

INFORMATION KIT

# JAPARTA

A Journey to the Gurindji Way



# JAPARTA

**A Journey to the Gurindji Way**

*Completed in April 2025*

**99 minutes**

**English and Japanese dialogue**  
(with English subtitles)

**Available as DCP or digital file for screenings.**

**Australian Classification:**

"G" for General Exhibition with the following consumer advice:  
Very mild themes, coarse language and sexual references.

All enquiries to:



**P.O. Box 680, Mitchell, ACT, Australia 2011**  
**admin@roninfilms.com.au**

**www.roninfilms.com.au**

# JAPARTA

## PRINCIPAL CREDITS

*The filmmakers thank the Gurindji community  
and Karungkarni Art and Culture Centre for their  
support and encouragement in the making of this film.*

*With special thanks to Yuki Hokari and the Hokari family  
and to Irumi Sasakura*

**Directed by**

Andrew Pike and Ann McGrath

**Produced by**

Andrew Pike

**Associate producer**

Brenda L. Croft

**Co-producer, 2006-2010**

Harriet Pike

**Historical advisor**

Ann McGrath

**Post-production supervisor, editor and colourist**

James Lane

**Audio post-production**

Tim Duck

**Cinematographers -**

Zhenshi van der Klooster (*Canberra 2022-2024*)

Scott Wombey (*Kalkaringi 2006, Japan 2008 and Canberra 2010*)

Sōsuke Yamamoto (*Tokyo 2023*)

Additional photography 2008 – *Mike Kenneally*

*Abashiri sequence (2010) directed and filmed by Sōsuke Yamamoto, 2010*

**Text editor, language consultant and translator** - Sara Kitaoji

**Design, motion graphics & VFX** - Michael Gibbs

**Music composed and performed by**

Russell Wombey (*guitar*) and Rupert Summerson (*shakuhachi*)

**(Continued)**

# JAPARTA

*CREDITS (Continued)*

**Conversation with Minoru Hokari, 2002**

recorded by Peter Read

**Interview with Minoru Hokari, 2001**

recorded by James Dunlevie

**Travel video of Minoru and friends**

with thanks to Furuno Tama

**Minoru's final video diary**

courtesy of Yuki Hokari

**Daguragu flood footage, 2023**

with thanks to Justin Paddy Japarta

**Minoru Hokari's photographs**

curated and provided by Sasakura Irumi

with permission from Yuki Hokari

**Archival photos of Wave Hill Walk-off**

National Archives of Australia and Northern Territory Archives

The film would not have been possible without generous financial contributions from the many supporters who donated to the film through Documentary Australia.

Produced with financial assistance from  
the College of Arts and Social Sciences, Australian National University.

Financed with the assistance of Documentary Australia.

Early stages of the film were financed with assistance from  
the Australian Government through the Australia-Japan Foundation  
of the Department of Foreign Affairs and Trade.

The Producer acknowledges the support of Screen Australia  
through the Producer Equity Program.

Produced with the support of Screen Canberra and the ACT Government.

Produced in the Australian Capital Territory on Ngunnawal and Ngambri country.

***The producers acknowledge First Nations Peoples  
as the Traditional Custodians of the lands where we live, learn and work,  
and we offer our respect their Elders, past, present and rising.***

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Australian  
National  
University

# JAPARTA

A Joyney to the Gurindji Way

## SYNOPSIS

### SHORT SYNOPSIS

The story of a Japanese scholar, Minoru Hokari, who, before his death in 2004 at the age of 32, achieved work which today commands an ever-widening audience. It is a story of cross-cultural understanding, how Gurindji Elders in the Northern Territory tasked Minoru to relay stories from their culture to a wider world.

### LONGER SYNOPSIS

In 1966, 200 Gurindji workers on the Wave Hill cattle station in the Northern Territory, walked off to return to care for their own Country. The strike, which lasted 7 years, developed into a landmark event in the fight for Aboriginal land rights.

