the entire Australian university sector, and the broader community, in a collaborative, comprehensive and unified campaign around the incidence of, and responses to, sexual violence on Australian universities.

WHAT THE PARTNERS SAID

The establishment of The Hunting Ground Australia Project has been the singularly most important and effective driver of raising the issue of university sexual violence and the failure of institutional responses to address student concerns and harm in Australia to date. Importantly, THGAP had been critical to the creation and support of a range of research and educational initiatives directed at exposing harm conduct and institutional practice and developing measures to reduce and prevent campus sexual violence.

Professor Andrea Durbach, University of NSW

WHO SAW IT

10+ targeted previews to leaders and influencers

Staff at the front line of student services

70+ hosted screenings on campuses and in residential halls across Australia

50+ hosted screenings as part of the community, conference, corporate and university screening program

Distribution by Madman Entertainment on digital platforms

National audience on ABC2 (2017) and iView

International Netflix audience

AWARDS

- 2017 Gender-wise Philanthropy Award, Philanthropy Australia

THE CAMPAIGN

Implementation of the campaign commenced in late 2015 and included a national campus screening program, an independent national student survey, the development of good practice policy frameworks, the development of sexual violence prevention training and audits of training provided in residential colleges.

Working with our campaign partners to determine baseline data and information about prevalence, reporting experiences and responses to sexual violence in Australian

universities, our aim was to fill the information gap for the community and provide Australian universities with the knowledge required to better understand, respond to and prevent sexual violence.

Campaign activities include:

- The Strengthening Australian University Responses to Sexual Assault and Harassment Project with the AHRCentre at UNSW, which saw the design of a national student survey (later in collaboration with the Commission), and the development of the good practice policies and procedures report
- The first national survey on the prevalence, reporting experiences and responses to sexual violence in Australian university settings. Conducted in the second half of 2016 on behalf of the Commission by Roy Morgan, the survey was delivered online to students at all 39 Australian universities. Open submissions were also taken by the commission. The results were published in the landmark 2017 report, Change the Course: National Report on Sexual Assault and Sexual Harassment at Australian Universities
- On Safe Ground – A Good Practice Guide for Australian Universities by Professor Andrea Durbach and Kirsten Keith at the AHRCentre, provides foundational principles for university policies and procedures
- Fair Agenda’s Residential Colleges Survey – which has run annually since 2016 and has driven consistent improvements in sexual assault prevention training for staff and students at residential colleges
- Sex, Safety and Respect program – sex and ethics training materials for students and staff prepared and delivered by Full Stop Foundation
- Development and publication of resources: THGAP Action Toolkit, THGAP Media Factsheets, Behind the Lines podcast and panel discussion with The Guardian
- Collaborative campaigning with EROC Australia, Fair Agenda and NUS to strategically engage State and Federal representatives, and the Tertiary Education Quality and Standards Agency (TEQSA)

Campaign successes include:

- A substantial increase in media coverage and community debate around sexual violence in Australian university environments between 2015 and mid 2018, demonstrating the success of THGAP and its partner organisations in “starting a conversation”
- Engaged NUS leadership on the issue across the years of the campaign has galvanised ongoing engagement with university student leaders and staff
- University undertakings to improve policies and responses around sexual violence, and AHRC and TEQSA audits of those actions, has seen many universities implement Change the Course recommendations
- Universities Australia has committed to undertaking a second National Student Survey in 2020, run with the Social Research Centre. Campaign Partners EROC are an advisory group to the survey

CAMPAIGN NUTS & BOLTS

Budget: \$893,780

Length: 2015 – 2018



PRISON SONGS

Director
Kelrick Martin
Producer
Harry Bardwell
Impact Producers
Julie Buxton, Susie Meagher
Impact Advisors
Julie Buxton, Ben Schokman,
Ruth Barson
Website
prisonsongs.com.au

Shot entirely behind bars, this compelling, funny yet achingly sad account of prisoner’s lives, and reflections on their crimes, is told through song and musical performance. Australia’s first documentary musical, Prison Songs gives voice to Aboriginal and Torres Strait Islander people incarcerated in Berrimah Prison, Darwin.

WHAT THE PARTNERS SAID

A fantastic and moving film. The opportunity to be able to hear the stories in such a unique way was truly wonderful.
Ken Taylor, Queensland Law Society President

WHO SAW IT

90+ screenings as part of the community, corporate and professional screening program
560,000 audience through SBS/NITV Broadcast (2015 & 2016) and community & education screenings
6 film festivals including Human Rights Arts and Film Festival – Melbourne & Sydney
8 screenings to senior judges, magistrates, police, lawyers, detainees and prison officers in Northern Queensland, NSW and the Northern Territory
100 judges and lawyers through the Law Society of NSW
Prison screenings including Borallon Corrections Centre, Marngoneet Correctional Centre and Darwin Corrections Centre
32 screenings with partners Amnesty, Oxfam and ANTaR – who have taken Prison Songs to their member bases around Australia and beyond

25+ screenings to legal/ justice organisations including Victorian Aboriginal Legal Service; Darwin Corrections Centre; Law Institute of Victoria; Allens Lawyers; Victoria Police; Queensland Judges Conference; NSW Magistrates Conference

AWARDS

- Best Direction Documentary Australian Directors’ Guild Awards 2015
- Finalist Documentary Television Screen Producers Awards 2015
- Nominated Cinefest Oz 2015
- Selected Human Rights Arts and Film Festival

THE CAMPAIGN

Keenan Mundine is a remarkable man. We were fortunate enough to meet approximately 3 years ago through Good Pitch Australia. I distinctly remember our first conversation – he was clear, strong and honest. He told his story of exceptional hardship as a child, but his focus was always on what he needed to do for his community – his people. He spoke of the need to speak out for those who had been silenced, but more importantly, to help find their voice and then to listen.

