

FIRST CONTACT

PRESS KIT

FINAL VERSION 141014

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Production Notes

Producer	Darren Dale
Series Producer & Writer	Jacob Hickey
Directors	Ronan Sharkey & Dora Weekley
Executive Producer	Rachel Perkins
Production Company	Blackfella Films
Genre	Documentary Series
Language	English
Aspect Ratio	16 x 9
Duration	EP 1 00:52:51:00 EP 2 00:53:56:00 EP 3 00:52:19:00
Sound	Stereo
Shooting Gauges	Canon C300, Canon 5D

Logline

NB To be finalised

A Journey of Discovery into Aboriginal Australia.

Six Australians. 28 Days. One Extraordinary Journey.

Short Synopsis

More than six out of ten who call Australia home have had little or no contact with Aboriginal people. The chasm and disconnect between the First Australians and the rest of the nation is vast.

First Contact is a 3 x 52 minute documentary series that will shine a light on this deep divide by taking a group of six non-Indigenous people, from different walks of life and with strong and varied opinions, and immersing them into Aboriginal Australia for the first time.

Long Synopsis



More than six out of ten who call Australia home have had little or no contact with Aboriginal people. The chasm and disconnect between the First Australians and the rest of the nation is vast.

First Contact is a 3 x 52 minute documentary series for SBS television that will shine a light on this deep divide by taking a group of six non Indigenous people, from different walks of life and with strong and varied opinions, and immersing them into Aboriginal Australia for the first time.



The group will meet face to face with individuals, families and communities who define Aboriginal Australia today. The group will experience the workings of Indigenous and government organisations, private employers and other institutions that provide vital services to Aboriginal people.



The preconceptions of the travelling party will be confronted. As stereotypes are broken, a process of education, understanding and conversion begins. By journey's end, it's not just the six who are changed. Debate will shake the audience and wider Australia from its state of ignorance.

After watching **First Contact**, Australians can no longer say they don't know. Aboriginal Australia with all its beauty, hope, culture, history, tradition and tragedy has been brought to their living rooms. It's a small step down a very long road to breaking down myths and stereotypes and encouraging understanding and engagement between two worlds.



Episode 1 Synopsis – TX 18 November 2014

The journey begins.

The six are brought to the heart of Aboriginal Australia; Uluru. They've been told that they'll be spending the next four weeks immersed into Aboriginal Australia. But other than that they know nothing about the journey that lies ahead. Waiting in the rock's shadow to greet them is award winning journalist, Ray Martin.

But this adventure does not begin in the "red centre". Instead the group will spend the next 24 hours hosted by Aboriginal families in a place where more Indigenous people live than just about anywhere else in Australia – Sydney.

The only contact Law Enforcement officer Trent Giles has had with Aboriginal people is out on the frontline in Sydney's West. But his negative attitudes are about to be confronted by hard working Victor Morgan and his family.

Over in Redfern, mother of four, Jasmine Johnston is also in for a shock. Living in Logan, Queensland, Jasmine's family make "ends meet" with the help of Government benefits. But she's convinced Aboriginal people receive at least four times more Government benefits than her. Meeting an Aboriginal mother tests her theory.

As night falls on the first day, one of the six is already wondering if they can go on. For mortgage broker, Sandy Clifford, from Newcastle, spending the night with an Aboriginal family is almost too much to bear.

The second stage of the journey is underway. The group is about to have their opinions confronted in one of the most remote parts of Australia.

Nyinyikay in far northeast Arnhem Land is four hours drive from the nearest town. It is the wet season, so the only way in or out is by six-seater plane.

Having survived the trip, the six are welcomed by their host, Marcus Lacey. They're instructed to set up camp beside the crocodile infested waters.

With no shop to buy food, the six learn how to live off the land.

For Marcus Solomon, a part time photographer and surfer, this is a long way from his home in Sydney's Northern beaches. Taking to the seas with a harpoon to hunt for turtle isn't the experience he was expecting.

Living in a remote Aboriginal community is something nutrition student and yoga enthusiast, Alice Lardner, has always dreamt of. However her resolve is tested by the realities of life on Nyinyikay.

It's not long before the six clash. Supermarket worker, Bo-dene Steiler, from Melbourne is upset her hosts aren't the traditional Aboriginal people she had in mind. As the turtle is brought to shore to be killed and cooked, emotions reach boiling point.

The group's time on Nyinyikay is over. But the six have no idea of the trials that lie ahead.

Episode 2 Synopsis – TX 19 November 2014

The six have been told that they're flying to a place called Elcho Island where Ray Martin will reveal the latest stage of the immersive journey.

3,000 Aboriginal people live on Elcho in some of the most deprived conditions in the western world. The group learn that some families on the island are cramped ten, twenty, even thirty to a house.

The six are warmly welcomed into the home of one of the traditional owners Timmy Galalingu Ganambarr. The group is immediately taken aback by the poverty and the cramped conditions. Timmy's family has been waiting for more than a decade for a new house.

After experiencing the dire housing, the group learns about the employment prospects on Elcho - More than 600 unemployed Aboriginal people with only around 20 job vacancies.

But in amongst the helplessness, there's hope. Bo-dene and Marcus are taken to a furniture making store and op shop which gives local Aboriginal people a chance of training. For Marcus it's a ray of light. Bo-dene is less convinced. For her, the residents of Elcho should be taking more personal responsibility and helping themselves.

Over at the Elcho Arts Centre, Sandy is in for a shock. Having questioned her hosts' motivation to improve their lives, she discovers that Timmy's sister Margaret Gudumurrkuwuy is one of Australia's most respected artists. Her work is exhibited in galleries domestically and internationally.

Back at Timmy's house, there are more revelations. Questioned by Trent, Bo-dene opens up about her own troubled past...

As the myths are exposed and stereotypes smashed, the next leg of the immersive journey begins. The six set off from Elcho Island to the "red centre" and Alice Springs.

The group is checked into a hostel dedicated to providing affordable accommodation for Aboriginal people drawn to the service hub of Alice Springs.

For Sandy, the journey is all becoming to much...

Ray Martin reveals that they will shadow the Tangentyere Council Night Patrol service that cares for the drunk and vulnerable on the streets of Alice Springs. It's not long before tempers flare.

There are also others trying to stem the flow of alcohol and the devastating effects it can have within the community. Bo-dene, Alice and Jasmine set out to the bush and are welcomed into a women's support group for recovering alcoholics. Inspired by the women's' stories, Bo-dene's journey of discovery continues as she finds connections with her own mother's battle with the demon drink.

From Alice Springs, the group goes west. The next leg of this extraordinary journey will be played out against the backdrop of the vast mines of the Pilbara.

For Bo-dene, the experience is more emotional than she could ever have imagined.

Episode 3 Synopsis – TX 20 November 2014

After almost three weeks immersed into Aboriginal Australia, the group is about to face their most confronting experience yet.

With no idea of what's coming, they are picked up in a van and taken to Roebourne Regional Prison. Aboriginal people are 18 times more likely than other Australians to end up in jail. The five are about to discover what life is like on the inside.

The group is taken through the processing unit, strip-searched and handed prison clothing. For Law Enforcement Officer Trent, the tables have been turned. Finding out what Aboriginal inmates go through is a revelation.

As Trent confronts his views, Jasmine shares her past. Her own father was once behind bars...

Aboriginal people make up less than three percent of the total population but more than 25% of the prison population. At Roebourne around 90% of prisoners are Aboriginal. As the group is shown to their cells in maximum security, they come face to face with their fellow inmates. This first contact inspires heated debate as the group search for answers as to why so many Indigenous people face years of incarceration.

Jasmine and Bo-dene are convinced that Aboriginal people are to blame for their plight but as they spend one to one time with two inmates, the pair begins to see a different story.

As night draws in, the group joins more than one hundred Aboriginal prisoners in the dining hall before being called back to their cells. Ray Martin is waiting.

The final leg of the journey can begin.

The group travels northeast to Fitzroy Crossing – a town once ravaged by the horrors of alcohol, domestic suicide and violence.

But this was before the women of the town fought back and spearheaded a campaign for full strength takeaway alcohol to be banned in Fitzroy. The results were immediate as rates of violent assaults plummeted.

The five soon discover that the town is still living with the dark legacy of alcohol abuse and it's the children who are suffering. Emotions run high as the group meet 15-year-old Tristan. Like one in five children in the Fitzroy Valley, Tristan suffers from a condition known as Foetal Alcohol Spectrum Disorder (FASD). The disorder is caused by pregnant mothers drinking and can lead to children being born with physical deformity, brain damage or behavioral problems.

For Bo-dene and Jasmine, Tristan's plight strikes a chord as they look into their own lives and reveal how alcohol has affected them.

As the five leave Fitzroy Crossing behind, they have one more stage of soul searching to contend with. By journey's end, they are left to reflect on their epic adventure of discovery and learning deep into Aboriginal Australia.

This has been their First Contact.

Series Producer Statement

First Contact is one of the most ambitious factual television series ever attempted in Australia. And so the opportunity to write and series produce this groundbreaking piece of work came with a great sense of responsibility and privilege.

Following on from the success **Blackfella Films** had with **First Australians**, which focused largely on a historical narrative, this documentary series needed to be firmly grounded in the present.

Discovering that six out of ten Australians have had little or no contact with Aboriginal people was a fascinating starting point for a contemporary factual series and the foundation for providing a snap shot of current day attitudes towards Indigenous people.

Casting for the series was an exhaustive process and one that took many months. It was vital to get the right mix of characters and viewpoints. The journey we then constructed would confront and challenge the common myths and stereotypes many Australians hold about Aboriginal people.

Unlike many documentary series, this project is genuinely unique. Its content means it could only be made in Australia. The culture, history and social issues at play are without compare anywhere in the world. The plan is for this series to not only be distinctive within these shores but globally.

As an exploration of contemporary Aboriginal Australia, **First Contact** needed to portray the beauty, history and culture as well as its dysfunction and trauma. The challenge then was to bring this extraordinary and confronting story to the comfort of Australian living rooms.

At the heart of this was creating the platform for Aboriginal people to tell their story on their terms – To offer a counter intuitive and revealing view into an unknown world.

