

PREMIERE BROADCAST NOVEMBER 26TH, 8.30PM ON ABC

call me dad

CAN A VIOLENT MAN CHANGE?

LOCATION SOUND MARK TARPEY MUSIC BY CAITLIN YEO CINEMATOGRAPHY SOPHIE WIESNER, BENTLEY DEAN, VINCENT LAMBERTI
DIRECTOR OF PHOTOGRAPHY MARDEN DEAN EDITED BY LINDI HARRISON VANESSA MILTON ASSOCIATE PRODUCER ESTER HARDING
IMPACT PRODUCER TERI CALDER PRODUCED BY MADELEINE HETHERTON, REBECCA BARRY, SOPHIE WIESNER
WRITTEN & DIRECTED SOPHIE WIESNER



DOCUMENTARY AUSTRALIA FOUNDATION, CALEDONIA FOUNDATION, WHITE RIBBON, THYNE REID FOUNDATION AUSTRALIAN WOMENS DONOR NETWORK, BARBARA ALICE TRUST, THE WEIRANDERSON FOUNDATION, THE FUNDING NETWORK, RYAN COOPER FAMILY FOUNDATION, RIVER CAPITAL FOUNDATION, HANTOMELI FOUNDATION SHINE LAWYERS



call me dad

MEDIA STOCKADE
PRESENTS

call me dad

www.callmedadfilm.com

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PUBLICITY CONTACTS:

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PROGRAM INFORMATION

Duration: 57:00:00

Genre: Observational Documentary

Rating: M

Aspect Ratio: 16:9

Delivery Format: Full Colour HD

Broadcast Date: 8.30 pm Nov 26th 2015

Broadcaster: ABC

SYNOPSIS

One Line

Call Me Dad is a compelling film that puts an uncompromising spotlight on voices that are rarely heard – the male perpetrators of family violence.

Short Outline

Call Me Dad is a story about men who have perpetrated, or are at risk of perpetrating, family violence. At stake is the safety of children and partners, the stability of families, and our responsibility as a society to intervene. These men struggle to maintain intimate relationships without resorting to abuse, physical or otherwise. We follow these men over their journey through a Men's Behaviour Change Program as they attempt to take responsibility for their violence, change themselves - and perhaps heal fragile bonds with their loved ones.

Three course participants drive the film's central narrative, as they reach for change both inside and outside of the group. With intimate access to this highly confidential process and its participants, the audience is taken on a high stakes, extraordinary journey as the men reach for the simple and immeasurable privilege of being a 'Dad'.

One Page

CALL ME DAD follows a group of abusive fathers participate in a Men's Behaviour Change Program. The Heavy M.E.T.A.L Group in Melbourne's outer eastern suburbs is a sixteen-week course aimed at fathers who are perpetrators of family violence. The 'M.E.T.A.L' stands for Men's Education Towards Anger and Life, but the program is about much more than anger. The Heavy M.E.T.A.L program seeks to educate and support men attempting deep and lasting changes in their attitudes and behaviours towards the people they love. At stake is the safety of women and children, the stability of families, and the power we as a society have to intervene. Over four months, these men confront their past behaviours, attempt to develop strategies to be better fathers and partners, and attempt to start repairing their most precious relationships.

The fathers involved with the Heavy M.E.T.A.L Group are not model parents, and for them, family life has not been easy. They often resort to abuse, verbal or physical. For some, their fists are their weapons. For others, their words are most potent, used as part of a sustained pattern of intimidation, threats, and abuse intended to isolate, diminish and control their partners and children. Now these men are seeking change. They have come together to talk, share information, challenge and support each other to be better men, partners and fathers to their children.

Heavy M.E.T.A.L founder and facilitator David Nugent believes that women and children have the right to live their lives free from violence. David also believes that men can change if they have the will and opportunity to do so. David's program focuses on making men accountable to women and children. He challenges men to take ownership of their abusive and violent behaviours, and shows them that they can make different choices, and in doing so, may rebuild trust with their family members, and intervene so that their own sons and daughters do not to repeat the cycle of violence.