Keenan’s expertise is his deep understanding of the justice system and the cracks that continue to allow young Aboriginal people to fall through. He has a voice that needs to be heard and a plan that will see others like him reclaim their life beyond the bars.
Susie Meagher, Impact Producer

The power of the human stories in Prison Songs has shed light on the complex, traumatic and shared experiences of Aboriginal

detainees impacted by our prison system. Prison Songs has been used as an education piece—for schools, legal and justice organisations and within the professional development of frontline workers—as a true reflection of the real cost of locking up so many First Nations people.
The film also found a very important place within the Australian criminal justice system, screening to senior judges, magistrates, police, lawyers, detainees and prison officers in Northern Queensland,

NSW and the Northern Territory. The key audience for these screenings has been non-Aboriginal people working with Aboriginal people entrenched in the justice system. The shared intention being to challenge entrenched biases and drive important change around the high incarceration rates of Australia’s First People.

CAMPAIGN NUTS & BOLTS

Budget: \$490,101
Length: 2016 – 2018

“I SEE AN OPPORTUNITY TO UTILISE PRISON SONGS AS A VALUABLE RESOURCE IN THE EDUCATION OF OLD POLICE OFFICERS, PARTICULARLY THROUGH CHALLENGING BIASES AND LOOKING AT PRISONERS AND OFFENDERS THROUGH A DIFFERENT LENS”

Deputy Commissioner, Queensland Police



ON RICHARD'S SIDE & TIME TO CARE

Director/Producer
Andrew Wiseman
Impact Producers
Leith Condon & Marylou Verberne

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Filmed over three decades, this documentary charts the life-story of Richard, a young man born with a complex disability. The film provides intimate and, at times, poignant insights into his parents’ quest to establish a quality life for their son (and themselves).

On Richard’s Side also underscores the ongoing challenges faced by many overworked, under-resourced and often unpaid carers in Australia. Richard’s mum Deirdre is now ageing; his father Charlie has died. Who will care for Richard in the next stage of his life?

WHAT THE PARTNERS SAID

Parenting and family matters are well known, but for workplaces which promote flexibility and balance, we recognise that all aspects of caring are important, which is why Time to Care is such a valuable film to show to our colleagues.

Kelly Schulz, Senior Advisor Accessibility & Inclusion, Telstra

WHO SAW IT

4 film festival screenings including premiering at Sydney Film Festival

73 screenings in community, professional and educational settings including ASID & Deakin University, RMIT, Uniting Church and Little Dreamers, a not for profit supporting young carers

650 people across 20 screenings as part of a YMCA program

36 screenings during Carers Week 2016, 2017, 2018 and 2019 with corporates such as Macquarie, Bank of America and Telstra

Parliamentary screenings to federal MPs, senators and political staff

100’s of Year 10 – 12 students using curriculum resources in state schools across Victoria and Western Australia

3 international screenings including – PAMIS ‘Profound Impact Day’ during Learning Disability Week in Scotland

THE CAMPAIGN

Over the course of the campaign many commented on how beneficial it would be to show On Richard’s Side to high school students. We were so pleased to secure the licensing of the film to the Departments of Education in Victoria and WA as an online resource and consider that the opportunity that this represents for awareness raising in younger audiences, represents the major highlight of the impact campaign.

Leith Condon, Impact Producer

Anyone, at any time, could be a carer. Over the course of our lives, all of us will receive care, most will provide care, and many will both receive and provide care. There are

“THE DOCUMENTARY SCREENING WAS THE CATALYST FOR A VERY IMPORTANT, RARELY HAD, OPEN, HONEST, OFTEN EMOTIONAL CONVERSATION ABOUT CARING FOR AND ABOUT PEOPLE WITH VERY COMPLEX SUPPORT NEEDS. THOSE PRESENT OPENED THEIR HEARTS ABOUT THEIR LOVED ONES AND THEIR EXPERIENCES OF CARING FOR AND ABOUT THEM. IT WAS A PRIVILEGE TO BE IN THE ROOM”

Dr Jo Watson, Deakin University

currently 2.8 million Australians providing unpaid informal care and support for a family member, relative or friend, valued at \$60 billion annually.

Impact screenings of On Richard’s Side (and the one-hour version Time to Care), have helped raise the profile of carers in our society and sparked conversations about the various ways we, as a community, can provide much needed emotional and practical support to caregivers. Since the launch at the Sydney Film Festival in 2016, On Richard’s Side, and Time to Care have been shown to a broad range of audiences, from community groups to tertiary institutions.

Time to Care was popular with the corporate sector and as a training resource as the shorter length allowed for both screening and panel discussion. This one-hour version was incorporated into the YMCA’s staff induction programme reaching hundreds of people across multiple screenings. At YMCA Canberra, the leadership team for Children’s Services viewed the film and were inspired to arrange screenings for their 200 staff as part of a training piece for social impact.

Young carers are children and young people up to the age of 25 who care for and support a family member. In Australia, a growing number of children

and young people have a high level of care in their home for a family member’s disability, illness, mental illness, frail age, or drug or alcohol problem. So, we are thrilled that as a Department of Education curriculum resource in two states, On Richard’s Side will continue to be widely seen by younger audiences as it provides such an effective way to engage young people about the central themes of disability and care and will continue to generate conversation around the issues young carers face.

CAMPAIGN NUTS & BOLTS

Budget: \$341,445
Length: 2017 – 2019



WHITELEY



Director
James Bogle
Producer
Sue Clothier
Impact Producer
Felicity Blake

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Brett Whiteley is an Australian cultural icon. His brief, dazzling career was as combustible as it was stellar. Only now, 25 years after the artist's untimely death, is his impact on the international art landscape being understood.

Whiteley is a visual journey into the private life and creative legacy of Australia's most acclaimed artist, told 'in his own words' using personal letters, notebooks, and photographs, interwoven with reconstructions, animations, archival interviews, and rare footage.

WHAT THE CRITICS SAID

A comprehensive cinematic chronicle of the extraordinary life, times and art of the late Australian painter Brett Whiteley is long overdue. This exemplary documentary has made the wait absolutely worthwhile.