The process of finding Aboriginal people who were willing to take part was a long and detailed process but an incredibly rewarding one. What was overwhelming was the instant receptiveness of Indigenous Australians to the concept of **First Contact**. In almost all cases they were enormously positive, wanting to share their stories, ideas and viewpoints.

It was quite a thing to be welcomed into Aboriginal communities and to sit and talk with so many fascinating people. I hadn't experienced anything quite like it in my career. The research trips weren't just crucial in producing this series; they were also a great personal privilege.

Securing **Ray Martin** felt like a genuine coup for the show. Ray is such a respected journalist and figure in Australian television. His personal connection with Aboriginal people and his own heritage made him the perfect choice. We were lucky that he felt so strongly about being involved.

The intent is that **First Contact** should do what all-great documentaries do and educate, inform and entertain its audience.

We knew that the series could never make any claim to be definitive. Instead, **First Contact** should be a beginning, a kick-start to discussion. It should spark and provoke debate, a piece of work that will get people talking, arguing, and asking questions of themselves, one another and the country they call home.

And hopefully, it's a small step down a very long road to an understanding and engagement between two deeply divided worlds.

About the making of First Contact



How it came about

Upon hearing the statistic that 6 out of 10 Australians have had little to no contact with Indigenous Australians, Blackfella Films began exploring new ways of interrogating the relationship between “white and black Australia”. With a referendum on the question of Aboriginal recognition in the Constitution on the horizon, there seemed no better time to examine the extraordinarily complex race relations in this country. SBS was the perfect partner for this endeavor. Having commissioned Blackfella Films to produce the landmark history series *First Australians* to great acclaim, SBS continues to seek out programs that ignite national debate and challenge our perceptions of ourselves in one of the most culturally diverse nations on the planet.

Cognizant of the risk inherent in broadcasting racist commentary towards Indigenous Australians in a way that has never been seen before, Blackfella Films consulted esteemed academic Marcia Langton who supported the project from its inception and agreed that the time was right to confront the issue head on.

Community consultation process

Extensive consultation with the Indigenous communities we work with is an integral part of Blackfella Films' production ethos, as evidenced in the production of the landmark documentary series **First Australians** and the ABC telemovie **Mabo**. The community consultations were ongoing through development and involved two visits with each community prior to commencement of principal photography. Aboriginal community members were always consulted as to the appropriateness of locations to be filmed. Blackfella Films had budgeted to pay Indigenous Community Liaison personnel to accompany the crew whilst filming. Finally, during post-production, the Producer returned to the Aboriginal communities featured in the series to screen the rough cut edits for, and invite feedback from, key people within those communities.

Finding the Participants

Finding six non-indigenous participants willing to take part in an undisclosed journey across Aboriginal Australia involved an exhaustive nation wide search over a considerable time frame. Every conceivable method was employed in order to generate interest. That included social media groups; newspaper advertisements; call-outs to a diverse range of club memberships; posts to online message boards; requests

to workplaces across a host of employment categories; as well as fliers handed out on the streets of suburbs, towns and cities across the country.

The key objective was to attract the right type of people who represented commonly held views about Aboriginal Australia, and who at the same time had not had much direct contact with Aboriginal people in their lives.

The aim was to cram as much diversity as possible into the group of six people we selected for the program. That meant our casting net was thrown wide to find men and women of all ages and backgrounds, from cities and regional areas, across all walks of life – people such as older retiree males from the country, city suburban stay at home mums, professionals, tradespeople, service workers, students, and first, second or third generation migrants to name a few.

Once a candidate expressed their interest, the process then involved an extended interview as we canvassed their views towards Aboriginal people. In doing so we compiled long lists of candidates across the various demographic categories. Along the way these individual interviews threw up a range of what became often-repeated opinions that plenty of non-indigenous people seem to have when it comes to Aboriginal Australians. For example on the issue of welfare, it's regularly claimed that "Aboriginal people want everything for nothing, and they definitely get more government handouts than white people." Around the question of the national apology, many non-indigenous people say, "Aboriginal people are always looking for someone to blame, it happened hundreds of years ago, they need to get over it and move on." Plenty of non-indigenous people also focus on ideas around the authenticity of an Aboriginal person's identity, saying things like "the ones living out in the bush are the true Aboriginals, it's the half castes and quarter castes living in the city that cause all the problems. They're not real Aboriginals."

Once we had a short list each of the candidates was then interviewed by a psychologist. Bearing in mind each candidate knew next to nothing about what they were signing up for, we had to ensure they were robust enough to handle the one-month journey that we had planned.

Host Biography



Ray Martin

Ray has been a journalist for print and TV media since 1965. After starting as an ABC cadet working in Sydney, Perth and Canberra, Ray was posted to New York where he would be the North American correspondent for the next decade.

In 1978 he switched to the Nine Network, launching **60 Minutes** with Ian Leslie and George Negus. For the next twenty years, Ray was the face of both **Midday** and **A Current Affair**, along with Nine's coverage of federal elections and **Carols by Candlelight**. In forty years of journalism, Ray has won five Gold and over twenty Silver Logie awards.

He has been the Chairman of the Fred Hollows Foundation and the Australian Indigenous Education Foundation, and is currently patron of the Humpty Dumpty Foundation. In 2011, Ray was made a member of the Order of Australia for services to indigenous Australians, charities, and the media

Meet the Participants



Sandy

Sandy is a 41-year-old mother of five from Newcastle in NSW, who works as a mortgage broker. Sandy lives a busy life, what with shuttling her three youngest children between school and day-care, making work calls (hands free) in the car, and making sure she finds enough time in her schedule to visit the hairdresser, the nail salon, and the solarium at least once a week. Sandy has a complex family history, including a mixed heritage that she only found out about in her late teens. She has had very little contact with Aboriginal people. But is very keen on having an adventure, if a little apprehensive about leaving some of her creature comforts at home.



Trent

Trent is a 28-year-old law enforcement officer and single dad from western Sydney. Trent says he always wanted to work in law enforcement and after briefly starting a university degree in teaching, he decided he would be happier pursuing his dream, and so switched to his current career. Trent says the proudest moment in his life was the birth of his child, closely followed by becoming a law enforcement officer. Trent has had some regular interactions with Aboriginal people, but only when he worked on front line law enforcement a few years ago. He acknowledges these interactions have informed his opinions of Aboriginal people. Trent's main reason for coming on this trip is to find out more about Aboriginal people and to become a better law enforcement officer.



Alice

31-year-old Alice lives on the Gold Coast and is studying nutritional medicine. Good food, health and wellbeing are key principles that Alice tries to live by. It means she is mindful of the type of food she eats and where it is sourced. Alice is also a dedicated yoga fan and attends a class everyday if she can. It's one way she fulfills her aim of always looking for how to improve. Alice grew up in Canberra and had very little interaction with Aboriginal people there. She spent most of her 20's travelling the world and moving from place to place. Alice has lived in various places in Australia but is excited to come on this journey to see Aboriginal Australia, a side of the country that she feels she has yet to experience.



Jasmine

33-year-old Jasmine is a mother of four young children from suburban Brisbane. She has her hands full looking after the kids as her husband spends a lot of time away from home with work. Jasmine's biggest passion is her family, but she says if she does have a vice it's spending too much time on social media. Jasmine recently completed a diploma in tourism studies and has always wanted to work in the industry. One of her biggest regrets is not completing high school, and Jasmine says part of her motivation for volunteering to take part in this documentary was to set an example to her kids that people can always learn and improve themselves. Other than a few of her children's school friends, Jasmine has had next to no contact with Aboriginal people in her life. But she says it's possible that her husband may have distant Aboriginal heritage.



Marcus

Marcus is 23 years old and has spent his whole life close to the water on Sydney's northern beaches. He currently lives with his long-term girlfriend at her parents' place in the same area. Marcus loves to surf in his spare time. He works as a photographer part time, usually covering music festivals and shooting portraits. He is also studying music at university. Music is one of his biggest passions in life, along with having what he describes as a 'fascination with people'. Marcus has had very little to do with Aboriginal people growing up and he's keen to find out more about the world outside his current environment.



Bo-dene

Bo-dene is 25 years old and lives in outer Melbourne. For the past five years, she's worked on the check out at a supermarket. Bo-dene won many academic awards at school and she is an aspiring actress with a great passion for drama and the arts. The biggest challenge in her life was when she found herself homeless with her mum and brother a few years ago. Bo-dene has had little contact with Aboriginal people. But is very keen to find out more and learn about the lives of Indigenous Australians.

Key Indigenous Contributors



Sharyn Derschow

Co-founder Linkdige Cross Communication Training Company

Karratha, WA

"What we want to do is build a bridge between two worlds, we want people to understand one another."

Born in Port Hedland Sharyn is one of 9 children. She is a Pilbara Aboriginal woman with connections to Banjima and Nyangumarta language groups. She speaks Yijibarndi fluently and is based in Karratha. She has four sons whom have Yijibarndi blood ties also. The two eldest currently work within the mining industry. She has four grandchildren.

During her career Sharyn has also previously worked at Roebourne prison as part of the Indigenous Family Violence Program catering to violent offenders, and worked in a variety of community development, counseling and governmental roles.

As a Director of Linkdige, a consulting business Sharyn has co-founded with her Brother Brett, she presently works extensively as a facilitator of Keogh Bay Training's Working with Indigenous Employees program.

Linkdige focuses on cross cultural communications and relationship building. The aims are to assist Aboriginal people to succeed in the world of work while balancing personal demands and community expectations. In addition Linkage offers communication training for Non Indigenous mining managers concentrating on how to work effectively with Aboriginal people. They have now trained well over 600 mine managers/leaders at mine sites across the Pilbara in Cross-Communication Training.



Margaret Gudumurrkuwuy

Elcho Island Arts

Elcho Island, East Arnhem Land, NT

Margaret Gudumurrkuwuy is a talented and experienced artist from Galiwin'ku, the main community on Elcho Island. Her traditional homeland is Gundalmirri. She is married to Sandy Pascoe and together they have three children and three grandchildren.

Margaret is known for her painting and carving skills and her past works include hollow logs, sculptures and paintings on bark and canvas, as well as more recently woven fibre works and jewellery.

