



NOT JUST NUMBERS

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Director:	Shirleen Campbell
Producer:	Anna Cadden
Running Time:	53 Minutes
Language:	English
Aspect Ratio:	16:9
Year of Production:	2019
Genre:	Documentary
Language:	English & Arrernte

Contents

CREW	1
SYNOPSIS	1
TANGENTYERE WOMEN'S FAMILY SAFETY GROUP	1
PRODUCTION NOTES.....	3
BIOGRAPHIES	4
Shirleen Campbell – Director/Writer.....	4
Danielle MacLean – Writer	4
Anna Cadden – Producer/Director of Photography.....	4
Hilary Balmond – Editor	5
Jane St Vincent Welch A.S.E - Editor	5
Francis Diatschenko – Composer	5
Jeremy Conlon – Sound Design.....	5
Rachel Clements – Executive Producer	6
Trisha Morton-Thomas – Executive Producer	6
Brindle Films – Production Company	6
DIRECTOR'S STATEMENT – Shirleen Campbell	7
PRODUCER STATEMENT – Anna Cadden	8
CONTACTS FOR PRESS/PUBLICITY.....	9
ONLINE LINKS FOR VIEWING	9
TECHNICAL SPECIFICATIONS.....	9
CREDITS.....	10
LOGOS	13
BILLING BLOCK	14

CREW

Director:	Shirleen Campbell
Production Company:	Brindle Films
Producer:	Anna Cadden
Writers:	Shirleen Campbell Danielle MacLean
Editor:	Hilary Balmond
Additional Editor:	Jane St Vincent Welch A.S.E.
Director of Photography:	Anna Cadden

SYNOPSIS

One Line Synopsis

Not Just Numbers is the inspirational journey of a group of Aboriginal women to stop the violence in their communities.

One Paragraph Synopsis

Not Just Numbers is an inspirational one-hour documentary about the Tangentyere Women's Family Safety Group. They believe in talking straight about the violence in their communities and are working on the front line in prevention, an area that receives very little funding or support. So often reduced to statistics, these heroes have banded together to fight for their lives and the lives of their families. They want to be seen, not just counted.

TANGENTYERE WOMEN'S FAMILY SAFETY GROUP



Helen Gillen

My name is Helen Gillen. I'm a proud Yangkuntjatjarra and Luritja woman. I used to live in Little Sisters Town Camp, Alice Springs. We started as a little group and now it's gone big. I feel so proud about what we're doing, sharing our knowledge, making women and families stronger.



Sadie Richards

I am a proud Pitjantjatjarra woman. I live in Abbott's Town Camp, Alice Springs. Sometimes we go to Simpson's Gap with all the ladies to meet people who are visiting. Sometimes we take school kids to places out of town to teach and learn more, to make people strong. Note: Sadie was also involved in the Ngapatji Ngapartji project, travelling to Perth, Melbourne, Adelaide and Sydney.



Gwen Gillen

My name is Gwen Gillen and I'm a proud Yangkuntjatjarra and Luritja woman. I used to live at Karnta Town Camp, Alice Springs. I met Carmel during that time when she first started visiting. I'm now working with the Tangentyere Women's Family Safety Group. I am also an artist and I design all our logos, banners and stories with Shirleen and Helen.



Rosemary Rubuntja

My name is Rosemary Rubuntja. I live at Anthepe Town Camp, Alice Springs. I have 4 children of my own and 7 grandchildren. I am a proud Western Arrernte woman. I first met Maree at the Tangentyere Women's Family Safety Group office. We used to sit and listen to her talking about violent behaviour. We are working hard to take that violence out of our lives and the lives of our families.



Louise Abbott

My name is Louise Abbott and I live at Abbott's Town Camp, Alice Springs. I am a Western Arrernte and Pitjantjatjarra woman. We are working on women's safety, family safety with the group. I feel good about coming to meetings and going out to the bush with the women for different activities. We make each other feel good and are a support to all women and families in our communities.