Leigh Paatsch, National Film Critic, Herald Sun

WHO SAW IT

30,000 cinemagoers around Australia

National broadcast on ABC + the film & Legacy Series (impact vignettes) hosted on iView

25,000+ page views of The Brett Whiteley Art Board education resource featuring the Legacy Series

11 impact event screenings hosted by NAVA & the National Art School

7 sold-out screenings hosted by state galleries AGNSW,

NGA, NGV, AGSA, AGWA, QAGOMA with impact guest speakers

7 art galleries & 'Friends of the Gallery' societies in Manly, Tamworth, Newcastle, Wollongong, Murwillumbah, Bendigo and Gympie hosted screenings

6 sold-out promotional screenings for subscribers of The Australian (Adelaide, Perth, Canberra, Sydney, Melbourne, Brisbane)

4 sold-out festival screenings: Art Month Sydney, Sydney Contemporary @ Carriageworks, Gold Coast Film Festival and Breath of Fresh Air in Launceston

AWARDS

- 4 AACTA awards: Best Direction in a Documentary, Best Editing in a Documentary, Best Sound Design in a Documentary, Best Original Music Score
- Best Documentary Film Critics' Circle of Australia Award
- Best Music for a Documentary APRA-AMCOS Screen Music Award
- Finalist ATOM Awards
- Nominated for the AACTA for Best Documentary

THE CAMPAIGN

The outreach and impact campaign for Whiteley centred on integrating the film into education programs to support and nurture the next generation of artists. A sector screening program and collaboration with the National Art School has helped to reinforce Brett Whiteley's reputation as a pre-eminent Australian artist who continues to inspire and validate a new cohort of emerging artists.

State and regional art galleries continued to request screenings of Whiteley, convening film audiences to enjoy and discuss art, with the impact campaign often facilitating the presence of Wendy Whiteley and producer, Sue Clothier. The film also formed a centrepiece of the Breath of Fresh Air (BOFA) film

festival in Launceston, Tasmania. A screening and special event explored Brett Whiteley's creative legacy and whether our nation is providing the necessary opportunities to develop similar talents in the current era. Festival director Owen Tilbury interviewed Wendy Whiteley, discussing the support available to Brett and how it nurtured his artmaking.

An outstanding achievement of the campaign was the creation of The Brett Whiteley Art Board in collaboration with the AGNSW. This resource for teachers, students and the public was the first digital learning tool of its kind, offering an engaging, self-directed journey through Whiteley's life, legacy and artworks. Whiteley's own dynamic style invoked an innovative, interactive approach and the

content includes a collection of brand-new short documentaries exploring the ongoing relevance and resonance of Whiteley's contribution to the arts in Australia. The short documentaries not only examine Whiteley's creative practice and cultural impact, they also depict a variety of careers available in the visual arts sector and celebrate the value of art and creativity as integral elements that bind our communities together.

The Brett Whiteley Art Board is aligned with the outcomes of the NSW Creative Arts K-6 and 7-10 and Stage 6 Visual Arts syllabus as well as the current national Australian curriculum for Visual Arts. As a digital learning resource, the platform allows users to navigate their own journey through a wealth of content about Whiteley.

Alongside the impact work within the education and arts sector, the film's wide theatrical release and national broadcast engaged new audiences and encouraged a renewed enthusiasm for Australian art and its importance to our own cultural history.

It ignited conversations about the societal value of artists and their work and advocated for arts policy that values and supports the arts. The campaign offered a timely reminder that culture weaves together our shared idea of who we are as a community and pioneers new pathways for us to proceed along together.

CAMPAIGN NUTS & BOLTS

Budget: \$200,435
Length: 2017 – 2019

“EVEN THOSE NOT WELL-ACQUAINTED WITH THE ART OF THE LATE BRETT WHITELEY ARE LIKELY TO KNOW THE LEGEND — THAT OF A COMET THAT BURNED BRIGHTLY THROUGH THE ART WORLD, UNLEASHING A SELF-DESTRUCTIVE TAILWIND THAT CAUGHT UP NOT ONLY HIMSELF BUT HIS LOVED ONES...THIS IS A MAJOR DOCUMENTARY THAT DESERVES TO BE SEEN BY ANYONE IN AUSTRALIA WITH EVEN A PASSING INTEREST IN ART”

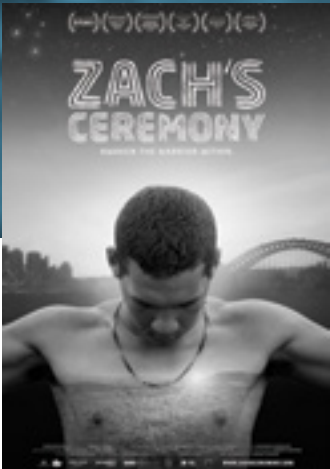
Lynden Barber, Limelight Magazine

2014 PROJECT REVIEW

ZACH'S CEREMONY
GAYBY BABY
THE OPPOSITION
THAT SUGAR FILM
CALL ME DAD
CONSTANCE ON THE EDGE
FRACKMAN



ZACH'S CEREMONY



Directors
Alec Doomadgee &
Aaron Petersen
Executive Producer
Mitzi Goldman
Producer
Sarah Linton
Impact Producers
Raashi Kumar &
Barbara Taylor

Website
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Email via website

Zach's Ceremony is a singular feature-length documentary captured over ten years about a boy becoming a man. Growing up isn't easy, especially for Zach who is rapidly making the transition in both the modern world and his ancient culture.

Pressures from his loving but staunch father, the temptations of city life and the ever present spectre of racism all take their toll. Ultimately Zach must embrace the traditions and knowledge of his ancestors and awaken the warrior within.