During the week, Margaret is employed as an art centre assistant at Elcho Island Arts where her roles include assisting with translation, documenting traditional culture and knowledge, natural materials collection and artist liaison.

In 2009 Margaret commenced reduction wood cut printmaking with printmakers from Basil Hall Editions. Her work included in the Elcho Elements exhibition depicts the salt water currents found in the waterways

surrounding Elcho Island.

In 2010 Margaret participated in the Yuta Badayala project and exhibition. Yuta Badayala (New Light) is the product of a joint project between Sydney based design company, Koskela, and Yolngu women fibre artists working with Elcho Island Arts in North East Arnhem Land. The aim of the project was to give Yolngu women the opportunity to transfer their traditional weaving techniques onto new forms so that long-held cultural practices and art making skills could be seen 'in a new light'. The project also aims to develop new markets for Indigenous fibre art.

2011 'Living Art from Ancient Land', Shalini Ganendra Fine Art, Malaysia

2010 'Yuta Badayala', Object Gallery Sydney. In collaboration with Koskela Design. Sydney

2009 'Elcho Elements', Nomad Gallery, Darwin

2009 'Dhapirrk Djarma Fantastic Work', Alcaston Gallery, Melbourne



Marmingee Hand

School Teacher & Foster Carer for F.A.S.D children

Fitzroy Crossing, Kimberley, WA

"I guess for us it was just people to know and understand what a FASD child looks like, and also knowing and understanding about FASD because it is a new area for all of us to understand it."

Marmingee Hand, a Walmajarri woman, is an inspirational Community Elder in the Fitzroy Crossing community. Together with her partner, Geoff Davis, she has fostered three children all diagnosed with FASD (Foetal Alcohol Syndrome) - two of which are her grandchildren; the third is her sister's son. Currently, in Australia, FASD is not recognised as an official disability.

Marmingee is the Chair of the Fitzroy Futures Education and Training Committee, and Chair of Garnduwa the regional Indigenous Sporting Recreation organization for the Kimberley. She speaks three languages, has two tertiary degrees, and has been a schoolteacher and TAFE trainer for over 20 years.

She is a strong advocate for women, and a role model for all young Kimberley Indigenous Women through her involvement in Garnduwa's girls' leadership programs, athletics and basketball development programs as well as coordinating the Fitzroy Girls Academy for Role Models WA.

Marmingee herself was a champion athlete. She excelled at basketball and netball before moving into a successful coaching career at a local and regional level.

Her support for the football in the Kimberley has been just as extensive. She was the chairperson and board member of the CKFL for many years, and was also on the Kimberley Football Association Executive.

Geoff Davis runs the local footy league as well as coordinating a number of regional sport and recreational events. Sport and recreation and particularly football play a major part of life in the Fitzroy Valley with six local teams compete on the town's oval every Saturday during the season. Geoff also



organizes various life skills programs which sees footy being used to help prevent suicide, self harm and to reduce violence in communities.

Marcus Lacey

Traditional Owner, Teacher & Tourist Business Operator

Nyinyikay, East Arnhem Land, NT

*"We're sharing our culture the spirit of the land.
Every human hair has that spiritual element.
We use it but at some point humankind have lost that,
Technology is good and well but you lose spiritual element to your lives"*

Marcus Lacey lives on the homeland community of Nyinyikay with his wife, five children (some at boarding school) and extended family. The homeland is four hours drive or 20 minutes flight from Nhulunbuy.

Marcus is a passionate advocate of the homeland system. Until recently he and his immediate family lived on Elcho Island, but at the start of 2014 he resigned from his twelve-year teaching job at the Shepherdson College and took his family to Nyinyikay where his mother, grandmother and extended family already lived. Marcus now teaches at a nearby homeland school.

Twice runner-up in the NT Young Achiever Awards, and youngest person to be elected to the Galiwinku Community Council, Marcus is a widely respected young leader of Yolngu Customary and Ngärra Law and is a trained mediator through the four-year Mawul Rom program.

Marcus ran his own youth football program at Galiwin'ku for six years. He describes the Marurrumbu Football Club as "using football to motivate young people into creating awareness about health, strong men, strong families, strong futures; where they will build self-confidence and leadership. We talk about these things as being important in life - footy is the vehicle." Marcus wants to bring the program to Nyinyikay but, as yet, there is no suitable infrastructure on the Homeland

He is recognised and respected in the community as a talented teacher, singer, songwriter, performer and choreographer who has involved members of both the Yolngu and non-Yolngu community in his creative projects.

Together with his extended family, Marcus works with Lirrwi tourism to provide immersive cultural experiences for non-indigenous guests.



Debra Maidment

Safe & Sober Support Service Program

Central Australia Aboriginal Congress

Alice Springs, NT

"Our job is to help the community, to either cut down, or the person to give up alcohol."

Debra Maidment is a respected Arrernte woman and has been a senior female Aboriginal health worker in the Alice Springs area for four years. She holds a Bachelor Degree in Education, and is currently completing her Masters Degree. She specialises in community development and research.

Debra is a Senior Aboriginal AOD Worker for Central Australian Aboriginal Congress' Safe and Sober Support Service, helping Aboriginal people who are looking for treatment and support with alcohol and other drug addictions. The program aims to facilitate improved wellbeing for Aboriginal people experiencing the effects of harmful alcohol use. Referrals come from other services in town including the Congress Clinic, Alice Springs Hospital, Corrections, and also clients or families can refer themselves.

The services provided include Women's bush trips (every Wednesday), Men's bush trips (every other Thursday). The bush trips are used as therapy, and a way to focus and facilitate reconnecting to country and identity, and retaining culture.

Links/Sources:

<http://www.caac.org.au/how-we-help/wellbeing-services/safe-sober/>



Victor Morgan

Senior Educator, Education Centre Against Violence & Chair Link-Up NSW
Sydney, NSW

"For me where I am, its like playing football when you're at the top of your game. You know there are people in front, the elders. From our family side all the top people have died off so it is up to us now. I'm a non-drinker, non-smoker, I don't gamble, everything I do is for betterment of my family and my community. I know who I am as an aboriginal man and I've got a lot to offer."

Victor Morgan lives with his wife and three daughters in South West Sydney. They live in a four-bedroom brick home with three cars, a menagerie of pets, and a swimming pool. Also living with the family is Victor's nephew Adam Morgan, 29, originally from Cabramatta; and his daughter Kimberley's Aboriginal partner Henry Edwards, 22, originally from Redfern.

Victor has never had a handout and has worked hard for everything he has. Both his parents were of the stolen generation who overcame hardship to instill pride in their children; they are a part of Sydney's indigenous population that grew up with the multicultural experience in Western Sydney

Victor has worked in many indigenous organisations including Link-Up and the Tribal Warrior Association. He is currently chair of Link-Up NSW, an Aboriginal Corporation founded around 1980, designed to assist all Aboriginal people who have been fostered, adopted or raised in institutions to find their way home.

Victor is also currently working on a program called Strong Aboriginal Men that he is taking around NSW. He says it's "helping men to come to terms with trauma grief and loss". He believes aboriginal men need to take a place alongside aboriginal women to get a voice in the community.

Victor Morgan's own father (also Victor), taken from his family when he was five years old, was sent to Bomaderry and then to Kinchella Boys Home. Until his death he was the oldest surviving Kinchella boy. Victor was in Parliament House the day Kevin Rudd gave the apology – appearing for his dad who had Alzheimer's. It was his father's birthday.

Link/Sources:

<http://www.linkupnsw.org.au/link-up-nsw>



June Oscar

CEO Marninwarntikura Women's Resource Centre
Fitzroy Crossing, Kimberley, WA

Ms. June Oscar AO is a Bunuba Woman from Fitzroy Crossing in the Central Kimberley region Western Australia.

Recently Ms. Oscar was appointed as an Officer in the Order of Australia. The Award is a fitting national recognition of her significant personal contribution and long -term commitment to improving the lives of the people in the Fitzroy Valley.

She has a Bachelor of Business from Notre Dame University and is presently the CEO of Marninwarntikura Fitzroy Women's Resource Centre. She is an Ambassador for Children and Young People in Western Australia and co founded the Marulu Strategy focusing on Foetal Alcohol Spectrum Disorder (FASD) and a Chief Investigator in the Lililwan Project, a research project into the Prevalence of FASD in the Fitzroy Valley.

Ms. Oscar is a strong advocate and activist for the recognition, rights, preservation and promotion of Indigenous Australian languages. A former Chair of the Kimberly Languages Resource Centre, and co Chair of the Kimberley Interpreting Service. June is the inaugural chair of the Bunuba Dawangarri Aboriginal Corporation, Native Title Prescribed Body Corporate and serves on the Governing Committee for the Fitzroy Valley Futures Forum and is a Local government Councilor on the Shire of Derby West Kimberley



Emily Carter

Deputy CEO Marninwarntikura Women's Resource Centre
Fitzroy Crossing, Kimberley, WA

Emily Carter is a Gooniyandi Kija woman from the central Kimberley region. Emily awoke to the importance of Indigenous political self-determination and governance, while working at the Department of Community Welfare for 17 years in the far north Kimberley. During her time with the Department Emily became acutely aware of both the challenges of Aboriginal people engaging in the complexities of the bureaucratic system, and of the power for Aboriginal people to influence decision makers and policy when they took on positions of regional authority. At the time, local Aboriginal leaders inspired her to understand her own history while advocating for the rights of her people. Coming from a stolen generation background, Emily sought to understand the grief associated with the loss of cultural heritage and the removal from ancestral homelands, which many people continually contend with across the Kimberley.

Emily moved to Fitzroy Crossing in the late 1990s to reconnect with her heritage and introduce her children to their grandmother. She began managing the sobering up centre and then moved to Nindilingarri Cultural Health Services as a drug and alcohol officer. It was during her time there

that she became Chairperson of Marninwarntikura Women's Resource Centre, and invited June Oscar to come on as Chief Executive Officer to restructure the organisation and consolidate its units and programmes around its core objective of keeping women safe and advocating for their needs and future aspirations. In 2007, after their remote community of Fitzroy Crossing experienced 50 funerals and 13 suicides in 13 months, at MWRC's bi-annual bush meeting, the women of the region called for a restriction on alcohol. Emily took on the position as Chairperson of MWRC, and alongside June, they spearheaded a movement, using the power of the Liquor Licensing Act to restrict the sale of full strength take away alcohol in Fitzroy Crossing. Emily continues to work at MWRC as Deputy CEO engendering collective leadership and action in women across the region to set a precedent for community led development and social reconstruction.