The story of the Wave Hill Walk-off came to the attention of a brilliant young university student in Japan who was inspired to try to find a way of studying Gurindji history and culture first-hand. **JAPARTA – A Journey to the Gurindji Way** is the story of this student, Minoru Hokari, and the deep connection that developed between him and Gurindji Country and Gurindj Elders. It's a story of spiritual transformation, and how he was, in Gurindji terms, called by the land to help the Gurindji tell their story to an international audience.

Japarta was the skin name given by the Gurindji to Minoru. Over several years, he spent many months living with the Gurindji, studying with Elders and completing his PhD thesis at the Australian National University exploring the Gurindji mode of history. Before his untimely death in 2004 from cancer, at the age of only 32, Minoru completed an adaptation of his PhD thesis for publication in Japan entitled *Radical Oral History: Historical Practice of Indigenous Australians*.

**(Continued)**

# JAPARTA

## **(Synopses Continued)**

For Minoru, working with the Gurindji gave new meaning to his life. He gradually came to an understanding through his involvement with Gurindji Elders of the importance of being in Country, to be aware and to feel Country, to be open to what Country will tell you if you listen. He wrote: ***"The art of knowing is ... often the way of paying attention. ... Use your senses to receive information from the world. ... For the Gurindji people history is not a subject that you 'choose' to learn. Instead history is happening everywhere in their everyday life. ... History should be listened to, seen and felt around yourself in your everyday life ... History is something your body can sense, remember and practice."***

This film is a reflection on the influence of Minoru's work in the world at large since his death. His writings continue to have impact and relevance today across diverse academic disciplines in many countries.

The film is driven by memories of Minoru among his family, his teachers, fellow students and publisher, interwoven with the memories of the Gurindji people. Minoru himself is represented in the film through his written and spoken words and through his many photographs of the Gurindji and their culture.

The film is the work of two historians who previously made the award-winning **MESSAGE FROM MUNGO**, and who made this new film with the approval of Gurindji Elders and Minoru's family.

Minoru Hokari's English language book, ***Gurindji Journey***, is available from Ronin Films here:

**<https://www.roninfilms.com.au/video/2221/0/18109.html>**

**NOTE:** *For this film we have deliberately chosen to use the spelling **Kalkaringi**. Elsewhere the name of the town is sometimes spelled Kalkarindji.*

The Producer has made considerable efforts to trace copyright owners for all of the footage and audio used in JAPARTA. If we have failed to locate any copyright owner, we apologise and urge them to contact

**Andrew Pike at [admin@roninfilms.com.au](mailto:admin@roninfilms.com.au)**



Karungkarni Art and Culture Aboriginal Corporation

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Lot 65 Buntine Highway Kalkarindji NT 0852

E: karungkarniart@gmail.com

Manager: 0427 177 779 Artworker: 0477 958 144

28 March 2025

RE: Statement in support of the film, *Japarta – A Journey the Gurindji Way*  
on behalf of Karungkarni Art and Culture Centre, Kalkarindji, Northern Territory

Dear Andrew

I write on behalf of the directors, staff and members of Karungkarni Art and Culture Aboriginal Corporation, and the Gurindji community. We write to express our gratitude for the respect you have shown to our community by requesting that we review the film, *JAPARTA – a Journey to the Gurindji Way* before it is finalised and released publicly.

Gurindji people have very fond memories of Japarta (Minoru Hokari) and, now that we have viewed the final cut of the film *JAPARTA - a Journey to the Gurindji Way*, we are delighted that the film honours him and his significant connection with Gurindji people.

We support your efforts to share the film across Australia and internationally, in all forms of media. We see the film as a very welcome extension of the work that Minoru Hokari achieved in his short lifetime.

Thank you for producing the film and for your previous support for our community with contributions made from your film budget to our flood relief appeal in 2023.

A handwritten signature in black ink, appearing to read 'P. Smith'.