Marlene Hayes

My name is Marlene Hayes and I come from Darwin, the living descendants of the Stolen Generation. I have 4 children: 3 daughters and 1 son. I have 22 grandchildren and 8 great-grandchildren. I joined the Tangentyere Women's Family Safety Group in 2015 because of the violent behaviour I saw and experienced. Going to the women's group was like going to counselling. Together with the other ladies, we can speak out loud. Open the windows and the doors and let the violence out.



Lorraine Pepperill

My name is Lorraine Pepperill. I live in the Trucking Yards Town Camp, Alice Springs. I have 5 children: 3 sons and 2 daughters; 6 grandsons and 4 granddaughters.; and 4 great-grandchildren. The Tangentyere Women's Family Safety Group help us a lot and we help others who are in violent situations. I feel good when I'm helping other families.

PRODUCTION NOTES

We began the development of *Not Just Numbers* with a healthy archive of existing footage. This certainly helped in the scripting process and allowed us to go in with eyes open. Danielle MacLean came on board to work with Shirleen as a co-writer and help define the story Shirleen wanted to tell. Our greatest challenge was how to manage such a large cast of people while not losing the focus of the story or confusing viewers.

We wanted this documentary to reflect the women: inspiring, funny and full of hope, despite the hard subject matter and we had to make it interesting to watch! When the work that the women do is mostly in meetings and offices, the writing process focussed on how else to tell their stories. We created a working script that became the basis for scheduling the shoot.

As with all documentaries, it rarely goes to plan, but it was invaluable to start with a document that became the foundation of the film. It was also very helpful that we were such a small crew and were able to be immediately responsive to situations as they occurred and the unpredictable movements of the women's lives.

When the ladies decided to invite Kerry-Anne Kennerley to Alice Springs, initially we weren't sure whether it would make it into the documentary. For such a big TV personality to show up could either be a blessing or a curse. Including the visit in the documentary might throw the focus and we also had no desire to give any more airtime to the actual incident that preceded the invitation. In the end, we realised it was a wonderful example of the generosity and patience in the work the women do towards embracing the education of mainstream Australia. This is a huge part of what they do now, for the betterment of us all. Family and domestic violence don't discriminate and neither do the Tangentyere Women's Family Safety Group. This storyline was a great way to show the coming together of people from very different backgrounds.

They are bipartisan and non-political. Their lobby trip to Canberra was hosted by Malandirri MacCarthy, a Labor member of parliament, but they impressed all. As Lucy Wicks (a Liberal member of federal parliament) says in the film, "As a non-Aboriginal person I just want to say, you actually really empowered me as well..."

The editing of the film took place in Alice Springs. This was important as it meant Shirleen could continue her work with the Women's group and the women were free to be involved if they chose to. Although there is very little cultural material in the film, some of the ladies were more comfortable interviewing in their language and we could work directly with them on the English translations.

Despite our original plans to stylise certain aspects of the violence and pressures the women experience, it turned out to be stronger to stay in the observational style. It is a film about violence, without representing any violence. But it is much more a film about the transformational healing power of this group of women, the support they give each other and their communities, their humour and ultimate hope for the future.

BIOGRAPHIES



Shirleen Campbell – Director/Writer

Shirleen Campbell is an Aboriginal Women from Hoppy's Camp Alice Springs. Shirleen was born in 1981, is a mother of 5 and a grandmother of 1. Shirleen is a Warlpiri and Anmatyerre woman from her Dad's side and Arrente and Luritja from her mother's side. Shirleen has been a Leader on the Tangentyere Women's Family Safety group since 2015 and was employed as the Co-ordinator in 2017. Shirleen is a strong voice and advocate for women and children in the area of family and domestic violence and wants to see visibility for Aboriginal women and their stories. Shirleen works from the grassroots to close the gap for Aboriginal people and is a strong advocate for two-way learning, which means sharing knowledge, stories and skills across all cultures so that we can all learn and value what each of us brings.