Shane Phillips

CEO Tribal Warrior & Local Australian of the Year 2013

Sydney, NSW

"We have to create our own destiny and develop our own tools to do it."

Advocate for Aboriginal rights, **Shane Phillips** is a respected member of the Redfern Aboriginal community and is regarded as their voice on a range of youth issues, juvenile justice and Aboriginal deaths in custody. He was named 2013 Local Hero in the 2013 Australia Day awards

An indigenous entrepreneur, Shane is the fulltime CEO of the Tribal Warrior Association, a non-profit organisation directed by Aboriginal people and Elders that offers training for employment and helps at the grassroots level with emergency relief for struggling families. He also operates a mentoring program to help Aboriginal and Torres Strait Islander young people to achieve their full potential. The concept is uncomplicated: it's about forming good habits, guiding by example, including everyone and acknowledging achievements.

Shane is also credited with improving the relationship between his community and the police. His biggest personal achievement is with the Clean Slate Without Prejudice Program that has been running since 2009. The program is based around a morning boxing program run three days a week at the Eora Gym in Redfern. The Program is run in collaboration with the police, and since its inception the number of crimes committed by local youth has declined by 80 per cent. Born and raised in Redfern, Shane is an outstanding community leader, respected by Indigenous and non-Indigenous people alike for his integrity, hard work and determination to get things done.

Links/Sources:

<http://www.tribalwarrior.org>



Geraldine Stewart

Yipirinya School HIPPY Coordinator
Alice Springs, NT

I've worked in town, on stations, mainly with kids, ran the gap youth centre for a while, so been around, but always with kids.

Geraldine Stewart works at Yipirinya School, specialising as a coordinator for both the FAST and HIPPY Programs. (See below).

Geraldine is the eldest of seven children. She began work at the age of 16 at St Mary's Hostel in Alice Springs where her mother worked. St Mary's was set up by the Anglican church to accommodate children of mixed descent living on cattle stations and in communities so that they could attend school in town and return home during school holidays. Some children were a part of the stolen generation.

All her life she has looked after children - working in child and family support centres, welfare centres, homes for children or looking after extended family. Despite struggling with depression at certain points in her life she retains a positive outlook and feels as though she was put on this earth to care for children. Geraldine is currently caring for several grandchildren after the unexpected death of her daughter in law.

Yipirinya School is an independent, non-government, school offering bilingual and bicultural education. Located in Alice Springs it caters for Indigenous students living in town camps and outstations who are some of the most disadvantaged students in Australia. Not only does it teach literacy and numeracy following government framework, but also teaches four indigenous languages and culture.

The Home Interaction Program for Parents and Youngsters (HIPPY) is a home-based parenting and early childhood enrichment program targeting families with young children. The program runs for two years beginning when a child is in the year before school, and continues during their first year of formal schooling. This approach aims to develop the foundations for learning during a child's crucial early years. The program contributes to social inclusion, promotes successful school participation, and furthermore supports parents to employment and local level community leadership.

Links/Sources:

<http://www.education.nt.gov.au/smarterschools/videos/yipirinya-school>

<http://www.yipirinya.com.au/>

www.hippyaustralia.org.au/about_HIPPY.html

Tangentyere Council

Night Patrol
Alice Springs, NT

Tangentyere Council Incorporated Night Patrol operates in the Alice Springs region and is funded by the Australian Government's Department of Prime Minister and Cabinet. The main roles of Tangentyere Night Patrol are to ensure that children and youth are off the streets and safe so they are

prepared for school the following day and that Aboriginal People in town camps and Alice Springs are safe, protected and diverted to appropriate services.

Our mission is to ensure that:

- Children and youth on the streets are offered a lift home or to a safe place so they can be prepared for school the next day.
- Identifying and assisting children, adults and vulnerable groups who are at risk in Alice Springs and providing an opportunity for transport to a safe place or a referral to an appropriate service.
- Ensuring that Aboriginal people are diverted away from criminal justices responses and into community based support options.
- Liaising and integrating service delivery with other government and non government providers to ensure community access to necessary social, economic and health services, as well as to engage in effective information sharing to promote seamless service delivery.
- To employ language and cultural skills to inform service delivery and advise service providers about cultural responsiveness and acceptability.

Our Night Patrol team is a group of skilled individuals, often multiple language speakers, who are committed to ensuring the safety and wellbeing of Alice Springs residents. They operate in a complex and often volatile environment with great skill and care and are trained in de-escalating dangerous situations. They offer a non-coercive alternative to criminal justice responses and have the respect of the community.

The Journey

Note: The below summaries are based on an early development proposal and require updating.



ULURU

Central Australia

The six arrive at one of the most famous sites in the world and the iconic emblem of Aboriginal Australia – Uluru. Waiting for them at the rock is Ray Martin. Ray welcomes the group to the show and sets up what they're in for. He then reveals the first surprise of many. He reveals that the journey will actually begin more than 2000km away in Sydney. Why? Because more Aboriginal people live there than anywhere else in Australia. The revelation sets the tone for an experience that will confront and confound stereotype. The life-changing journey begins.



SYDNEY

New South Wales

The six travel back to Sydney where they are split into groups and meet the two host families.



NYINYIKAY

Far North East Arnhem Land, Northern Territory

This is the epic journey the cast and the audience have been anticipating. But the reality of travelling from Sydney to a remote homeland in North East Arnhem Land is revelatory and dramatic. Travelling in a six-seater plane raises the potential for excitement and fear. The remoteness and stark beauty of Nyinyikay is overwhelming and the fish out of water experience can begin.



ELCHO ISLAND

East Arnhem Land, Northern Territory

It's a dramatic gear change as the group leaves one of the most idyllic locations in Australia and head for one of the most dysfunctional. Marcus and the group head for Elcho Island. Any lingering stereotype of the romantic lifestyle of the Top End is about to be shattered.



ALICE SPRINGS

Northern Territory

The group learns the vital context that Alice is a town bursting at the seams, a magnet for Aboriginal people from surrounding communities. The immersion is becoming more intense as the group walk in the shoes of Aboriginal people and see first hand the challenges they face in one of Australia's iconic towns. This is a town known throughout the world for its connection to Indigenous culture and history but it is a place with a dark underbelly of crime and disorder, a community brought to its knees by alcohol. Inspirational families who are somehow succeeding in amongst the mayhem take in the group.



KARRATHA

Pilbara, Western Australia

From a hopeless and jobless remote corner of the Northern Territory the six ordinary Australians fly to the vast and rich lands of Western Australia. In the bottomless mining pits of the Pilbara the travellers see for themselves the profound impact the industry has had on the lives of working Aboriginal people.



ROEBOURNE PRISON

Pilbara, Western Australia

A short drive from the booming port and pits of Karratha is the broken town of Roebourne. Here those not lucky enough to get jobs digging for iron ore suffer under the outrageous inflation caused by the mining miracle. Worst affected are the First Australians, without work and unable to afford housing, they suffer in the shadow of the boom. It is fertile ground for disorder to flourish. The group comes face to face with a crime epidemic and the unspeakable shame of a nation where Indigenous teenagers are incarcerated at 40 times the rate of the rest of the population and an Aboriginal prisoner dies in custody every three weeks. Picked up and crammed into the back of a divvy van, the next stage of the social experiment begins. For the next 48 extraordinary hours the six ordinary Australians will be behind bars up in Roebourne prison.



FITZROY CROSSING

Western Australia

The immersion enters its final phase - A journey to the heart of Australia. The small remote community of Fitzroy Crossing in the Kimberley was once gripped by alcohol abuse, a suicide epidemic and domestic violence on a horrendous scale. But local Aboriginal women turned the town around. The six Australians find out how and then come face to face with the legacy of the demon drink; babies born with severe deformity and families torn apart by teenagers who saw death as their only escape.

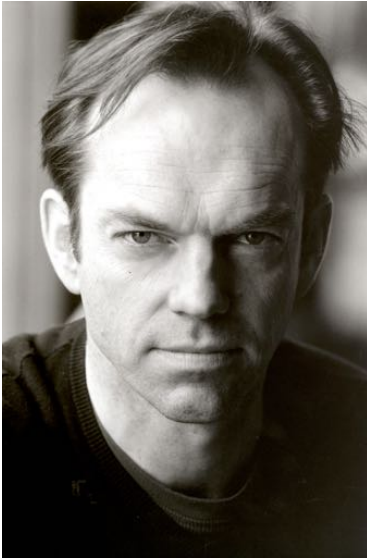


WINDJANA GORGE

Western Australia

A stunning setting is the location for the cast to reflect on their time in Fitzroy Crossing with their hosts. Slowly but surely the barriers are being broken down. Ray's arrival signifies a key moment. The cast waits to learn what their fate is. The final reflections illustrate just how far the six (and the audience at home) have come on their epic adventure.

Narrator Biography



Three-time Australian Film Institute (AFI) Award winner Hugo Weaving is one of Australia's most critically acclaimed actors. A graduate of the National Institute for Dramatic Art (NIDA) Hugo received his first AFI Award for Best Actor in 1991 for his performance in Jocelyn Moorhouse's breakthrough feature **Proof**. This was followed with a nomination for Best Performance by an Actor in a Leading Role at the AFI Awards for his performance in Stephan Elliott's **The Adventures of Priscilla, Queen of the Desert** opposite Guy Pearce. Hugo received the 1998 AFI Award for Best Performance by an Actor in a Leading Role in **The Interview**, written and directed by Craig Monahan. In 2005 Hugo was awarded the AFI award for Best Actor for his outstanding performance opposite Sam Neill and Cate Blanchett in Rowan Woods' critically acclaimed **Little Fish**.