WHAT THE CRITICS SAID

A beautifully made and insightful documentary.
David Stratton, Film Critic

WHO SAW IT

12 film festivals including the World Premiere at Hot Docs, Toronto, Australian Premiere at the Sydney Film Festival, Melbourne International Film Festival

National theatrical release

Community screenings with Elders and community in Far North QLD where the film was shot

35 screenings in community, corporate and sector settings – kicked off with a special screening hosted by City of Sydney at Redfern Community Centre and including sold-out screenings at Riverside Parramatta, University of Queensland and Art Gallery of NSW

200,000+ audience on SBS & NITV

AWARDS

- Winner Foxtel Movies Audience Award, Best Documentary Sydney Film Festival June 2016
- Winner Audience Award, Best Documentary Melbourne International Film Festival August 2016
- Winner Best Film and Best Documentary Byron Bay International Film Festival October 2016
- Winner Audience Award, Best Documentary Screenwave International Film Festival January 2017
- Special Grand Jury Prize FIFO (Tahiti) Film Festival February 2017
- Nomination Best Feature Length Documentary Film Circle Critics Awards February 2017
- Nomination Best Director Feature Length Documentary Australian Directors Guild (ADG) Awards 2017
- Winner People's Choice Best Documentary Adelaide Youth Film Festival September 2017
- Winner Best Documentary New Caledonia Film Festival
- Winner Best Documentary (History) Australian Teachers of Media (ATOM) Awards

- Winner Best Online Indigenous Video Australian Teachers of Media (ATOM) Awards 2017
- Nomination – Best Feature Length Documentary Australian Academy of Cinema and Television Arts Awards (AACTA) December 2017

THE CAMPAIGN

I am honoured to have met the beautiful people from the communities of Doomadgee, Borroloola and Robinson River and I am constantly reminded of how unique this opportunity has been. To be able to screen the film's world premiere on country and witness the magic of the moment, is something I will never forget.

Aaron Petersen, Co-Director

The film's outreach campaign focused on changing people's frame of reference on Indigenous culture and better support for young Aboriginal and Torres Strait Islander people transitioning through different phases of their lives.

Working with core partners AIME, Black Screen, FYA and Reconciliation Australia the team focused initially on a community screening programme allowing the film to be viewed and

discussed in urban, regional and remote locations and also in the boardrooms of corporate Australia.

In collaboration with the Foundation for Young Australians, Narragunnawali and Reconciliation Australia an education toolkit was created and integrated into the school curriculum for years 8 – 10. In 2020 Alec and Zach Doomadgee will tour the film in regional Australia – working with schools to facilitate screenings and engagement with these valuable resources.

This education outreach will build understanding and support for internal school programs designed to raise awareness, and contribute to practical steps such as school reconciliation action plans. Through this initiative we hope young Aboriginal and Torres Strait Islander students will feel more supported and empowered to explore their culture and identity and to encourage non-indigenous students to learn about and engage more with Aboriginal and Torres Strait Islander cultures.

CAMPAIGN NUTS & BOLTS

Budget: \$288,209
Length: 2016 – ongoing

“THIS FILM HAS THE POWER TO CHANGE AUSTRALIAN SOCIETY”

Adam Goodes, Australian of the Year 2014

“THE MOVIE WAS SO POWERFUL THAT I SPENT THE WHOLE CAR TRIP HOME CALLING FRIENDS (BLACK AND WHITE) TO LET THEM KNOW THAT THIS IS SOMETHING THEY NEED TO SEE. THIS FILM SHOULD BE PLAYED IN EVERY HIGH SCHOOL, EVERY CINEMA AND EVERY NETWORK IN AUSTRALIA. A FILM THAT EVERY AUSTRALIAN NEEDS TO SEE”

AIME employee

GAYBY BABY

Director

Maya Newell

Producer

Charlotte Mars

Impact Producers

Maya Newell, Charlotte Mars
and Hattie Archibald

Corporate Partnerships

Lisa Sherrard

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Produced at a time when Australia was divided on marriage equality, four children with same-sex parents share their stories of growing up in a world that places intense scrutiny on families like theirs.

WHAT THE CRITICS SAID

A delightful, meaningful, profound and politically relevant film that deserves plaudits for encompassing the simple beauties of modern family life.

BFI London

WHO SAW IT

50+ national and international film festivals including sell out screenings at Sydney Film Festival, Melbourne International Film Festival

400 cinema screenings in 2015 saw the film screened to over 10,000 people

1,100,000+ official trailer views

600+ feature media stories across TV, radio, print, online and major press coverage incl. on: Sunrise on Seven, ABC News, SBS, Sky News, The Guardian, SMH, Buzzfeed and Junkee

240,000+ viewers on SBS TV + STAN

38 cinema-on-demand events with over 3,400 people attending

2,500 sign-ups to email newsletter through The Gayby Project's website

7 parliamentary screenings in SA, NSW, NT, WA, VIC, QLD, a Federal parliament special panel event

4,000+ Gayby Baby media mentions in September 2015

20 international sales made to USA, UK, Ireland, Canada, Germany, Denmark, Sweden, Hong Kong, Thailand, Israel, Poland, Japan, Estonia, Italy, Portugal, Hungary, Brazil, Belarus, Finland & Taiwan

#1 LGBT film on iTunes USA during release

#1 most watched documentary iTunes UK on International Day of Families

#2 most watched documentary on iTunes Australia charts

30 cinema releases across Germany

AWARDS

- Winner Best Documentary at 2015 ATOM Awards
- Winner Best Documentary at Movilh Film Festival, Chile
- WIFTS Foundation Award for Best Documentary (Social Environment)
- Runner Up Foxtel Audience Award at Sydney Film Festival 2015
- Nominee Best Documentary AACTA Awards
- Nominee Best Documentary AWGIE Awards

“I’D ENCOURAGE (THOSE WHO HAVE MADE COMPLAINTS ABOUT THE FILM) TO TURN DOWN THE OUTRAGE AND WATCH IT. THEY MIGHT LEARN SOMETHING FROM THESE KIDS ABOUT RESPECT, LOVE AND TOLERANCE”

Penny Wong, Australian Senator

THE CAMPAIGN

When the film was banned by the NSW government, we truly realised the value of the labour over the years to gather impact partners. We did not need to defend the film ourselves; it was Tim Wilson (Human Rights Commissioner) who wrote to the Murdoch papers, Alex Greenwich MP who battled a conservative church minister on Channel Ten's The Project, and Penny Sharpe MLA who fought for the film on the floor of NSW Parliament for all to see. Soon there were signs along the street, snap protests in the city and at our local fire brigade the billboard said, "Calm Down and watch Gayby Baby".