Danielle MacLean – Writer

Danielle wrote and directed part of the Everyday Brave Series Bonita Mabo - *For Who I am*. Her short film *My Colour Your Kind* was nominated for AFI and Film Critics Awards and screened at numerous festivals. Danielle wrote and directed the drama *Queen of Hearts*, winning the AFI Award for best non-feature screenplay. In 2007, she won an AWGIE for her script in the Channel 9/Disney children's series *Double Trouble*.

Danielle wrote and produced 2012 SFF Foxtel Finalist *Croker Island Exodus*. She wrote the premiere episode Family of *Redfern Now* and three episodes of the ABC Indigenous comedy series *8MMM Aboriginal Radio*. Her 2014 ABC documentary to coincide with the 40th anniversary of Cyclone Tracy, *Blown Away*, was nominated for an Australian Directors Guild Award. In 2017 Danielle wrote, produced and directed *Carry The Flag*, a half hour documentary about the legacy of the Torres Strait Island flag's designer Bernard Namok Snr.



Anna Cadden – Producer/Director of Photography

Anna has 18 years' experience working in remote locations with First Nations people across Queensland, Northern Territory, Western Australia and South Australia, facilitating the production of hundreds of local films and providing film and local broadcasting training.

Anna created and produced the ground-breaking ABC Indigenous comedy series, *8MMM Aboriginal Radio* with Brindle Films and Princess Pictures. She produced the ICTV series *Our Place* in 2015, and 2 seasons of *Card Stories* in 2016 and 2018. Anna produced PAW Media's *Yarripiri's Journey* for NITV in 2018 and was the Line Producer on the feature documentary *Finke: There and Back* that premiered at 2018 Sydney Film Festival.

As well as producing, Anna is an established cinematographer of documentaries, including *Aboriginal Rules* (2007, ABC), *Queen of the Desert* (2012, ABC2), *Yarripiri's Journey* (2018, NITV).



Hilary Balmond – Editor

Hilary Balmond is a factual television and documentary Editor. Her credits include *Night Parrot Stories* (NITV 2017 and Official Selection at Sydney Film Festival 2016), *Suzy and the Simple Man* (Official Selection at Sydney Film Festival 2016 and Melbourne International Film Festival 2016); *A Common Purpose* (Winner Audience Award at Sydney Film Festival 2011) and most recently as Co-Editor on *It All Started With a Stale Sandwich: 50 years of Kaldor Public Art Projects* (official selection, Sydney Film Festival 2019). Hilary is also an educator with the Documentary Australia Foundation's Youth and Education Program. Based in the Southern Highlands of NSW, Hilary has a wonderfully supportive and creative partner who is also a great cook, two amazing young daughters and she hopes to have some chickens soon too.



Jane St Vincent Welch A.S.E - Editor

For over 25 years Jane has worked as a film and video editor across all styles of documentary. She has been accredited by the Australian Screen Editors Guild and has won an AFI for Best Editing in a documentary. Jane's films have been screened both here in Australia and internationally (including, BBC UK, CBC Canada, PBS Television USA, Channel 4 France, VPRO Netherlands, Sweden).

Her films have appeared at numerous festivals (including Margaret Mead New York, Tribeca FF, IDFA Amsterdam, Sydney FF, Melbourne FF, Shanghai FF, Montreal FF, Planet Indigenous Toronto). She has worked on television series, short films, feature documentaries and drama. Jane always endeavours to make sure each program is the best it can be.



Francis Diatschenko – Composer

Francis is high-level international freelance musician and music educator; Francis has performed in 15 countries and is also a Solo Artist signed to Australian Global ENT (Aus) and Barry Ball ENT (US). Based in the Northern Territory, Francis has composed music over a varied range of documentaries and has also been the sound recordist for *The Song Keepers*, *Storytellers*, and *Wrapped in Country*.



Jeremy Conlon – Sound Design

Jeremy is a freelance sound recordist (Left of Elephant Sound), sound engineer, musician, and composer, who has had over 29 years' experience in many facets of the music industry, and more recently the film industry. He is based in Alice Springs and been in the Northern Territory since 2003. He has recorded in diverse environments, from world class studios to burnt workers' huts in Arnhem Land with fireside bush sessions, utilising vibrant and creatively inspiring places to capture unique sound.