Hugo's other Australian film credits include *Strangerland* alongside Nicole Kidman, *The Turning*, *Mystery Road*, *Healing*, *Peaches*, *Last Ride*, *The Mule*, *For Love Alone*, *Russian Doll*, *The Magic Pudding*, *Strange Planet*, *Babe*, *Happy Feet*, *True Love and Chaos*, *The Tender Hook*, *The Custodian*, *Frauds*, *Reckless Kelly*, and Rolf de Heer's *The Old Man Who Read Love Stories*.

Hugo made his mark internationally with two blockbuster film trilogies. He plays Agent Smith in the **Matrix** trilogy and the role of Elrond in Peter Jackson's **The Lord of the Rings** trilogy. Hugo worked with the Wachowski's again in the films **V for Vendetta**, and **Cloud Atlas** alongside Tom Hanks & Halle Berry. Other international film credits include **Captain America**, **Oranges and Sunshine**, **Bedrooms and Hallways**, **Guardian's of Ga'Hoole**, **Wolf Man**, **The Key Man**, and the voice of **Megatron** in all three **Transformer** films.

He is currently performing the title role in the Sydney Theatre Company's sell out production of **Macbeth**.

Series Consultant



Professor Marcia Langton

Chair of Australian Indigenous Studies
The University of Melbourne

Marcia Langton has held the Foundation Chair of Australian Indigenous Studies at the University of Melbourne since February 2000. An anthropologist and geographer, she has made a significant contribution to Indigenous studies at three universities, and to government and non-government policy and administration throughout her career.

Her research has concerned Indigenous relationships with place, land tenure and environmental management, agreement making and treaties in the Northern Territory and Cape York Peninsula.

Her work in anthropology and the advocacy of Aboriginal rights was recognised in 1993 when she was made a member of the Order of Australia. She became a Fellow of the Academy of Social Sciences in Australia in 2001 and was awarded the inaugural Neville Bonner Award for Indigenous Teacher of the Year in 2002.

Producer's Biographies



Darren Dale
Producer

Darren Dale has been a company director of Blackfella Films, Australia's premier Indigenous production company, for over ten years. In 2008 Darren, together with Rachel Perkins, produced the landmark multi-platform history series **First Australians**, broadcast on SBS to over 2.3 million viewers and accompanied by an internationally acclaimed interactive website. Amongst **First Australians'** many accolades were AFI, TV Week Logie, AWGIE and Director's Guild Awards.

In 2011, Darren produced the feature documentary **The Tall Man** for SBS, based on the award-winning book by Chloe Hooper. Premiering at the 2011 Adelaide Film Festival, the film screened at the Toronto International Film Festival (TIFF), the International Documentary Film Festival Amsterdam (IDFA) and was awarded the AWGIE Award for Best Broadcast Documentary, the inaugural Walkley Award for Documentary and received 4 AACTA nominations including Best Feature Documentary. **The Tall Man** was released theatrically by Hopscotch Films in November 2011.

Darren has produced a number of acclaimed short films and documentaries that between them have screened at the Sundance, Aspen, Edinburgh, Toronto and Palm Springs International Film Festivals. The 2010 SBS documentary **Lani's Story** was the recipient of a United Nations Media Peace Award; the second consecutive year Darren was awarded this prize.

The acclaimed telemovie **Mabo**, produced for the ABC with Miranda Dear, written by Sue Smith and directed by Rachel Perkins, screened at the Sydney Film Festival in June 2012 as a Special Presentation ahead of its national broadcast to commemorate the 20th anniversary of the landmark High Court decision.

In collaboration with Emmy Award-winning UK writer Jimmy McGovern, Darren has produced the ground breaking series **Redfern Now**, the first drama series on Australian television to be written, produced and directed by Indigenous Australians which has just screened on ABC1. In 2013 the series has won the 2013 Logie Award for Most Outstanding Drama series, and the AACTA Award for Best Screenplay in Television Drama, and received numerous nominations and accolades. A further series of **Redfern Now** has commenced production.

With his Blackfella Films business partner, Rachel Perkins, Darren co-curated the film program for the *Message Sticks Indigenous Festival* at the Sydney Opera House from 2002 until 2011, and in 2012 presented the curated program of Indigenous films **Blackfella Films Presents** in partnership with major Australian film festivals.

Darren currently serves on the board of Screen NSW and the Council of the Australian Film, Television and Radio School, and in 2012 was the recipient of the prestigious AFTRS Honorary Degree.



Jacob Hickey
Series Producer & Writer

As a BBC news trainee, Jacob Hickey started his career in current affairs and went on to work on many award-winning projects, including hard-hitting investigations, primetime observational documentaries and historical series. After almost ten years at the BBC, Jacob moved to Melbourne. In 2009 Jacob wrote and directed **Inside The Firestorm**; a feature length documentary for the ABC telling the story of Australia's worst bushfire disaster, 'Black Saturday'. The documentary won Jacob the 2010 AFI Award for Best Direction in a Documentary.

Jacob's next project was **Immigration Nation**, on which he was both series producer and director. The 3-part documentary was broadcast on SBS in January 2011, and nominated for Best Factual Series at the 2011 AACTA Awards. Jacob then took up the post of series producer and writer on **Once Upon a Time in Cabramatta**. The high profile series for SBS told the dramatic and tumultuous story of the Vietnamese community synonymous with the western Sydney suburb. The production attracted one of the biggest audiences ever for an SBS documentary, received great critical acclaim, and won Gold and Silver Medals at the New York Film Festival's International Television and Film Awards.

2012 saw Jacob series producing, directing and writing **Dirty Business – How Mining Made Australia**, the latest major historical documentary series for SBS that told the remarkable story of an industry that has shaped the nation for more than 150 years. In 2013, Jacob has acted as consultant and writer on the sequel to **Once Upon a Time in Cabramatta** and developed the factual series **First Contact** for Blackfella Films.

In July 2013 Jacob joined Blackfella Films in the newly created position of Head of Factual, responsible for the development and production of the company's factual programming slate.



Rachel Perkins
Executive Producer

Rachel Perkins' Australian Aboriginal heritage (Arrernte/Kalkadoon) has informed her entire filmmaking career. She founded Australia's premier Indigenous production company Blackfella Films in 1992, and has contributed extensively to the development of Indigenous filmmakers in Australia and, more broadly, to the Australian film and television industry.

Rachel has directed three feature films: **Radiance**, **One Night the Moon** (which received 5 Australian Film Institute (AFI) Awards), and most recently the musical **Bran Nue Dae**. It screened at the Sundance, Berlin and Toronto Film Festivals, and achieved a box office of \$7.5 million in Australia. Rachel's films have screened at over 75 film festivals worldwide.

In 2012 Rachel directed the telemovie **Mabo**, which screened on the ABC to mark the 20th anniversary of the historic High Court decision. **Mabo** was nominated for Most Outstanding Mini Series or Telemovie at the 2013 TV Week Logie Awards.

Rachel has directed three episodes of the landmark television drama series **Redfern Now** for the ABC. The first Australian drama series written, directed and produced by Indigenous Australians, **Redfern Now** was awarded the 2013 and 2014 TV Week Logies for Most Outstanding Drama Series, and the 2014 AACTA Award for Best Television Drama Series. In 2013 and 2014 Rachel received the Australian Directors Guild (ADG) Award for Best Direction in a TV Drama Series for her work on **Redfern Now**.

In 2014 Rachel completed the documentary **Black Panther Woman**, which was a finalist in the Documentary Australia Foundation Award for Australian Documentary at the Sydney Film Festival. The film will screen on SBS early in 2015.

Rachel also wrote, directed and co-produced the seven-hour documentary series **First Australians** (2009), which received Australia's top honours including AFI and IF Awards, the UN Media Peace Prize, TV Week Logie, and the Writers and Directors Guild of Australia Awards. **First Australians** has sold throughout the world and is the highest selling educational title in Australia.

Rachel's other documentary work includes the series **Blood Brothers**, on which she was one of the writers, directors and producers as well as **Spirit to Spirit**, an international co-venture of Indigenous partners from New Zealand, Scandinavia, Canada and Australia.

Rachel was honoured to receive the inaugural *Contribution to Television IF Award* at the 2011 Jameson IF Awards. In addition to her experience as an executive producer for both ABC and SBS Television, Rachel has previously served on the Council of the Australian Film Television and Radio School, the NSW Film and Television Office (now Screen NSW), the Australia Film Commission, and was a founding member of the National Indigenous Television Service (NITV).

She was a member of the board of Screen Australia from 2009 to 2013, and a Fellow of The University of Sydney Senate from 2011 to 2013. Rachel is currently on the Board of the Charles Perkins Trust.

Director's Biographies



Ronan Sharkey

Associate Producer & Series Director

Ronan Sharkey started out as a broadcast radio journalist, spending almost 10 years at the ABC, initially as a reporter on ABC radio news, then reading news bulletins, before spending several years at Triple J radio reporting for its national current affairs program - Hack. This role saw him travel around the country reporting on a wide range of issues, from working girls in Kalgoorlie, to truckies on the Hume Highway, to covering the reactions of Palm Island locals to a death in police custody. He has also produced several radio documentaries for Radio National.

Ronan's work in television began with a stint reporting on current affairs for Triple J TV, before he moved to SBS to work as a producer on the Insight program. Since then he's produced documentary series for several networks, including the award winning first and second series of **Go Back To Where You Came From** for SBS, **The Truth Is?** for Network Ten, and **Great Southern Land** for the ABC.



Dora Weekley

Series Director

Dora Weekley began her television career in 2007 at Beyond Productions as a researcher on National Geographic's anthropological documentary series **Taboo**. She also worked within their development unit designing new formats for national and international markets. Here Dora played a key role in the conception of '**Monster Bug Wars!**' a nature documentary series for Science Channel (USA) and SBS (Australia).

In 2011 Dora moved into field producing. Her credits include a number of national and international programs: **Deadly Women** (Investigation Discovery), **Extreme Worlds** (Discovery USA), **Behind Mansion Walls** (Investigation Discovery), **History Hunters** (Channel 7/ABC 3), **Hot Property** (Channel 9) and **Embarrassing Bodies Down Under** (Lifestyle YOU).

In 2013, Dora directed three episodes of **Living with the Enemy**, a six-part provocative documentary series for SBS, produced by Shine Australia.