Penny Smith, Art Centre Manager

# JAPARTA

## CO-DIRECTOR'S STATEMENT ANDREW PIKE

**JAPARTA** has a long history as a documentary film.

In early 2006, Ann McGrath approached Ronin to see if we could film the Launch of the Minoru Hokari Memorial Scholarship, which we were pleased to do. We also filmed an interview which Ann conducted with Yuki Hokari and her father at the time of the Launch.

We were then inspired to go further. We began to discuss an idea for a series of short documentaries about people whose lives had been changed by the Wave Hill Walk-off. Minoru was one, the author Frank Hardy was another.

We managed to raise a little funding from the Australia-Japan Foundation, and made the long trip to Kalkaringi with Ann for the 40th anniversary of the Wave Hill Walk-off. We did a lot of filming there, and gave a DVD of the raw material we had shot to the community.

The idea for a film about Minoru then went on hold while the Ronin team (my daughter Harriet Pike co-producing with me, and her husband, Scott Wombey as principal cameraman) became pre-occupied with other projects. Facilitated by partial funding from the National Museum of Australia, we began work on **EMILY IN JAPAN**, a huge project completed in 2008. While we were in Japan for that film, we took advantage of a pause in the events we were covering to spend a very busy week filming interviews with Minoru's family, teachers and fellow-students.

Then with further National Museum funding, Ann McGrath and Ronin plunged into yet another complex production – which eventually was completed in 2014 as **MESSAGE FROM MUNGO**.

But the biggest interruption to **JAPARTA** arose from a health crisis I experienced in 2011 – a story told in yet another film, **PUMPHEAD**, documenting my long, slow recovery from open-heart surgery. That film was finally completed in 2020.

**(Continued)**

# JAPARTA

## ***Co-Director's Statement - Andrew Pike (Continued)***

Finally, just before COVID struck, I decided to go back to the material we had gathered for **JAPARTA** with the intention of completing that film. As we began exploring the material, Ann and I realised that we really needed to update everything with new interviews to illustrate the impact of Minoru's work on academics in a variety of disciplines since his death.

As we filmed and edited, in and around COVID lockdowns, it became apparent that the scope of **JAPARTA** was now much greater than anything we had conceived in the past.

We realised that we now had a Third Act to the story: if we had completed the film in 2008, it would have been about Minoru's life and work. But now, in 2020, it was also about his substantial legacy. As someone commented, perhaps the delay was meant to be!

## **CO-DIRECTOR'S STATEMENT ANN MCGRATH**

When I first met Mino, I was struck by his quirky charm and his self-deprecating humour. With his halting English, I could not have predicted that this student who had arrived from Japan to study Aboriginal history had such an outstanding mind or would make such a huge impact. Only a few years after he completed his PhD in 2001, I knew that he had fallen seriously ill, but when I heard that he now had little time to live, it struck me hard; his *joi de vivre*, his passion and integrity would create a chasm in my world. Mino needed to be honoured, for he constantly gifted people with his infectious enthusiasm, his expansive curiosity, his commitment to historical work, and his child-like wonder. I told Mino that I was going to set up a Scholarship in his name; it was to be my farewell gift. Yuki his sister, a financial expert, took the running on raising funds for the Scholarship and setting up a network of people who would fulfill Mino's wish to stay connected with his friends.

***(Continued)***

# JAPARTA

## ***Co-Director's Statement - Ann McGrath (Continued)***

Since then, Mino's legacy has grown: his books have been published in Japan and Australia, and workshops, conferences and exhibitions have been held to celebrate his unique work. After reading his work, many who never met him in person felt close to him – he became their thesis advisor, their inspiration. Not only a friend to their scholarship, he changed their research, he changed their lives.

The film started accidentally. I asked Andrew and the Ronin team to film the first Scholarship Award ceremony. Then we travelled to Gurindji Country, where Mino had worked with the local people, to film the Wave Hill walk-off anniversary events.

My own Doctorate had been on Aboriginal workers in the cattle industry, as stockmen and drovers throughout Northern Australia, they excelled and asserted their love of Country. When we went to Japan to work on a joint project relating to the brilliant Indigenous artist Emily Kngwarreye, we took up the opportunity to interview people from many walks of Mino's life: school and university friends, professors, mentors and his publisher.