David has been both a victim and perpetrator of family violence. As a boy David witnessed his own father control and abuse his mother, and vowed to grow up to become a peaceful and loving man. As an adult David started to inflict the very same controlling and abusive behaviours towards his partner, when he was referred to a Men's Behaviour Change Program. David found the program so transformative, and so liberating, that he vowed to dedicate his life to helping others achieve this same growth and change. David works alongside co-facilitator Jacqui Seamark, herself a survivor of domestic violence first at the hands of her father, then at the hands of her partner. Jacqui sees it as her role to bring the voices of the women into the room, provoking the participants to consider how their own partners may have been made to feel powerless, frightened, ashamed or isolated by abuse.

The Heavy M.E.T.A.L program draws upon psychological and sociological research, bolstered by David's extensive experience working alongside families battling to turn their lives around. It is a course which exposes the damage caused by different types of abuse and the pervasiveness of behaviours that maintain an abuser's power and

control. The men enrolled engage with lessons, role plays and discussions inside the group, and are then encouraged to apply these lessons to their lives beyond.

Three course participants drive the film's central narrative, as they reach for change both inside and outside of the group. With intimate access to this highly confidential process and its brave participants, the audience is taken on a high stakes, extraordinary journey as three men reach for the simple and immeasurable privilege of being a 'Dad'.

NARRATIVE BIOGRAPHIES FOR KEY PRODUCTION PERSONNEL

Director: Sophie Wiesner

Call Me Dad director Sophie Wiesner was one of two Self-shooting Producer/Directors and Post-Producers on Country Town Rescue, a successful six part observational documentary series for broadcast television in Australia. Sophie worked alone or with only a Sound Recordist in the field for months on end, following six families who were selected to live in a regional town where they were offered tenancy in abandoned farmhouses for \$1 per week, in exchange for participation in the local community. Sophie also wrote paper edits and worked with the editor to prepare sequences for the director to work into the finished episodes. We have selected this excerpt of Sophie's previous work as it demonstrates her capacity to develop an intimate and robust relationship with the locals and new residents of a tight knit community, and capture their struggles and successes over a twelve-month period. It demonstrates her capacity to gain the trust of families under pressure, and work flexibly and nimbly to gather poignant and revealing observational footage that reveals a greater story about people reaching to better themselves and their circumstances.

Producer: Madeleine Hetherton

Madeleine is an experienced director and producer working across a wide range of television documentary and top rating factual programs. Her long form documentary work includes directing the documentary series 'Making Babies' (SBS) reviewed as 'fascinating and moving' (The Age), 'Beats Across Borders' (ABC /Cirque du Soleil) and 'Love In Our Own Time'. Her filmmaking has taken her around the world shooting in challenging locations including diamond diving in Africa, wildlife trafficking in Burma and the remote outback of Australia.

Her work has won and been nominated for a number of awards including ADG for Best Directing and by the Association of International Broadcasters for Best Contemporary Documentary and best documentary at Sarasota Film Festival.

She has extensive experience in television documentary and factual programs shooting and producing for major production companies such as Endemol Southern Star, IMG Media, Freehand TV & Cordell Jigsaw Zapruder including producing and shooting on over 60 episodes of the top rating 'Bondi Rescue' (Ch10/Nat Geo) as well as popular series such as 'The Nest' (SBS), 'Last Chance Surgery' (Ch7/Discovery) and most recently, the popular 'Outback Truckies' (Ch 7).

She recently completed producing and directing the documentary 'The Surgery Ship' which follows stories aboard the worlds largest civilian hospital ship as it roams the coast of West Africa.