Dora holds a BA in Media and Screen Production from Macquarie University and has completed short courses with AFTRS and the Australian Cinematographer's Association.

Editor's Biographies



Steven Robinson ASE
Editor – Episodes 1 & 3

Steven Robinson ASE is an award winner editor who divides his time between documentary and drama, features and television. He won the AACTA in 2010 for Best Editing on **Inside the Firestorm** and the Australian Screen Editing Awards for Best Editing on **Choir of Hard Knocks**. He has been nominated four times for Best Editing with the ASE.

Some of the films he has edited include **Putuparri** (feature documentary), **Kath & Kimderella** (feature film), **It's a Date** (comedy series), **Dirty Business** (Documentary series SBS), **MDA** (Winner Best Drama AFI 2003), **The Ball** (AACTA Nominated), **Frank & Jerry** (comedy feature), **Gallipoli from Above** (doco-drama), **Bed of Roses** Series 2 & 3 (drama series), **The Trial** also co-writer (documentary), **Monash the Forgotten Anzac** (doco-drama), **Menzies & Chuchhill at War** (doco-drama), **Kath & Kim** Series 1-4 (AFI winner), **Eye of the Storm: Monsoon** (Winner Chicago International Television Festival), **Charles Bean's Great War** (doco-drama), **Outback House** (documentary series), **Something in the Air** (Winner Best Episode in a Drama Series), **Silver Sun** (children's drama series), **Bushfire Summer** (documentary), **Dusty: Little By Little** also Associate Producer (documentary series), **The Art of Bill Henson** (documentary), **Whatever Happened to that Guy?** (comedy series).

Steven is a recent chair of the Victorian branch of the Australian Screen Editors guild and has been on the pre selection panel for both the Melbourne Film Festival and the AACTA awards. This is Steven's fourth collaboration with producer Jacob Hickey in five years.



Mark Atkin ASE
Editor – Episode 2

Mark Atkin ASE is one of Australia's leading editors and filmmakers. For more than 25 years he has edited a wide range of award winning productions, including feature films; **Only The Brave** and **Puppy** – telemovies; **Secret Bridesmaid's Business** and **Saved** – prime time television drama; **Seachange**, **MDA**, **Offspring** and **The Slap** – and high profile documentaries; **Two Mums and a Dad**, **The Sounds of Aus**, **The Ball**, **Immigration Nation**, **Strange Birds in Paradise** and **Jabbed - love, fear and vaccines**. In 2004, in recognition of excellence in screen editing, Mark received accreditation by the prestigious Australian Screen Editors Guild. In 2012, Mark won an "Elle" (ASE award) for Best Editing in a television drama for **The Slap**. In 2014, Mark won the AACTA Award for Best Editing in television for the mini series **Mrs Biggs**.

Directors of Photography Biographies



Nicola Daley

Director of Photography

Nicola Daley is an award winning cinematographer with a strong passion for creative and bold storytelling. In 2013 and 2014 Nicola was nominated for Best Cinematography in a Documentary at the ACCTA awards. She has won numerous ACS awards, including Gold and Silver awards for her short drama work. Nicola received the outstanding cinematography award at the 2009 and 2010 World of Women Film Festival and the 2008 Fuji Film Flickerfest Award for Best Cinematography.

Following her Masters at AFTRS, Nicola collaborated on the Oscar nominated short film **The Saviour** and then in 2005 shot the winning Tropfest film **Australian Summer**. Nicola has also shot three feature films, the most recent being **Black & White & Sex**, directed by John Winter, which was a hit at the Rotterdam International Film Festival.

Nicola has worked with some of Australia's most renowned documentary filmmakers. Her recent works includes the award winning **Go Back to Where You Came From** and Anna Broniowski's feature about North Korea, **Aim High in Creation**.



Bonnie Elliott

Director of Photography

Bonnie Elliott is a cinematographer who works across the diverse fields of drama, documentary, commercials and video art. In 2006 she was selected to attend the Berlin Film Festival Talent Campus and at the 2007 IF Awards she was the recipient of the Rising Talent Award. Graduating from AFTRS in the same year she holds a Masters in Cinematography.

In 2008 Bonnie shot her debut feature film in Iran. Premiering at the 2009 Adelaide Film Festival, **My Tehran For Sale** went on to screen at international film festivals including Toronto, Pusan and Rotterdam. Her second feature as DOP, **Being Venice**, premiered at the 2012 Sydney Film Festival.

Bonnie's most recent feature projects are **These Final Hours** which premiered at the 2013 Melbourne International Film Festival, was awarded The Age Critics Prize for Best Australian Film and screened at Director's Fortnight at the 2014 Cannes Film Festival. She has also worked on Stephen Page's chapter **Sand** for Arenamedia's adaptation of Tim Winton's "The Turning".

Bonnie has worked as 2nd unit DOP in Laos for Kim Morduant's **The Rocket**, in Tokyo for Rob Connolly's **Paper Plane**, and on the debut feature of Kulikar Sotho - **The Last Reel** - shot on location in Cambodia

Bonnie's Television drama credits include 2nd unit on **The Slap** for Matchbox Pictures and the ABC, and **Puberty Blues** and **Offspring** for Southern Star and Network Ten. Documentary credits include **Lani's Story**, **Recipe For Murder**, **A Life Exposed** and two episodes of the Matchbox Pictures **Anatomy Arts Series: Eye & Hair**. Her work with video artist Angelica Mesiti, **Rapture**, won the Blake prize and **Citizen's Band** won the Anne Landa Award.

No Portrait
Available

Micah Walker

Director of Photography

Micah Walker is a freelance DOP who has worked in Australia and the UK shooting award-winning documentary one-offs and series over a range of genres for the major broadcasters.

He also works in drama and on commercials and has experience with multi-camera shoots. His most recent work includes the high-rating hit BBC series, **The Great British Bakeoff** that recently won a BAFTA Award, and **Brain Doctors** – a powerful observational series for BBC2. He has also worked for the Royal Opera House and the RTS nominated **Words of the Blitz**.

Composer Biographies



Russell Thornton

Composer

Russell Thornton has been composing music professionally for the screen over the past 10 years from his studio in the Hunter Valley. In that time his music has accompanied national television commercials, international television series, animation series, documentaries, shorts and feature films.

In July 2012 Russell won Best Original Song (Short Film) at the Long Island International Film Expo in New York for the song **Love Finds a Way** from the short film **Shopping**. His work has also received a Bronze Lion at Cannes, 2004 for the Red Cross Australian TVC Campaign **We Gave Blood**.

Russell's credits include the television series **Supernova** (series I and II) the cartoon series **Master Raindrop** and **The Legend of Enyo**, the National Geographic documentary **The Aussie Who Baffled the World** and the short film **Woody**, all receiving AGSC Screen Music Award Nominations.



Matteo Zingales

Composer

Award-winning composer Matteo Zingales is recognized as one of this generation's creative leaders in original composition for film, television and new media. Most recently Matteo wrote the original score for **Not Suitable For Children**, directed by Academy-Award® nominee Peter Templeman and starring Ryan Kwanten; as well as the documentary **Dream Racer**, which features over 100 minutes of original music.

In 2012, Matteo received the Best Original Score AACTA Award for the critically acclaimed film **The Hunter** (2011), starring Academy Award® nominee Willem Dafoe. A natural collaborator, Matteo has provided additional music for 33 **Postcards** (2011) starring Guy Pearce, **Unfinished Sky** (2007) starring William McInnes, directed by Peter Duncan and the independent feature, **Broken Sun** (2010). In addition to his film credits, Matteo has written original music for over 300 episodes of TV, including the ABC miniseries **Devil's Dust**, **Redfern Now** and **Dripping In Chocolate**. For his **Dripping In Chocolate** score, Matteo received a nomination for the Australian 2012 Screen Music Award for Best Music for a Mini-Series or Telemovie. In 2011 he won the Australian 2011 Screen Music Award: Best Music for a Documentary for the BBC Scotland feature, **Lachlan Macquarie: The Father Of Australia**. He has been recognized for his contemporary and emotional score for two smash-hit series: **Winners & Losers** and **All Saints**, for which he received Australian Screen Music Award nominations for Best Music for a Television Series or Serial in 2010 and 2011.



Anthony Partos
Music Supervisor

Anthony Partos is one of Australia's most awarded film composers. His passion lies in creating innovative scores that morph acoustic with an eclectic mix of bespoke elements. His feature film credits include the Sundance Festival winning film, **Animal Kingdom** (starring Guy Pearce and Oscar nominee Jacki Weaver), **The Home Song Stories** (starring AFI winner Joan Chen), **Disgrace** (starring Oscar nominee John Malkovich), **Unfinished Sky** and **Accidents Happen** (starring Oscar Winner Geena Davis) and David's Michod's upcoming **The Rover** (starring Robert Patterson and Guy Pearce). **Animal Kingdom**, **The Home Song Stories** and **Unfinished Sky** have all won Best Original Score at Australia's most coveted AFI awards.

His passion for creating evocative scores for TV drama include the highly awarded series **The Slap** (Winner APRA-AGSC 2012 Screen Music Awards Best Television Theme and Best Soundtrack Album), **Mabo** (Winner APRA-AGSC 2012 Screen Music Award Best Music for a Mini-Series or Telemovie), **Rake** (Winner 2013 APRA Screen Music Award and 2011 AGSC Award for Best Music for a Television Series) and the ABC drama series Redfern **Now** (2014 AACTA Award for Best Original Music Score in Television and 2013 APRA Screen Award for Best Original Song Composed for Screen). His most recent projects include Channel Nine's hit TV drama series **Love Child**, ABC's **Jack Irish And Janet King**.

About Blackfella Films



blackfella films

Blackfella Films is one of Australia's leading film and television production companies. Its award winning productions have been broadcast on the ABC and SBS, screened at premier international film festivals, and won numerous awards.

The company, with headquarters in Sydney, was founded in 1992 by writer/ director/ producer Rachel Perkins who was joined by producer Darren Dale in 2002. In 2010, former ABC Television Head of Drama Miranda Dear joined the Blackfella Films as producer with responsibility for drama production, and in 2013 award-winning filmmaker Jacob Hickey joined the company as Head of Factual, based in the company's Melbourne office.