Rachel Clements – Executive Producer

Rachel has produced over 80 hours of film and television, from remote Aboriginal communities to international locations. Films produced by Rachel have won many awards including AFI and Australian Writers Guild Awards. Rachel has executive produced documentaries commissioned by ABC and NITV, including NITV's launch documentary, *Urrpeye* (Messenger). Rachel produced award winning documentaries *Ochre and Ink* (ABC, 2011, ATOM winner) and *Big Name No Blanket* (ABC, 2013), which screened at Sydney and

Melbourne Film Festivals and was nominated for ATOM and Deadly Awards. Recent productions are *8MMM Aboriginal Radio* (2015), *Finke* (2017), *Blown Away* (2014), *Nulla Nulla* (exec prod, 2014), *The Song Keepers* (2017), *Occupation: Native* (2017) and *Finke: There and Back* (2018).



Trisha Morton-Thomas – Executive Producer

Trisha Morton-Thomas has worked in film and television for over 20 years. An Aboriginal woman from the Anmatyerr People, Trisha trained in the Uta Hagen technique of acting at the Eora Centre for Performing arts in Sydney and has worked with some of Australia's most celebrated directors. Straight out of drama school, she landed the lead character Mae in Rachel Perkin's 1997 debut feature film *Radiance*.

Trisha has appeared in the award-winning ABC drama series *Redfern Now*, as the formidable Aunty Mona, and starring as Lola in *8MMM*

Aboriginal Radio which she also wrote and produced. From 2004 Trisha worked for CAAMA where she produced, directed and wrote documentaries for *Imparja TV*, ABC and NITV. In 2007 she joined the newly established National Indigenous Television Services (NITV) as one of the first Aboriginal Commissioning Editors, eventually working her way up to Senior Commissioning Editor. While at NITV, Trisha oversaw hundreds of television hours including documentaries, dramas, music television and magazine style formats. In 2017, Trish wrote, directed and presented *Occupation: Native* (NITV/SBS) and is currently writing and developing feature films, television drama and documentaries.



Brindle Films – Production Company

Brindle Films is an Alice Springs based production company, founded in 2011 by producer Rachel Clements and actor/writer/producer Trisha Morton-Thomas.

They have worked together for over 10 years and have collaborated on over 70 hours of film and television, from remote Aboriginal communities to international locations. They have produced documentaries, comedy series, children's television drama, short dramas, and magazine-style television. The company's name reflects a commitment to creating unique and diverse Australian stories through collaborations with filmmakers of all ethnic backgrounds, be they black, white or brindle.

In late 2015 Brindle was awarded Screen Australia Enterprise funding to develop projects according to this ethos and to bring Territory stories and talent to the screen. Brindle Films is also the recipient of the 2015 SPA Breakthrough Business Award; it is the first NT production company to receive a SPA Award and the first to receive Enterprise funding.

In 2014, Brindle produced *Blown Away*, a documentary on the 40th anniversary of Cyclone Tracy, which rated in the ABC's top 10 programs of the week of the first broadcast. The company produced *8MMM Aboriginal Radio* in 2014-15, the first Aboriginal comedy narrative series, with Princess Pictures and also for the ABC. The documentary *Occupation: Native* won the Best Documentary prize at the 2017 SPA Awards and was part of the SBS/NITV *Here We Are* series, which was nominated by The Guardian as one of the most important pieces of Australian television in 2017.

Brindle produced *Coat of Arms* (wr/dir Dylan River), a Screen Australia Hotshots short film, and *The Song Keepers*, a feature documentary about the Central Australian Aboriginal Women's Choir, and both films premiered at the Melbourne International Film Festival in 2017. And most recently in 2018 Brindle Films produced *Finke: There and Back* (wr/dir Dylan River) a documentary on the Finke Desert Race held in Alice Springs every year.