It was a special honour to visit Mino's birthplace, Niigata, and to meet and interview his parents. Through this journey, I've come to increasingly admire the courage and open-mindedness of Mino's mother, his father's stoicism and candid efforts to understand his adventurous son, and his sister's energy, organisational aplomb and dedication to her only brother.

Yet it was not smooth sailing; there were times when I thought the film would never happen. First, we had inadequate funding – and footage. Then morsels started to appear and slices of video, audio and stills fell into our laps at the last minute. And now, here we are. Thank you, Mino for your driving energy.

Working with Andrew Pike and team has been a gift. Andrew is such an experienced and clever director, highly ethical, and superbly skilled at crafting a satisfying and moving narrative rich in meaning. He also gathers a wonderful crew together.

Knowing Mino, and bringing him to a wider audience, is the greatest gift of all. He knew that ideas, like life, were ephemeral, yet he firmly believed in their importance. He loved a particular metaphor for his carefully hewn thoughts: Throw a petal and then wait to hear the bang. By watching this film, you will experience both its lightness and its thunder.

# JAPARTA

## YUKI HOKARI

Yuki Hokari, Minoru's sister, graduated from Tsuda University, Tokyo, one of the oldest and most prestigious higher educational institutions for women in Japan. She subsequently joined the Tokyo branch of the investment bank, Credit Suisse First Boston, and in 1994 transferred to their New York headquarters. She earned an MBA in Marketing from City University of New York. She later worked as an analyst at Nikko Research Center and Nikko Securities International but retired due to her brother's illness. She then initiated the **Association for Connecting with Minoru Hokari** and has devoted great energy to promoting his writings and his legacy. She lives in the USA.

**Minoru Hokari Memorial Scholarship Fund** was created in 2004 at both of the Australian universities at which Minoru studied – the University of New South Wales and the Australian National University. In 2023, the Scholarship Fund was consolidated into a single entity at the ANU. The fund is supported by a family donation and from donations from all over the world.

**Minoru's writings:** a complete portfolio (2 volumes) of Minoru's writings were published in Japan in 2024, including his collected articles. A Japanese translation of **Gurindji Journey** is expected in 2025. The goal is to celebrate the 20th anniversary of his passing and his on-going legacy and influence, not only in an academic world, but also reaching non-academics, artists, and even explorers and adventurers in Japan.

For details see:

BOOK 1

<https://migiwamaru.stores.jp/items/65c080c33e49aa002baf8135>

BOOK 2:

<https://migiwamaru.stores.jp/items/65c08432286e63002deaacd2>

*(Continued)*

# JAPARTA

## YUKI HOKARI *(Continued)*

**Nimara & Japarta:** Yuki Hokari knits her own designs to raise funds for the Minoru Hokari Memorial Scholarship Fund. "Nimara" is the Gurindji name for sister and "Japarta" is the skin name given to Minoru by the Gurindji. Each of her designs is dedicated to Minoru with names like "Eternal Japarta," "Japarta Journey," "Daguragu" and "A Long Loop for Mino series: Songlines, Boomerang, Dreaming, Outback."

Yuki says: "Knitters all over the world gather at Ravelry [a global social networking service for fibre arts] and come across my designs, learn about Mino and his work with the Gurindji community, and donate to the scholarship fund by purchasing the designs. Thus each of my knitting designs carries the stories of Mino and the Gurindji people."

See: <https://www.facebook.com/NimaraJaparta/> and <https://www.anu.edu.au/giving/impact-stories/yuki-hokari-knitting-connections-in-her-brothers-memory>

**A memorial website "Being Connected with HOKARI MINORU,"** curated by Yuki, containing documents, photographs and Minoru's writings has been archived at the National Library of Australia: <https://webarchive.nla.gov.au/awa/20110409114506/http://www.hokariminoru.org/>

# JAPARTA

## Biographical note: PRODUCER AND CO-DIRECTOR - ANDREW PIKE

In 1974, after 3 years working as a cinema manager in Canberra, Andrew formed Ronin Films, a distribution company involved in many innovative marketing activities. The company dedicated much of its work to the promotion of Australian productions including **STRICTLY BALLROOM**, **SHINE** and **ROAD TO NHILL** which achieved outstanding national box-office figures. Today, Ronin specialises in independent Australian social documentaries with a catalogue of some 600 titles.