Producer: Rebecca Barry

Rebecca Barry is an award winning director, writer and producer of documentary

and drama films and a graduate from the Australian Film Television and Radio School. Her films have screened at Melbourne International Film Festival, Sydney International Film Festival, St Kilda Short Film Festival, Flickerfest, ATOM, WOW and many others. Her multiple filmmaking awards include the AFTRS Screen Critics Circle award for Best Director and Best Film. She was also a nominee for the Emerging Talent Award by the Screen Critics Circle 2003 and recently Highly Commended at the 2009 Australian Directors Guild Awards. Her work as director or producer include: Footy Chicks (SBS), Inspiring Teachers (SBS), Home and Away (Channel 7), The Surgeon (Channel 10), You Am I - The Cream and The Crock (DVD release), Beats Across Borders (ABC), The Space In Between, The McDonagh Sisters (SBS), A Modern Marriage (SBS), Overture (ABC). Her recent feature documentary I Am A Girl has been nominated for four AACTA Awards 2014.

Director of Photography: Marden Dean

Marden is a award winning cinematographer working across drama, documentary, music videos and commercials. He most recently shot the feature film Fell (dir. Kasimir Burgess) for Footprint Films and Felix Media, for which he earned an AACTA Award nomination for Best Cinematography.

Marden also recently shot the feature film The Infinite Man (dir. Hugh Sullivan) for Hedone Productions which premiered at SXSW Film Festival earlier this year and has been described by time.com as one of the 'ten films that made SXSW spectacular'.

Marden has completed a Masters in Cinematography with the Australian Film, Television and Radio School and has gone on to enjoy collaborations, which have taken him across Australia and around the Globe.

Editor: Lindi Harrison

Lindi is a highly acclaimed editor of award-winning documentary, drama and arts programmes for local and international broadcast and cinema release.

She has edited a range of feature length documentaries including: 4, which won the Gold Plaque Arts & Humanities Documentary HUGO Awards, Chicago; The Snowman, which was selected for Competition at IDFA & nominated for Inside Film & AFI Awards for Best Feature Length Documentary; On Borrowed Time, with Oscar winning director, David Bradbury; Virtuosi, which has been screened in 35 cities and festivals around the world, and won the Outstanding Achievement for Dance on Film, Australian Dance Award. She has recently completed a feature documentary titled I Am A Girl which was listed in the Guardian's '10 Best Australian Films of 2013' & has been nominated for several AACTA Awards including Best Editing in a Documentary.

She has edited a range of programs for television broadcast including several 1 hour

documentaries, Blank Canvas, The Healing of Bali, Eyes of the Tiger, and episodes of Series including On the Trail of Ghengis Khan which received the Peoples Choice Award at BANFF 2011, Tribal Life for Discovery, Creative Minds Episodes featuring Geoffrey Rush and Robyn Archer and 2 x 1 hour episodes of Art+Soul2 about contemporary Indigenous artists in Australia.

The documentary SALT about Australian photographer Murray Fredericks' time on Lake Eyre received 16 national and international awards.

In her non-broadcast work, Lindi has edited large scale video installations for museums and art gallery exhibition such as the Venice Biennale and In Memory of Nature by Janet Laurence. She has also vision switched live for the Dalai Lama.

Editor: Vanessa Milton

Vanessa Milton is the editor of the feature documentaries Forbidden Lie\$ and Love in Our Own Time, and a number of TV documentaries including Orchids: My Intersex Adventure and Nothing Rhymes with Ngapartji for ABC TV, and the series Liberal Rule and Making Babies for SBS.

Vanessa is passionate about non-fiction in all its forms and helping to uncover untold stories. For the past 5 years she has been working as a Producer with ABC Open, based in Bega in regional NSW, helping ordinary Australians tell their own stories in writing, video and radio.

Composer: Caitlin Yeo

Caitlin Yeo has composed the music many film and TV projects including the critically acclaimed feature film The Rocket, prime time channel 7 Tele-movie The Killing Field, All My Friends are Leaving Brisbane, documentaries Bomb Harvest, Blown Away, The Great Australian Race Riot and Footy Chicks, and kids television series Tashi (titles song) and The Eggsperts.