Projects in development include the Screen Australia Gender Matters feature film, *Cloud Money*, written by Trisha Morton-Thomas and intended to be produced as a French-Australian co-production, and *Broken*, a screen adaptation of the highly awarded play written by Mary Anne Butler. Also, in development are the children's series, *Maverix*, and a television drama adaptation of their documentary *Big Name No Blanket* about the highly popular Warumpi Band.

DIRECTOR'S STATEMENT – Shirleen Campbell

I'm a Central Australian Arrernte – Luritja – Warlpiri – Anmatyerre woman. I'm a mother of five and grandmother of one. After losing women in my family to violence, I wanted to develop the women's safety group. I needed to do something about it. I didn't want my children to think violence is normalised in our culture.

It makes me angry how colonisation occurred and introduced these negative feelings, worries and actions. We've been crying out for over 200 years and no one has been listening. Now finally people are starting to hear about the good work we are doing. Coming from a diversity of language groups around Central Australia, we are grassroots Town Camp women, speaking strong and talking straight.

It's not hard to start a women's group, it can start in your own home. Conversations can start there with women you look up to, knowing it is important to always have that deep listening and respect for our elders.

Not Just Numbers is about sharing our messages. We don't all have the same views and solutions. Making this documentary gives women a chance to develop individually, mentally and spiritually. I hope to inspire other women to develop their own strong women's groups in their own small towns and communities. Start small!

At times, making *Not Just Numbers* was difficult, but it helps to know that I'm doing this work for my family and that I have to look after my family. We don't want our future generations having to ask the same questions, dealing with the same traumas. I know that I have inherited intergenerational trauma that I carry with me from my grandmother and her experiences of colonisation and the massacres. Knowing that my granddaughter will be carrying those same traumas inspires me to make sure there are better outcomes for these next generations.

I remember making *Card Stories* series for Indigenous Community Television, which was about gambling, and that is part of the underlying iceberg of family and domestic violence. At that point, I thought it would be beneficial to make a film about the work we are doing, painting a picture so others can walk in our shoes and see the world through our eyes. This is positive storytelling.

When I watch documentaries about our mob, I feel like I'm there, like my spirit is travelling. I feel the passion and strong-ness that builds up in me. As an Aboriginal woman, I'm told that I'm nobody. But seeing documentaries that reflect who and what I am, I know I am somebody.

Listening to my grandmother and watching her paint, I would wonder how she could paint landscapes having never been in an aeroplane. Until it happened to me: I had an out-of-body experience. That gave me an understanding of how our ancestors travelled through space and time. I felt like I had that strength of vision of my grandmother.

Making Not Just Numbers was a good experience and a hard one. I questioned myself a lot. Am I getting it? Is it right? Will others like it? Why would others want to watch us?

I've realised that when people are trolling online, I assign their negativity to themselves. And I think, 'At least they're still listening!'

I may be small but I've got a big heart and I'm actually doing something about the violence. I wake up every day knowing I'm doing something for the next generations.

Shirleen Campbell

Director

PRODUCER STATEMENT – Anna Cadden

The Red Ochre Documentary Initiative came at the perfect time. I had been working intermittently with the Tangentyere Women's Family Safety Group for a couple of years, creating short videos with Shirleen and taking photographs for use within their many and varied programs and initiatives.

I had also just finished producing a series for Indigenous Community Television where I was able to bring Shirleen on as a first-time Director. It was during that production, with Jan Cattoni as the catalyst, that saw Shirleen's desire to tell the story of the Women's group grow.

The group themselves had been going from strength to strength and the media had just started to catch up. They were working innovatively towards combating the issues that lead to domestic and family violence: starting with basic visibility and moving on to tackling gender stereotyping within their Alice Springs communities.

As the work they were doing started to gain traction with the media, Shirleen as the co-coordinator became singled out as their spokeswoman. She was doing a mighty job but really wanted to give all the women a chance to have their voices heard.