As an exhibitor, Ronin operated the successful Electric Shadows Cinemas in Canberra from 1979 until its closure in 2006.

In 2010 he began a 14-year association with the Asia Pacific Screen Academy as Chair of the MPA APSA Film Fund, granting development funding to filmmakers across the Asia-Pacific region.

**Publications:** After an M.A. on Australian cinema history at the Australian National University, Andrew co-authored (with Ross Cooper) a pioneering book on Australia's film history, **Australian Film 1900 – 1977**, published by OUP in 1980. Andrew has also written many articles and book chapters on Australian film history.

### Industry recognition and Boards

- 1989-92: member of the Board of the Australian Film Commission.
- 1992: award from the Australian Film Critics' Circle for contributions to the industry.
- 2003: appointed by the French Government to the rank of *Chevalier dans L'Ordre des Arts et Lettres* for his distribution and exhibition of French cinema in Australia.
- 2007: awarded an OAM for services to the film industry and the community.
- 2007: awarded an Honorary Doctorate from the University of Canberra.
- 2008-12: served on the Board of the National Film and Sound Archive.

**(Continued)**

# JAPARTA

## ANDREW PIKE *(Continued)*

### Documentary production:

his work as producer and director includes:

- 2021     **PUMPHEAD** (74 mins) – broadcast by ABC TV in a shortened form as **HANDLING THE HEART** (2022)
- 2014     **MESSAGE FROM MUNGO** (70 mins) – in collaboration with Prof Ann McGrath. Broadcast repeatedly on NITV. Winner, United Nations Association of Australia Media Award.
- 2009     **EMILY IN JAPAN** (82 mins) – filmed in Japan, central Australia and Canberra. Pre-sale to ABC TV. Broadcast also by NITV and Foxtel.
- 2008     **THE CHIFLEYS OF BUSBY STREET** (72 mins) – in collaboration with Dr Robin McLachlan. Theatrical and DVD release. Winner, Best Documentary, ACT Critics' Circle (*"a brilliant cinematic exercise in 'People's History.'"*)
- 1984     **ANGELS OF WAR** (54 mins) – in collaboration with historians Hank Nelson and Gavan Daws. Broadcast by SBS and in a shortened form by NHK, Japan. Winner, Best Documentary, Australian Film Institute [AFI] Awards; and Best Documentary Award, Nyon Film Festival, Switzerland.

# JAPARTA

## Biographical note: CO-DIRECTOR - ANN McGRATH

Ann McGrath is the W.K. Hancock Professor of History at the Australian National University. From 2018, she was Director of the Research Centre for Deep History. She also held the Kathleen Fitzpatrick Laureate Fellowship, the highest level of award from the Australian Research Council.

For some decades, she has pursued the theme of deepening histories beyond standard chronologies, in order to take in the whole of humanity's history, in particular Indigenous histories. By respecting Indigenous Australian approaches to history on Country - their places of birth and traditional custodianship - she aimed to go beyond the usual framings of oral history and national history. Her first major project following this idea focussed on landscapes of world heritage significance, including the Willandra Lakes region. She then developed team projects to explore ideas of Indigenous historicity or modes of historical practice.