Blackfella Films award winning productions include:

Redfern Now - TV drama series for ABC1, developed in collaboration with UK screenwriter Jimmy McGovern

- 2013 and 2014 - Winner of the TV Week Logie Award for Most Outstanding Television Drama Series
- 2014 - Winner of the AACTA Award for Best Television Drama Series
- 2013 and 2014 - Winner of the ADG Award for Best Direction in a TV Drama Series (Rachel Perkins)

Mabo - Telemovie for ABC1

- Broadcast in June 2012 to mark the 20th anniversary of the landmark High Court decision on native title.

The Tall Man - Feature documentary for SBS, released theatrically by Hopscotch/eOne

- 2011 - Winner of the inaugural Walkley Award for Documentary, selected for TIFF and IDFA

First Australians - Documentary series for SBS

- Winner of the TV Week Logie Award, AFI, IF, Screenwriters and Directors Guild of Australia awards, First Australians has sold throughout the world, and is the highest selling educational title in Australia.

Currently in production are a final telemovie instalment of **Redfern Now** and a factual series for SBS - **DNA Nation**. The children's television series **My Life in 50 Words or Less**, a co-production for ABC3 with Dance Academy producer Joanna Werner, is scheduled for production in 2015.

Rachel Perkins was a board member of Screen Australia from 2009 to 2013, and prior to that was a Commissioner of the Australian Film Commission from 2004 to 2008. She previously held executive producer positions at both the ABC and SBS, and has directed three feature films including the highly successful **Bran Nue Dae**.

Darren Dale is currently a member of the board of Screen NSW and the Council of the Australian Film Television and Radio School (AFTRS), and in 2012 was the recipient of the prestigious AFTRS honorary degree.

Miranda Dear was formerly Executive Producer and Head of Drama at the ABC, Senior Commissioning Editor Drama for SBS Independent, and Acquisition and Production Consultant for Channel 4 TV and Film Four Ltd.

Since arriving in Australia from the UK where he worked for the BBC for ten years, Jacob Hickey has worked as director, writer and series producer on several acclaimed documentary series including **Once Upon A Time in Cabramatta** and **Immigration Nation**. In 2009 he received the AFI Award for Best Direction in a Documentary for the ABC feature length documentary **Inside the Firestorm**.

Credits - EPISODE 1

FIRST CONTACT
END CREDITS EPISODE ONE: total duration 35 seconds
FINAL

1 Full frame

With thanks to
SHANE PHILLIPS & FAMILY
LAVINA OMEALEY & FAMILY
VICTOR & DIANNE MORGAN
JAMAL DANIELS & THE CLEAN SLATE WITHOUT PREJUDICE MENTORS
SUPT LUKE FREUDENSTEIN
GEORGE BANYALIL
NANCY MUTILINGA BURARRWANGA
MARCUS MUNGUL LACEY, DIANNE DICKSON & FAMILY
LUKE DJAMANGGI BUKULATJPI
FARRAH GUMBALA

2 Full Frame

With
RAY MARTIN

Narrator
HUGO WEAVING

3

<i>Line Producer</i>	SCOTT HARTLEY
<i>Associate Producer</i>	RONAN SHARKEY
<i>Location Directors</i>	RONAN SHARKEY DORA WEEKLEY

4

<i>Directors of Photography</i>	NICOLA DALEY, ACS BONNIE ELLIOTT MICAH WALKER
<i>Editors</i>	STEVEN ROBINSON, ASE MARK ATKIN, ASE
<i>Composers</i>	MATTEO ZINGALES RUSSELL THORNTON
<i>Music Supervisor</i>	ANTONY PARTOS

5

<i>Series Consultant</i>	PROFESSOR MARCIA LANGTON
<i>Researchers</i>	JANE WORTHINGTON JESSICA GRYNBERG CAITLIN MURPHY
<i>Psychologist</i>	VICTORIA KASUNIC
<i>Additional Casting</i>	LUCY HAYES A CAST OF THOUSANDS KIRSTY & GRAEME DE VALLANCE
<i>Casting Assistant</i>	CHRISTIANA ROBERTS

<i>Production Co-ordinator</i>	RACHEL LAVERTY
<i>Production Assistant</i>	BONNIE FAULKNER
<i>Production Runner</i>	ANGELIQUE CHRISTOPHOROU
<i>Production Accountant</i>	RACHEL HIGGINS

6

<i>Aerial Camera</i>	AIRVIEW XTREME NATHAN TOMLINSON
<i>Camera Assistants</i>	MEG WHITE JULES WURM
<i>Sound Recordists</i>	RICHARD BOXHALL PHILIP MYERS GLENN FITZPATRICK RUSSELL WARMAN
<i>Unit Stills Photographer</i> <i>Additional Stills</i> <i>Risk Assessment & Safety</i>	MARK ROGERS MEG WHITE ZERO RISK INTERNATIONAL TONY LOUGHRAN
<i>Safety Officer</i>	TIM HAYES

7

<i>Post Production Supervisor</i> <i>Assistant Editor</i>	JANE MAGUIRE SALLY BIASIUTTI
<i>Title Design</i>	THE SOLID STATE
<i>Audio Post Production</i>	SONAR SOUND LUKE MYNOTT & WES CHEW
<i>Sound Mixer</i>	IAN McLOUGHLIN C.A.S
<i>Sound Supervisor</i>	WES CHEW
<i>Dialogue & FX Editor</i>	LIAM PRICE
<i>Additional FX</i>	SAM GAIN-EMERY
<i>ADR Recordist</i>	RYAN MILLARD
<i>Sound Producer</i>	TOM PASTRO
<i>Music Recorded and Produced at</i>	SONAR MUSIC

8

<i>Post Production Facility</i> <i>Post Production Producer</i> <i>Colourist</i> <i>Online Flame Artist</i> <i>Editorial Manager</i>	DDP STUDIOS STEWART DEAN DWAINE HYDE CLAUD LIUCCI ROSS MITCHELL
<i>Transcription</i> <i>Post Production Script</i>	CLEVER TYPES, KERRIE McGOVAN REEZY MILLER SCRIPT SERVICES

9

<i>Legals</i>	VERGE WHITFORD & CO CAROLINE VERGE CAROLINE VERGE
<i>Additional Legal Opinion</i> <i>Insurance Broker</i>	ANDREW BOE MOONEYS INSURANCE BROKERS DAVID MANSLEY
<i>Travel Services</i>	SHOWGROUP
<i>Camera & Lenses Supplied by</i> <i>Freight</i>	VA HIRE GALAXY FREIGHT PAUL BECKETT

10

	For SBS
<i>Head of Documentaries</i>	JOHN GODFREY

<i>Associate Business Affairs Manager</i>	SOPHIE COOKE
<i>Production Supervisor</i>	HEATHER OXENHAM
<i>Production Coordinator</i>	APRIL TAFE
<i>SBS Legals</i>	SALLY McCAUSLAND
	ADRIAN CRAIG
	THEO DORIZAC
<i>Content Outreach Executive</i>	BINDI NEWMAN

For BLACKFELLA FILMS	
<i>Executive Producer</i>	RACHEL PERKINS
<i>Business Affairs</i>	HELEN LOVELOCK
<i>Financial Controller</i>	LEAH HALL
<i>Office Manager</i>	HAYLEY JOHNSON

11

For SCREEN AUSTRALIA	
<i>Investment Development Manager</i>	MARY-ELLEN MULLANE

For SCREEN NSW	
<i>Director Production & Development</i>	MEGAN SIMPSON-HUBERMAN

For FILM VICTORIA	
<i>Development & Investment Manager</i>	JENI McMAHON

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 ULURU KATA-TJUTA NATIONAL PARK – A WORD HERITAGE AREA
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 NSW POLICE FORCE, REDFERN
 NSW NATIONAL PARKS AND WILDLIFE SERVICE
 LIRRWI TOURISM, ARNHAM LAND, NT
 MARTHAKAL HOMELANDS RESOURCE CENTRE

13

The Producers wish to thank

JUNE OSCAR AO	ERICA GLYNN
PROFESSOR MARCIA LANGTON	EMILY CARTER
SHANE PHILLIPS	MARCUS MUNGUL LACEY
MEGAN GANAMBARR	ROBYN HERAS
MATT GROOBY	GARY BAKER
TIMMY BURARRWANGA	SEAN & DENISE BOWDEN
BOB CONNOLLY	ALASTAIR McKINNON
KATE GORDON	

14 Full frame

Filmed on the lands of the
 GADIGAL, PITJANTJATJARA, YOLNGU & GANDANGARRA PEOPLE

15 Full frame

Series Producer & Writer
 JACOB HICKEY

Producer
 DARREN DALE

16 End contractual cards as per PIA
 –full frame

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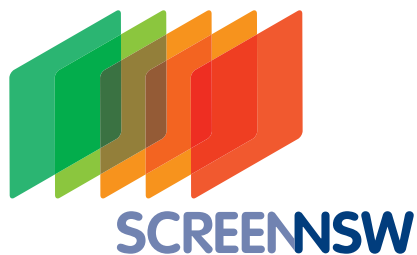
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DOMESTIC ISAN- 0000-0003-DB8E-0001-Z-0000-0000-6

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Credits - EPISODE 2

FIRST CONTACT
END CREDITS EPISODE TWO: total duration 35 seconds
FINAL

1 Full frame

With thanks to
MARCUS MUNGUL LACEY
TIMMY GALALINGU GANAMBARR
DOROTHY DJULINA
MARGARET GUDUMURRKUWUY
TINA MAWUKTHUN GANAMBARR
SALLY GORRPALA
JUDY MANANY
SANDRA WUTHANGI
TYMYKA SINGH
GERALDINE STEWART
KEN LANGFORD - SMITH
DEBRA MAIDMENT
DORRIE WESLEY
HELEN GILLEN
TONY GREER
SHARYN & VINCENT DERSCHOW

2 Full Frame

With
RAY MARTIN

Narrator
HUGO WEAVING

3

<i>Line Producer</i>	SCOTT HARTLEY
<i>Associate Producer</i>	RONAN SHARKEY
<i>Location Directors</i>	RONAN SHARKEY DORA WEEKLEY