Maya Newell,
Director

Gayby Baby came at the height of the ‘gayby boom’ across the western world and played an important role in increasing the visibility and acceptance of same-sex families both culturally and politically.

The film was a critical tool in the success of the Australian Marriage Equality campaign by promoting the voices of the children raised in same-sex families front and centre. Through the political furor over the film's school screening program, it opened a national conversation about same-sex marriage and debunked the myth that gaybies are negatively impacted by their parent's sexuality. The campaign continued through the Australian postal vote on same-sex marriage.

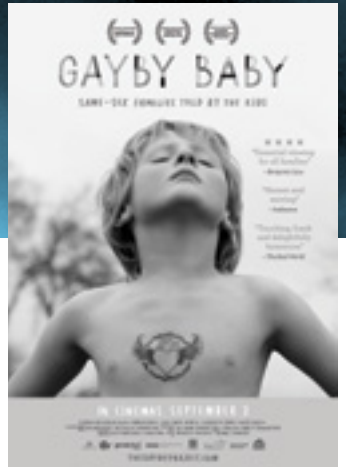
Leaders and activists alike reference Gayby Baby as significant in the resulting legislative change allowing same-sex couples the right to marry. The team actively campaigned with LGBTQIA+ advocates for changes to state adoption laws and to be inclusive of same-sex couples. By the end of the campaign, this was achieved across all States and Territories in Australia.

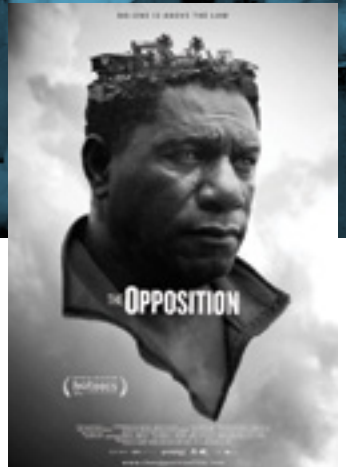
By increasing visibility and awareness of same-sex parented families in the media, education sector and in the general public, Gayby Baby helped demystify the LGBTQIA+ family unit.

CAMPAIGN NUTS & BOLTS

Budget: \$328,474

Length: 2015 – 2018





THE OPPOSITION

Director/Writer

Hollie Fifer

Producers

Rebecca Barry, Madeleine Hetherton

Impact Producers

Teri Calder, Natalie Lowry

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Facebook

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In a David and Goliath battle over a slice of Papua New Guinea paradise, Joe Moses, leader of the Paga Hill Settlement, struggles to save 3,000 people before they are evicted. Battling it out in the courts, Joe may find his community replaced with an international five-star hotel and marina.

WHAT THE CRITICS SAID

Crisply filmed and ominously scored, Fifer's movie is studded with dramatic moments, including a shocking betrayal by a resistance ally, and underwritten with a terse sense of outrage that so many issue documentaries attempt but rarely achieve with such devastating effect.

Chris Barsanti,
Film Journal International

WHO SAW IT

30 film festivals including A-list international festivals Hot Docs Toronto and IDFA Amsterdam.

2 presentations at the United Nations Human Rights Council, Geneva

40 screenings and presentations in community, professional, educational and corporate settings with Joe and/or Hollie presenting including audiences in Tahiti, Prague, Copenhagen, Geneva, Oslo, Kiev, Reykjavik, Sydney, Melbourne, Canberra, Hobart, Perth, Auckland, Panama and Washington

6 video on demand streaming services including iTunes Australia & NZ, Amazon & UK, Vimeo on Demand, Guide Doc, Ox Flix and Doc Play

11 PNG community screenings to coincide with the 6th anniversary of the demolition of Paga Hill

35+ communities, officials and advocates in PNG received a copy of the film

2 international broadcasts on Al Jazeera English and France TV

AWARDS

8 International awards including:

- Beat Feature Documentary OzFlix Independent Film Awards
- Finalist Social Impact Media Awards (SIMA)
- Best Feature Documentary – Screen Producers Awards (SPA)
- Best Film Mérida and Yucatán International Film Festival
- Audience Prize Film Insulaire de l'Île de Groix (FIFIG)
- Nominated for Best Feature Documentary – Asia Pacific Screen Awards
- Grand Prix for Best Feature Documentary – FIFO – International Documentary Festival Oceania in association with France TV
- Best Social Impact Documentary Shark Island Institute

THE CAMPAIGN

We wanted to tell the story of the Paga Hill community to expose the massive gap between law and justice when companies pressure communities in our neighbouring countries in the name of development.

Rebecca Barry, Producer
Our hope is to have The Opposition be used as a training tool for both Australian universities, development companies and communities in PNG who are at risk of forced eviction so they can design their own strategy of defence should the land they live on come under threat.
Hollie Fifer, Director

The Opposition highlights the gap between law and justice when companies work with communities at risk of forced eviction. A comprehensive outreach strategy targeted at an international and local level sought to close this gap.

Some of the highlights of The Opposition's campaign include: Joe Moses presenting at the UN Human Rights Council over 2 days explaining the human rights abuses that the Paga Hill community endured and his plan to rectify the situation; with the help of Protect Defenders, Frontline Defenders, Doc Society, Bertha Foundation and the UN Special Rapporteur for Human Rights Defenders, Joe was granted asylum in

the UK for 5 years; Paga Hill community leader Allan Mogerema and Impact Producer & Aid/Watch's Natalie Lowry conducted an impact workshop for the Paga Hill community followed by community screenings around PNG; the UN Development Programme in PNG publicly distanced themselves from the Paga Hill Development Company's behaviour and ceased to endorse the relocation of the Paga Hill community.