From her first book, **Born in the Cattle: Aborigines in Cattle Country** she has taken a collaborative approach to research. She values having mentored young scholars in ethical historical practice and in listening deeply to Indigenous perspectives on history. As Ann wanted to engage with Indigenous histories in situ, she determined to integrate visual and aural components into her research practice. In order to work with Indigenous people and to ensure that their voices were given primacy and could be heard first-hand, film and multi-media websites seemed the perfect fit. Her websites include Deepening Histories of place and Marking Country <https://marking-country.re.anu.edu.au>, <https://deepeninghistories.anu.edu.au> Her first film, **A FRONTIER CONVERSATION** (distributed by Ronin Films, 2006), followed the Northern Territory journey of leading Indigenous and non-Indigenous historians from Australia and North America, to reflect on the question 'what is history and what does it mean to you?' Her next film, co-directed with Andrew Pike, **A MESSAGE FROM MUNGO** (2014) featured in the Byron Bay Film Festival and won the United Nations Association of Australia Media Award.

(Continued)

# JAPARTA

## **ANN McGRATH** *(Continued)*

As she sees history as a tool that potentially informs social justice, she has worked in the public sphere, including as Co-ordinator of the History project of the Royal Commission into Aboriginal Deaths in Custody, as an expert witness on Aboriginal Land Claims and in the museum sector.

Ann has published several books and numerous articles, several of which have won major prizes including the New South Wales Premier's History Prize. She has been recognized with high honours, including Membership of the American Academy of Arts and Sciences, Fellow of the Australian Academy of Social Sciences, the Australian Academy of Humanities and the Medal of the Order of Australia. She currently serves on the Council of the National Museum of Australia. She has achieved Residential Fellowships at the Rockefeller Centre Bellagio and the Institute for Advanced Study, Princeton.

Her publications include (with Jackie Huggins)

**Deep History: Country and Sovereignty** (2025)

(with Laura Rademaker and Jaky Troy)

**Everywhen: Australia and the Language of Deep Time** (2022)

and **Illicit Love: Interracial Sex and Marriage in the United States and Australia** (2015).

# JAPARTA

## Biographical note: ASSOCIATE PRODUCER – BRENDA L. CROFT

Brenda L Croft is a First Nations woman from the **Gurindji/Malngin/Mudburra** Peoples from the Victoria River region of the Northern Territory of Australia, with Anglo-Australian/Chinese/German/Irish/Scottish heritage. Brenda is **Nangari** skin, with totems being **Ngarlu** ('sugarbag' or native honey) and **Tikirrija** (red-backed kingfisher).

For four decades Brenda has undertaken a leading role in national and international First Nations and broader contemporary arts/cultural sectors as a multi-disciplinary creative practitioner (academic, administrator, artist, curator, educator, researcher, scholar).

Her creative-led research encompasses Critical Indigenous Performative Collaborative Autoethnography and **Storywork** methodologies and theoretical frameworks.

For over three decades she has worked closely with her patrilineal family and community, and also with local and regional First communities in the Australian Capital Territory and New South Wales.

In 2024 Brenda was the Gough Whitlam & Malcolm Fraser Visiting Chair of Australian Studies, Harvard University, living and working on the Ancestral Homelands of the Massachusett.

Brenda is Professor of Indigenous Art History & Curatorship at the Australian National University and her ANU affiliation commenced in 1982. She is privileged to live and work on unceded sovereign **Ngambri/Ngunawal** homelands.

# JAPARTA

## **Biographical note: EDITOR AND COLOURIST – JAMES LANE**

James Lane is an accomplished editor and colourist with extensive experience in television and feature documentaries. Combining creative insight with technical expertise, he produces visually compelling and engaging work. With a strong academic and professional background, he carefully refines structure, pacing, motion graphics, sound design, and colour grading to enhance storytelling and reinforce key messages.

### ***Related Employment:***

#### **August 2011 – Present**

##### **Digital Asset Manager**

For Ronin Films' catalogue of 600 films, including DVD authoring and file creation for a range of broadcasters, streaming platforms, cinemas and cultural institutions, nationally and internationally.