4

<i>Directors of Photography</i>	NICOLA DALEY, ACS BONNIE ELLIOTT MICAH WALKER
<i>Editors</i>	STEVEN ROBINSON, ASE MARK ATKIN, ASE
<i>Composers</i>	MATTEO ZINGALES RUSSELL THORNTON
<i>Music Supervisor</i>	ANTONY PARTOS

5

<i>Series Consultant</i>	PROFESSOR MARCIA LANGTON
<i>Researchers</i>	JANE WORTHINGTON JESSICA GRYNBERG CAITLIN MURPHY
<i>Psychologist</i>	VICTORIA KASUNIC

<i>Additional Casting</i>	LUCY HAYES A CAST OF THOUSANDS
<i>Casting Assistant</i>	KIRSTY & GRAEME DE VALLANCE CHRISTIANA ROBERTS
<i>Production Co-ordinator</i>	RACHEL LAVERTY
<i>Production Assistant</i>	BONNIE FAULKNER
<i>Production Runner</i>	ANGELIQUE CHRISTOPHOROU
<i>Production Accountant</i>	RACHEL HIGGINS

6

<i>Aerial Camera</i>	AIRVIEW XTREME NATHAN TOMLINSON
<i>Camera Assistants</i>	MEG WHITE JULES WURM
<i>Sound Recordists</i>	RICHARD BOXHALL PHILIP MYERS GLENN FITZPATRICK RUSSELL WARMAN
<i>Unit Stills Photographer</i>	MARK ROGERS
<i>Additional Stills</i>	MEG WHITE
<i>Risk Assessment & Safety</i>	ZERO RISK INTERNATIONAL TONY LOUGHRAN
<i>Safety Officer</i>	TIM HAYES

7

<i>Post Production Supervisor</i>	JANE MAGUIRE
<i>Assistant Editor</i>	SALLY BIASIUTTI
<i>Title Design</i>	THE SOLID STATE
<i>Audio Post Production</i>	SONAR SOUND LUKE MYNOTT & WES CHEW
<i>Sound Mixer</i>	IAN McLOUGHLIN C.A.S
<i>Sound Supervisor</i>	WES CHEW
<i>Dialogue & FX Editor</i>	LIAM PRICE
<i>Additional FX</i>	SAM GAIN-EMERY
<i>ADR Recordist</i>	RYAN MILLARD
<i>Sound Producer</i>	TOM PASTRO
<i>Music Recorded and Produced at</i>	SONAR MUSIC

8

<i>Post Production Facility</i>	DDP STUDIOS
<i>Post Production Producer</i>	STEWART DEAN
<i>Colourist</i>	DWAINE HYDE
<i>Online Flame Artist</i>	CLAUD LIUCCI
<i>Editorial Manager</i>	ROSS MITCHELL
<i>Transcription</i>	CLEVER TYPES, KERRIE McGOVAN
<i>Post Production Script</i>	REEZY MILLER SCRIPT SERVICES

9

<i>Legals</i>	VERGE WHITFORD & CO CAROLINE VERGE
<i>Insurance Broker</i>	MOONEYS INSURANCE BROKERS DAVID MANSLEY
<i>Travel Services</i>	SHOWGROUP
<i>Camera & Lenses Supplied by</i>	VA HIRE
<i>Freight</i>	GALAXY FREIGHT PAUL BECKETT

	For SBS
<i>Head of Documentaries</i>	JOHN GODFREY
<i>Associate Business Affairs Manager</i>	SOPHIE COOKE
<i>Production Supervisor</i>	HEATHER OXENHAM
<i>Production Coordinator</i>	APRIL TAFE
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	ADRIAN CRAIG
	THEO DORIZAC
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<i>Office Manager</i>	HAYLEY JOHNSON

	For SCREEN AUSTRALIA
<i>Investment Development Manager</i>	MARY-ELLEN MULLANE
	For SCREEN NSW
<i>Director Production & Development</i>	MEGAN SIMPSON-HUBERMAN
	For FILM VICTORIA
<i>Development & Investment Manager</i>	JENI McMAHON

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PROFESSOR MARCIA LANGTON	EMILY CARTER
MARCUS MUNGUL LACEY	TREVOR GURRUWIWI
JOSIE SAMPSON	DONNA AH CHEE
RICHARD MANSON	JEAN AH CHEE
ROS FORRESTER	FIONA HADDON
PATRICK AH KIT JUNIOR	BOB CONNOLLY
SARAH & TYSON CARMODY	TYSON MOWARIN
KATE GORDON	ALASTAIR McKINNON

AIATSIS MAP

This map is just one representation of many other map sources that are available for Aboriginal Australia. Using published resources available between 1988–1994, this map attempts to represent all the language,

social or nation groups of the Indigenous people of Australia.
It indicates only the general location of larger groupings of people which may include smaller groups such as clans,
dialects or individual languages in a group. Boundaries are not intended to be exact.
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Filmed on the lands of the
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15 Full frame

Series Producer & Writer
JACOB HICKEY

Producer
DARREN DALE

16 Full frame

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Credits - EPISODE 3

FIRST CONTACT
END CREDITS EPISODE THREE TX VERSION: total duration 35 seconds
FINAL

1 Full frame

With thanks to

JUNE OSCAR AO
EMILY CARTER
BRIAN WILSON
MARY AITKEN
MARMINGEE HAND & GEOFF DAVIS
TRISTAN McCARTHY
TYLON HAND
QUADEN HAND
DR JAMES FITZPATRICK

2

With
RAY MARTIN

Narrator
HUGO WEAVING

3

<i>Line Producer</i>	SCOTT HARTLEY
<i>Associate Producer</i>	RONAN SHARKEY
<i>Location Directors</i>	RONAN SHARKEY DORA WEEKLEY

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<i>Editors</i>	STEVEN ROBINSON, ASE MARK ATKIN, ASE
<i>Composers</i>	ANTONY PARTOS MATTEO ZINGALES

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<i>Casting Assistant</i>	CHRISTIANA ROBERTS
<i>Production Co-ordinator</i>	RACHEL LAVERTY
<i>Production Assistant</i>	BONNIE FAULKNER
<i>Production Runner</i>	ANGELIQUE CHRISTOPHOROU

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<i>Aerial Camera</i>	AIRVIEW XTREME NATHAN TOMLINSON
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<i>Sound Recordists</i>	RICHARD BOXHALL PHILIP MYERS GLENN FITZPATRICK RUSSELL WARMAN
<i>Unit Stills Photographer</i>	MARK ROGERS
<i>Additional Stills</i>	MEG WHITE
<i>Risk Assessment & Safety</i>	ZERO RISK INTERNATIONAL TONY LOUGHRAN
<i>Safety Officer</i>	TIM HAYES

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<i>Post Production Supervisor</i>	JANE MAGUIRE
<i>Assistant Editor</i>	SALLY BIASIUTTI
<i>Title Design</i>	THE SOLID STATE
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<i>Additional FX</i>	SAM GAIN-EMERY
<i>ADR Recordist</i>	RYAN MILLARD
<i>Sound Producer</i>	TOM PASTRO
<i>Music Recorded and Produced at</i>	SONAR MUSIC

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<i>Editorial Manager</i>	ROSS MITCHELL
<i>Transcription</i>	CLEVER TYPES, KERRIE McGOVAN
<i>Post Production Script</i>	REEZY MILLER SCRIPT SERVICES

9

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<i>Insurance Broker</i>	MOONEYS INSURANCE BROKERS DAVID MANSLEY
<i>Travel Services</i>	SHOWGROUP
<i>Camera & Lenses Supplied by</i>	VA HIRE
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	For SBS
<i>Head of Documentaries</i>	JOHN GODFREY
<i>Associate Business Affairs Manager</i>	SOPHIE COOKE
<i>Production Supervisor</i>	HEATHER OXENHAM
<i>Production Coordinator</i>	APRIL TAFE
<i>SBS Legals</i>	SALLY McCAUSLAND ADRIAN CRAIG

Content Outreach Executive THEO DORIZAC
BINDI NEWMAN

For BLACKFELLA FILMS
Executive Producer RACHEL PERKINS
Business Affairs HELEN LOVELOCK
Financial Controller LEAH HALL
Office Manager HAYLEY JOHNSON

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For SCREEN AUSTRALIA
Investment Development Manager MARY-ELLEN MULLANE

For SCREEN NSW
Director Production and Development MEGAN SIMPSON-HUBERMAN

For FILM VICTORIA
Development and Investment Manager JENI McMAHON

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MARNINWARNTIKURA WOMEN'S RESOURCE CENTRE - FITZROY CROSSING
ROEBOURNE REGIONAL PRISON
DEPARTMENT OF CORRECTIVE SERVICES, WA
FITZROY CROSSING POLICE
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MARU MARU PLAYGROUP
DEPARTMENT OF PARKS AND WILDLIFE, WA
GEIKIE GORGE NATIONAL PARK
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PROFESSOR MARCIA LANGTON	EMILY CARTER
MARCUS MUNGUL LACEY	PATRICK DAVIES
JOE TIGHE	BRIAN COWIE
VIANE WATSON	NAOMI FRANK
DOUGLAS 'HAWK' HOBBS	SARAH HURREN
SARAH CLEEVES	BREE WAGNER
ANITA BEDFORD	STACEY (LUCY) WEMYSS
SNR SERGEANT ANDREW STEVENS	DENISE COTTRELL
SERGEANT NEVILLE RIPP	BOB CONNOLLY
KATE GORDON	ALASTAIR McKINNON

14 Full frame

Filmed on the lands of the
NGARLUMA, BUNUBA, GOONIYANDI, WALMAJARRI &
WANGKATJUNGKA PEOPLE.

15 Full frame

Series Producer & Writer
JACOB HICKEY

Producer
DARREN DALE

16

End contractual cards as per PIA
-full frame

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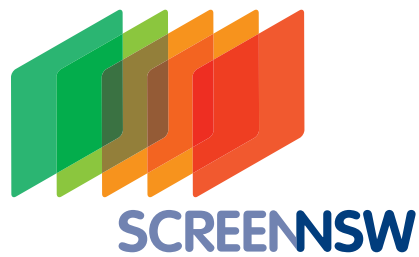
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