My love for documentary is driven by the ability to give voice to some of the quietest people who in the busyness of life can often (and unfortunately) be drowned out by the noise. The strength of this group is in all its voices. Everyone contributes and holds a valuable seat at the table. And within its numbers healing happens.

I believe in stories of hope, positive stories and the use of humour to make people feel good, empowered and allow all viewers to connect with our common humanity. This group of women exemplifies that.

Anna Cadden

Producer

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Rachel Clements +61 (0) 414 484 472 rachel@brindlefilms.com.au

ONLINE LINKS FOR VIEWING

Feature:

Vimeo: <https://vimeo.com/357497383>

Password: NJN2019

Trailer:

Vimeo: <https://vimeo.com/357497302>

PW: NJN2019

TECHNICAL SPECIFICATIONS

Duration:	53 Minutes
Shooting Format:	Digital – NikonD800, Sony FS5 & Sony FS7
Finished Format:	Apple Pro Res 4.2.2 HQ
Aspect Ratio:	16:9 1920 x 1080
Audio Recording Format:	24Bit 48KHZ POLYWAV files
Finished Audio Format:	Stereo
Edited on:	Premier Pro
Graded on:	Davinci Resolve
Country of Production:	Australia
Locations of filming:	Northern Territory Canberra
Original Music:	Francis Diatschenko
Subtitles/Closed Captions	Yes
Distribution:	NITV

CREDITS

OPENING CREDITS

CARD 1:

National Indigenous Television
and
Screen Territory
present

CARD 2:

A
Brindle Films
production

CARD 3:

TITLE – *Not Just Numbers*

END CREDITS:

Card 1:

Featuring:

Shirleen Campbell	Nanetta Kenny
Barbara Shaw	Glorianna Moketarinja
Chris Forbes	Connie Shaw
Louise Abbott	Kitana Shaw
Helen Gillen	Maree Corbo
Carmel Simpson	Marlene Hayes
Sadie Richards	Gwen Gillen
Marlene Hodder	Rosemary Rubuntja
Lorraine Pepperill	

Card 2:

Also Appearing:

Noelene Forbes	Rozanne Morris	Tasha Pepperill
Tyreece Forbes	Kristella Limbiari	Takwaisa Patrick
Fabian Shaw	Leanne Drover	Malandirri MacCarthy
Lazarus Hogan	Valmay Clyne	Linda Burney
Cheyenne Shaw	Stephanie Limbiari	Tanya Plibersek
Sebastian Shaw	Linda Clyne	Pat Turner
Danae Moore	Phynia Maher	Lucky Wicks
Nigel Rubuntja	Robele Yishake	Victoria Green
Victoria Palomino Hernandez	Cindy Francis	Kerri-Anne Kennerley
	Alkamilya Women's Football team	

Card 3:

DIRECTED BY	Shirleen Campbell
WRITTEN BY	Shirleen Campbell
	Danielle MacLean
PRODUCED BY	Anna Cadden
EDITOR	Hilary Balmond
DIRECTOR OF PHOTOGRAPHY	Anna Cadden

SOUND DESIGN & POST MIXER
ORIGINAL MUSIC
EXECUTIVE PRODUCERS

Jeremy Conlon
Francis Diatschenko
Rachel Clements
Trisha Morton-Thomas

Card 4:

OPENING TITLES	The Kingdom of Ludd
LOCATION SOUND	Pin Rada
	Jeremy Conlon
2 ND UNIT DIRECTOR	Connie Shaw
DIRECTOR MENTOR	Jan Cattoni
	Anna Cadden
ADDITIONAL EDITING	Jane St Vincent Welch A.S.E.
PRODUCTION MANGER	Bridget May
STILLS PHOTOGRAPHY	Anna Cadden
	Stephanie Revis
	Thuy Tran
	Jennifer Clarke
	Carmel Simpson
TRANSLATIONS	Helen Gillen
POST PRODUCTION SUPERVISOR	Bridget May

Card 5:

MUSIC RECORDIST Francis Diatschenko	ORIGINAL ARTWORK Gwen Gillen Helen Gillen Shirleen Campbell
Guitars, Bass, Drums, Keyboards Francis Diatschenko	
VIOLA Lewis Parsons	Vernon Ah Kee Kuku Yalanji/Yidinji/Waanyi/ Gugu Yimithirr/Koko Berrin peoples <i>If I was White</i> 2002 National Gallery of Australia, Canberra, Purchased 2002 © Vernon Ah Kee
MUSIC MIXER Matthew Cunliffe	
YIRARA STRONG YOUNG WOMEN Written by: Yirara Girls Performed by Yirara Girls Under Exclusive Licence to Red Dust Role Models	ARCHIVE Studio 10, Network 10 Pty Limited Tangentyere Women's Family Safety Group Lands in Canberra, NT News 06/04/2018
PRODUCTION ACCOUNTANT Clarity NT, Deborah Micallef	ONLINE / COLOURIST Danny Phillips Pin Rada
LEGALS Shaun Miller	

CARD 6:

NITV SENIOR COMMISSIONING EDITOR
Mary-Ellen Mullane

SCREEN TERRITORY
Jennie Hughes

CARD 7:
SPECIAL THANKS TO

Tangentyere Council, Little Sister's Town Camp
Hoppy's Town Camp, Abbott's Town Camp
Mt Nancy Town Camp, Ross River Homestead
Billie O'Keefe, Nick Lee, CAAMA, Tangentyere Drop-In Centre
Chris, Issaha, Dominic, Jayden, Tyreece & Noelene Forbes
Rusty, Harper & Remy Stewart
Malandirri MacCarthy, Mandy Taylor,
Thunderstone Aboriginal Cultural and Land Management Services
Yasmine Moslih, Stephanie Revies, Thuy Tran
Zoey Gargano, Jennifer Clarke, Chay Brown
Minister Lauren Moss MLA, Sebastian Angborn, Melanie McClure,
Tamara Markus, Tanya Orman, Jace Dent, Rohana Stratford

The Producer acknowledges the support of Screen Australia through the producer equity program

CARD 8:

We pay our respects to the Traditional Owners of the Arrernte and Ngunnawal lands on which we filmed.

CARD 10:

A RED OCHRE DOCUMENTARY INITIATIVE

CARD 11:

Produced by Brindle Films
(COMPANY LOGO)
BrindleFilms.com.au

CARD 12:

Developed and Produced
with the Assistance of Screen Territory
(SCREEN TERRITORY LOGO)
screenterritory.nt.gov.au

CARD 13:

Developed and Produced
with the Assistance of National Indigenous Television
(NITV LOGO)
NITV.com.au

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LOGOS

END CREDITS:

BRINDLE FILMS



SCREEN TERRITORY



NATIONAL INDIGENOUS TELEVISION



BILLING BLOCK

NATIONAL INDIGENOUS TELEVISION & SCREEN TERRITORY PRESENT A BRIBBLE FILMS
PRODUCTION.

FEATURING SHIRLEEN CAMPBELL BARBARA SHAW CHRIS FORBES LOUISE ABBOTT HELEN
GILLEN CARMEL SIMPSON SADIE RICHARDS MARLENE HODDER LORRAINE PEPPERILL NANETTA
KENNY GLORIANNA MOKETARINJA CONNIE SHAW KITANA SHAW MAREE CORBO MARLENE
HAYES GWEN GILLEN ROSEMARY RUBUNTJA

WRITTEN BY SHIRLEEN CAMPBELL & DANIELLE MACLEAN EDITED BY HILARY BALMOND
CINEMATOGRAPHY ANNA CADDEN MUSIC BY FRANICIS DIATSCHENKO LOCATIONS SOUND PIN
RADA POST SOUND MIXER JEREMY CONLON EXECUTIVE PRODUCERS RACHEL CLEMENTS &
TRISHA MORTON-THOMAS PRODUCED BY ANNA CADDEN DIRECTED BY SHIRLEEN CAMPBELL

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