CAMPAIGN NUTS & BOLTS

Budget: \$224,610

Length: 2017 – 2019

“THE OPPOSITION STUDY GUIDE TAKES THE READER INTO THE WORLD OF COMMUNITY RESISTANCE AND ITS PRECARIOUS CYCLE OF THE HEROIC MOVES FORWARD AND THE INEVITABLE FALLING BACK. IT PROVIDES A PRACTICAL PALETTE OF STRATEGIES THAT MAY ASSIST IN CHALLENGING THE FORCED EVICTION OF COMMUNITIES AND THE HOLDING TO ACCOUNT OF GOVERNMENTS AND CORPORATIONS, THE BENEFICIARIES OF THESE ACTS OF INHUMANITY”

Professor Andrea Durbach, Professor, Faculty of Law, University of New South Wales



THAT SUGAR FILM



Director/Writer
Damon Gameau
Producer
Nick Batzias
Impact Producer
Anna Kaplan

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Through this entertaining and informative journey, Damon highlights some of the issues that plague the sugar industry and reveals where hidden sugar lurks on supermarket shelves. That Sugar Film will forever change the way you think about ‘healthy’ food.

WHAT THE PARTNERS SAID

That Sugar Film sets the scene for creating a dialogue... what Damon and the team have actually done is to generate an intense interest into ‘what food are we feeding our children, what food am I feeding myself?’, and that’s really what happens when you walk away from seeing this film. BUPA is very proud to be associated with the school outreach program.

Dr Rob Grenfell,
Medical Director, BUPA

WHO SAW IT

130,200 Australian cinema audience

\$1,780,000 taken at the box office making it Australia’s top performing documentary in 2015 (and 3rd highest grossing ever)

70+ event cinema screenings across Australia with Damon Gameau

5 Australian and international parliamentary screenings including the UK and New Zealand

861,000+ total audience for broadcast screenings on SBS + Foxtel

500+ community screenings

#4 most popular title on iTunes Australia for 2 months

25+ international territories sold, including theatrical releases in UK, Ireland, New Zealand, Canada, USA, South Africa, Germany, Australia, Russia, France and Japan

120,000+ copies of That Sugar Book and That Sugar Guide sold

125,000+ DVD/digital copies sold

1,500+ School Action Toolkits distributed

120,000+ That Sugar App downloads

11m+ online trailer views

287,400+ Facebook followers and 3.5m+ monthly reach

100,000+ Sugar Squad mailing list subscribers

2,500+ schools mailing list subscribers

AWARDS

- Winner Best Feature Length Documentary, AACTA Awards 2015 (AU)

- Winner Best Feature Documentary, Screen Producers Australia Awards 2015 (AU)
- Nominee Best Documentary Feature Film, Edinburgh International Film Festival 2015 (UK)

THE CAMPAIGN

Campaign highlights for That Sugar Film include the central role the film played in driving a national conversation about sugar consumption, the marked shift in community attitudes and the measurable changes in consumer behaviour following the film’s release. Five years on, we

still receive a steady stream of emails, messages and comments from audience members who have changed their relationship with sugar and vastly improved their lives for the better as a result of seeing the film and engaging with our campaign.

Anna Kaplan, Impact Producer

The film and its impact campaign have not only inspired individuals to take control of their sugar consumption by shifting consumer consciousness, they’ve created a platform to advocate for legislative and regulatory change. In partnership with health

professionals and allied organisations, we leveraged the film and Damon’s profile to campaign for changes to school canteen guidelines and clearer food labelling.

Parliamentary screenings in New Zealand and the UK helped pave the way for a soft drink tax to be passed in the UK and a ban on the sale of sugar sweetened beverages in all hospitals and premises run by New Zealand’s 21 district health boards.

Working in partnership with local community members, the film also

supports an Indigenous-led initiative combining modern and local traditional knowledge of food preparation to reduce sugar consumption in remote communities.

Nearly five years on from the film’s initial release, That Sugar Movement continues to work with educators, health professionals, advocates, policy makers and the public to change our relationship with sugar.

CAMPAIGN NUTS & BOLTS

Budget: \$406,401
Length: 2015 – 2017

“THAT SUGAR FILM’S SCHOOL ACTION TOOLKIT HAS CAUSED QUITE A STIR IN OUR SCHOOL. SINCE COMPLETING THE UNIT, MANY KIDS HAVE TOLD THEIR PARENTS IN NO UNCERTAIN TERMS THAT THEY NO LONGER WANT SUGAR FILLED ITEMS IN THEIR LUNCH BOXES ANYMORE. THEY HAVE ALSO MADE THEIR PARENTS DOWNLOAD THE APP AND SCAN ITEMS BEFORE IT GOES INTO THE SHOPPING BASKET. THANK YOU FOR PROVIDING SUCH AN EXCELLENT RESOURCE AND INSPIRING A MINI SUGAR FREE REVOLUTION!”

Teacher Testimonial

CALL ME DAD

Director/Writer

Sophie Wiesner

Producers

Madeleine Hetherton and
Rebecca Barry

Impact Producer

Teri Calder

Website

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Call Me Dad is a story about men who have perpetrated, or are at risk of perpetrating, family violence. At stake is the safety of children and partners, the stability of families, and the power we as a society have to intervene.

These men struggle to maintain intimate relationships without resorting to abuse, physical or otherwise. The film follows these men over several months through a group counselling program, as they attempt to change themselves, and heal fragile bonds with their loved ones.