#### **July 2010 – Present**

##### **Producer, Director and Editor**

Associative Producers

#### **May 2010 – July 2011**

##### **Post-Production Producer/Editor**

Dynamic Media

#### **June 2007 – May 2010**

##### **Senior Editor**

The Production Hub

#### **May 2005 – June 2007**

##### **Post Production Editor**

Prime Television Canberra

***(Continued)***

# JAPARTA

**JAMES LANE** *(Continued)*

***Selected Production Credits:***

**Editor, Colourist, Post-Production Supervisor**

on Feature Documentary,

**JAPARTA - A JOURNEY TO THE GURINDJI WAY**

Currently in Post-production

**Editor, Colourist, Post-Production Supervisor**

on Feature Documentary,

**EIGHTY TWENTY: MARK OPITZ REMEMBERS**

Broadcast on Foxtel and Binge 2023

**Editor, Colourist**

on Feature Documentary, **PUMPHEAD**

& TV cutdown, **HANDLING THE HEART**

Broadcast on ABC Compass in June 2022 to 600,000+ Audience

**Editor, Colourist** on Feature Documentary, **ETCHED IN BONE**

Official Selection FIFO International Film Festival 2019 (TAHITI, PYF)

Official Selection Human Rights and Arts Film Festival 2019 (VIC, AUS)

Official Selection Down Under Berlin 2019 (BERLIN, DEU)

**Editor, Colourist** on Feature Documentary, **MESSAGE FROM MUNGO**

Winner United Nations AAM Awards 2014

(Indigenous Recognition) (VIC, AUS)

Finalist Best Documentary (History) 2014 ATOM Awards (VIC, AUS)

Official Selection Byron Bay Film Festival 2015 (NSW, AUS)

# JAPARTA

## **Biographical note: TEXT EDITOR AND TRANSLATOR – SARA KITAOJI**

Dr Sara Kitaoji AE is a Japanese-English translator, academic editor and linguist.

Her parents, Hironobu and Yuriko Kitaoji, were Japanese anthropologists and sociologists who moved to Australia in the 1960s to work with the ***Dunghutti*** people in Kempsey and the Meriam people in Mer. Sara was born in Melbourne but later lived in Tokyo to complete her graduate studies in comparative culture and a PhD in literary translation.

In work and life, Sara is passionate about amplifying marginalised voices and helping writers from diverse backgrounds cultivate their own unique voice in English. She translates texts in academia, film, business and tourism. She also consults on projects relating to Japanese language, history, society and culture. As an accredited English-language editor, she specialises in editing academic texts in the humanities and social sciences.

In addition to teaching Japanese and English in Australia and Japan, Sara is a lifelong language learner and has (so far) studied German, Mandarin, Italian, Russian, French, Spanish and Ancient Greek.

Sara is a professional member of the Chartered Institute of Editing and Proofreading (CIEP) in the UK and co-ordinates its networking group for editors based in the Asia Pacific. She is a committee member of Women of Colour Australia (WoCA) and was co-chair of the Standing Committee on Professional Development for the Institute of Professional Editors (IPEd) in Australia and Aotearoa New Zealand.

***[linkedin.com/in/sarakitaoji](https://www.linkedin.com/in/sarakitaoji)***

# JAPARTA

## Biographical note: CONTRIBUTING FILMMAKER - SOSUKE YAMAMOTO

Sōsuke Yamamoto was born in 1976 in Tokyo, Japan.

While studying at Waseda University, he wanted to be a disciple of Hou Hsiao Hsien in Taiwan but gave it up because he was not able to speak the language.

Going to Cuba, he tried to apply to the International Cinema and Television School in Havana. However, he failed to gain entry. After coming back to Japan, he studied documentary film under Makoto Satō, a director of the 1992 film, **LIVING ON THE RIVER AGANO**

Sōsuke also worked on films by Yoichi Higashi, Pedro Costa and Nami Iguchi as a director's assistant, moving between documentary and fiction.

In 2006 Sōsuke made his directorial debut with **MONSHEN** (2006), a feature-length drama with leading actor Masaomi Kono. The film received the Wind Prize at the 6th Amakusa Film Festival.

He then started to work as a freelance filmmaker.

His second film, **RABBIT**, was nominated in the feature film division at the Beverly Hills Film Festival in 2013. He now directs TV documentary programs for major broadcasters in Japan.