WHAT THE PARTNERS SAID

We've been involved in this movie right from the start... and we're going to advocate for more funding for men's programs, so that men know if they've got an issue with violence that they can change it.
Adair Donaldson,
Partner, Shine Lawyers

WHO SAW IT

500,000+ Australian homes on ABC TV

100+ screenings and presentations in community, professional and corporate settings

20 international markets including Denmark, USA, Poland, Israel and Belgium

6 film festivals including Antenna Australia, One World International Human Rights Film Festival, Through Women's Eyes at Sarasota International Film Festival

5 million Facebook reach during broadcast

4 parliamentary screenings attended by key ministers, policy staff, local service providers, media and special guests

1 BBC Commissioned local version Can Violent Men Change?

AWARDS

- Nominated Best Direction Australian Documentary Guild
- Nominated Best Single Documentary Screen Producers Association of Australia

THE CAMPAIGN

The national premiere of Call Me Dad was on ABC Television during the international 16 Days of Activism against Gender-Based Violence campaign in 2016. With an audience of over half-a-million it became one of the key players in kick-starting a national conversation about how to better support families experiencing violence. The subject resonated with both commercial and international audiences. Call Me Dad was featured on Channel 10's Gogglebox in 2016 – where one of the women (a grandmother) revealed to her family that she

too had experienced a violent relationship. It was a potent reminder of the way a film can open up conversations about what happens behind closed doors across Australia. The film inspired an international version with the BBC commissioning 'Can Violent Men Change?' in 2018, bringing new insights into Men's Behaviour Change Programs in different places across the world.

The team also rolled out a community screening campaign across the country and the film has now been seen by police, prison staff, lawyers and counsellors

working on the front line. The wide reach of the film has allowed it to raise awareness of the role that Men's Behaviour Change Programs play in holding abusers to account, while also connecting families to life-saving support services. It's also been effectively used as a tool in education and training for professionals, motivating them to push for better support for families experiencing violence, thereby reducing further harm.

Call Me Dad screened to politicians, policy makers and advocates at Parliamentary screenings in three states and in the national capital.

It was also screened to the Commissioners for the Victorian Royal Commission into Family Violence. One of their top five recommendations was to improve perpetrator interventions. Since the film's launch, there has been significant development in the sector, including an increase in funding in both Victoria and New South Wales for Men's Behaviour Change Programs, the publication of several research papers and instigation of new pilot programs.

CAMPAIGN NUTS & BOLTS

Budget: \$200,573

Length: 2016 – 2018

“CALL ME DAD IS A POWERFUL TOOL FOR HIGHLIGHTING THE HARMS SOME MEN INFLICT ON WOMEN AND CHILDREN, THE WAYS MANY EXCUSE OR MINIMISE THEIR VIOLENCE, AND THE CHALLENGE OF MAKING REAL AND SUSTAINED CHANGE”

Dr Michael Flood, Researcher, Educator & Activist
on men, masculinities and violence prevention





CONSTANCE ON THE EDGE



Director/Writer
Belinda Mason
Producer
Marguerite Grey
Impact Producer
Allison Henry
Executive Producer
Mitzi Goldman

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What does it take to forge a new life far from home? Filmed over 10 years, Constance on the Edge is an unflinchingly honest portrayal of one refugee family's resettlement story in Wagga Wagga, NSW, Australia. Constance on the Edge gets to the heart of a contemporary untold story about the courage and resilience it takes to build new lives. The film also highlights the important role communities play in encouraging a sense of belonging and enabling participation for everyone.

WHAT THE PARTNERS SAID

Constance on the Edge is a fascinating film. It shines a light on the challenges faced by many refugees seeking to make a new life in Australia – and their remarkable resilience in rising to these challenges.

Professor Peter Shergold, NSW Coordinator-General for Refugee Resettlement

WHO SAW IT

200 screenings around Australia, hosted by, or in partnership with, a broad variety of settlement sector organisations, community groups, and corporate, Government and philanthropic entities

80 screenings were held by local councils, local libraries, community groups, universities and schools during Refugee Week 2017 across Australia

30+ screenings were held by Federal and State Government Departments and a number of local councils licensed the film and hosted screenings

8 national and international festivals including premiering at the Sydney Film Festival and launching the first ever Refugee Film Festival in 2016

THE CAMPAIGN

The highlight of the campaign was the great success of the Refugee Week screening program in 2017, utilising the film to help welcome and support refugees in the Australian community. Reading audience feedback about how the film had changed perceptions of the refugee settlement experience and the actions people intended to take as a consequence was exciting. This was a major impact objective and was largely achieved.

Belinda Mason, Director

Constance on the Edge had its international premiere at the Sydney Film Festival in June 2016 where it screened

“SEEING CONSTANCE ON FILM TALKING TO PEOPLE ABOUT HER EXPERIENCES IS GIVING ALL OF US WOMEN OF REFUGEE BACKGROUND A VOICE — WE NEED TO BE HEARD AND TAKEN SERIOUSLY”

Audience member, Adelaide

to a sold-out audience. Public screenings began with the regional premiere in Wagga Wagga with a great crowd of local partners and supporters including local media, the Mayor, business leaders, government, medical professionals, farmers, educators, social services and the African-Australian community. The atmosphere was electric, with Constance and her family arriving to cheers and applause.

Over 200 screenings across Australia were hosted by a broad variety of settlement sector organisations, community groups, and corporate, Government and philanthropic entities, providing an opportunity for thousands of Australians to view the film and participate in panel discussions following screenings, to consider and discuss the issues raised.

Over 30 screenings were held by Federal and State Government Departments and a number of local councils licensed the film and hosted screenings. These were critical in raising awareness of the experiences of refugee women like Constance, her family and friends and the impact of Government services on their lives.

Constance on the Edge improved awareness and understanding between refugees and ‘first responder’ services such as police, health services, local government and community services. Director Belinda Mason created a series of tailored resources and training and awareness-raising clips that continue to be used as education and training tools in employment, health, criminal justice, post-traumatic stress and organisations focussed on the intergenerational refugee experience.

To encourage understanding around the refugee experience amongst senior school students, the team worked with education specialists and created a comprehensive education resource. The resource covers topics such as belonging, impacts of trauma and social justice and was mapped to the PDHPE, English, EALD, Geography, History and Community and Family Studies curriculums.

By putting a human face on the refugee experience, Constance on the Edge and its impact campaign has had great success. Its capacity to help audiences understand the journey of refugees, to foster more welcoming communities and to highlight the longer-term challenges of settlement has been seen across Australia.

CAMPAIGN NUTS & BOLTS

Budget: \$214,625
Length: 2016 – 2018



FRACKMAN



Director/Writer
Richard Todd

Producers
Trish Lake, Simon Nasht,
Richard Todd & Kate Hodges

Impact Producers
Richard Todd and Kate Hodges

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aquarius33@bigpond.com
(Richard Todd, Director)

Reluctant activist Dayne ‘The Frackman’ Pratzky, takes us on a journey through the bush as we meet a bunch of ordinary people caught up in a modern-day multinational gold rush – the race to secure and exploit coal seam gas (CSG).

From conservative landowners, to radical activists and town-dwelling families, this unlikely coalition of Australians has come together to fight for their communities, their health, their land and their future.

WHAT THE CRITICS & PARTNERS SAID

There’s a movie currently taking Australian cinemas by storm, and you’ve probably never even heard of it. That’s because it’s not playing at a giant megaplex near you, but at art house cinemas here and there and at halls and theatres in towns around the country – where locals are going absolutely nuts for it. The reason they’re going nuts? It’s about them, that’s why. It’s about ordinary Aussies protecting what belongs to them against greedy companies trying to take it all away.

Anthony Sharwood,
Courier Mail

Frackman helped to transform people’s concerns about coal seam gas into action. These screenings gave people a sense of moral obligation and urgency which they took with them to the ballot box.

Dan Robbins, LTG

WHO SAW IT

- 1 million** trailer views on Facebook in 10 days
- 90+** cinema-on-demand screenings
- 30** tour screenings across NSW including Q&A’s with Dayne ‘Frackman’ Pratzky and filmmaker Richard Todd
- 13** WA tour screenings with Dayne Pratzky, including free screenings for Aboriginal Communities in the Kimberley
- 21** community screenings with Q&A’s by local stakeholders
- 42** additional theatrical screenings
- 8** film festivals including America’s largest documentary film festival DOC New York City, Byron Bay International Film Festival, Cinefest Oz WA and the Human Rights Watch Film Festivals in London and Toronto

AWARDS

- Best Film and Best Environmental Film – Byron Bay International Film Festival
- Best Factual Feature Film – WA Screen Awards
- Best International Documentary – BALINALE

THE CAMPAIGN

Frackman’s world premiere was at the Byron Bay Film Festival 2015. In the months following the immediate release of the film, the team built a powerful grassroots screening program targeted at communities affected or threatened by Coal Seam Gas (CSG) mining. During the NSW tour Dayne Pratzky spoke at each screening and invited local state election candidates to speak about their position on CSG.

This evolved into a nation-wide screening campaign that became a strategic tool for a wide cross section of the community – farmers, environmentalists, health professionals and media – to raise their concerns about the impact of CSG extraction.

Frackman brought together an extraordinary diversity of supporters who crossed political divides and forged unlikely alliances. The united

front against CSG extraction included Bob Brown (former Greens Leader), John Hewson (former Leader, Federal Liberal Party), Fred Nile (Christian Democratic Party), Jeremy Buckingham (former Greens NSW LC), entrepreneur Dick Smith and 2GB broadcaster Alan Jones.

The campaign also connected with other environmental movements such as Lock the Gate and Land Water Future to further strengthen their reach and impact.

The film and community campaign has had a profound impact on the industry, with a number of key energy companies shifting away from CSG. In February 2016, AGL announced that it would not proceed with the controversial Gloucester Gas Project, north of Newcastle, where it had proposed over 300 gas wells.

If I could pinpoint just one Good Pitch highlight amongst

some of the best experiences in my life, it would have to be a comment by two CSG executives that were invited to our Adelaide premiere. At the end of the Q and A, one exec was heard telling the other – “this film is really going to hurt us”.

Richard Todd, Director

Since the launch of Frackman and the impact campaign, CSG mining leases and agreements in NSW have been reduced from 80% to 7%. Meanwhile, Victoria has become the first state in Australia to ban the exploration and development of unconventional gas. These changes have been the result of sustained campaigning by communities across Australia. Frackman has been a powerful advocacy tool for these groups in pursuing this change.

CAMPAIGN NUTS & BOLTS

Budget: \$244,344
Length: 2015 – 2017

“THE HUMAN STORIES IN THE FILM GAVE ENERGY TO CONCERNED PEOPLE IN THE COMMUNITY AND ENGAGED AND ACTIVATED THOUSANDS MORE.”

Holly Creenaune, Land Water Future

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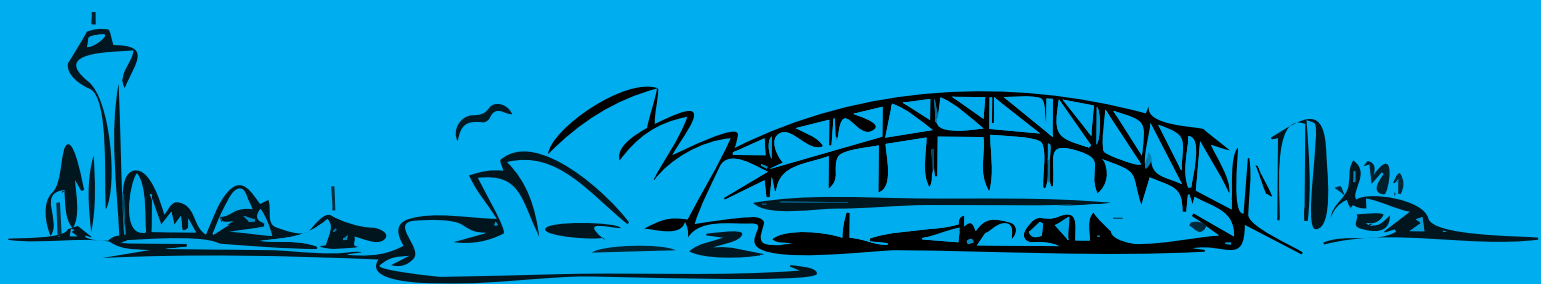
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