Since graduating from Screen Composition at AFTRS in 2003, Caitlin has won two APRA-AGSC Screen Music Awards (2013 Feature Score of the Year for The Rocket, and 2007 Best Music for a documentary for Bomb Harvest) and received 4 other APRA Screen Music award nominations. In 2011, Caitlin was also awarded the APRA Professional Development Award, which garnered her a spot at the prestigious ASCAP Film and TV Scoring Workshop in Los Angeles. Caitlin also received a 2014 AACTA nomination for Best Original Score for The Rocket and won a FCCA (Film Critics Circle Award) for The Rocket, and best music for Photocopier at both the LA Reel Film Festival and the 20th WOW

Film Festival. 2014 was a stellar year of work, including her collaboration with Basil Hogios for the Tele-movie The Killing Field, (which earned a 2014 APRA Screen Music nomination for best music for a Telemovie), a kids series, and a number of

documentaries. Currently Caitlin is working on a BBC/ABC documentary and a feature documentary.

Caitlin is also a lecturer at AIM (The Australian Institute of Music) in Composition, Production and Film Music Theory, and a board member on the Australian Guild of Screen Composers

Contributing Cinematographer: Bentley Dean

Bentley Dean was a participant in the ABC-TV's inaugural Race Around the World series in 1997. After working as a freelance director and cinematographer, he started working for SBS-TV's current affairs program Dateline in 2001. Bentley went on to make a number of award-winning and powerful social documentaries including Anatomy of a Coup, The President Versus David Hicks, The Siege and A Well-Founded Fear. In 2009, he teamed up with Martin Butler to make Contact – a film about the last desert peoples' first-contact with modern Australia. It won many awards around the world including an AFI for best feature documentary, the Prime Minister's History Prize, Best Feature Documentary - Film Critics Circle of Australia, Best Documentary – Sydney Film Festival. In 2013 he completed First Footprints - a landmark four-part series about the tens of thousands of years of humanity on the Greater Australian continent. Broadcast on the ABC and ARTE, it won the prestigious 2014 Walkley award, ATOM award, and the NSW Premier's History Prize for Multimedia. He is about to complete his first feature film, Tanna, about a real-life Romeo and Juliet set in one of the last traditional tribes of the South Pacific.

Production Company: MEDIA STOCKADE

Media Stockade is an independent production company based in Sydney, Australia, with our eyes and ears open to stories from around the world.

Founders, Rebecca Barry and Madeleine Hetherington, share over a decade of film and TV production experience and collectively have made over 50 hours of broadcast television. They have been colleagues for the last 15 years and now are working together on an exciting slate of projects. They are joined by Impact Producer Teri Caldwell, whose passion for social impact story telling and engaging audiences across platforms, keeps Media Stockade pushing the boundaries in form, as well as subject.

Our programs are provocative and socially relevant. Often witty, humorous, insightful – our stuff entertains without being stupid. We want to move people – and inspire them to action and debate. But we are not didactic. We respect the intelligence of our audience.

We are uncompromising in the best sense of the word. We strive for excellence. We collaborate, develop and produce projects together. We offer support, advice and strategy to independent filmmakers, to enable them to produce their ideas. We genuinely love enabling stories and most importantly working with people who inspire us.

Impact Producer: Teri Calder

Teri's career has spanned almost 20 years across both the film industry and the not-for-profit sector. This experience has equipped her with a unique combination of skills. She has a deep understanding of the social change campaign ethos and how films can create a powerful impact. In the not-for-profit sector, Teri has experience working across communications, advocacy, strategy and fundraising for organisations such as Greenpeace International and Greenpeace Australia Pacific, the Medical Association for the Prevention of War, Jubilee Australia and the Council for International Development. Teri spent almost five years working with Screen Australia across several roles managing the agency's communications and in her final year, managing the agency's distribution program. In this capacity she worked with both distributors and filmmakers on both traditional theatrical releases and exploring alternative distribution models to connect the dots between content and audiences. She has also worked with boutique distributors running national marketing and publicity campaigns for social impact feature documentaries.

SOPHIE WIESNER: PRODUCER/DIRECTOR

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I am a Director with a keen eye for a good story & a strong character. I work across television & film, having directed & produced observational documentary for television, dramatised documentary, short fiction films & reality. I have experience working in production, post-production & distribution, & enjoy steering a project from inception to completion.

SELECTED CREDITS

2014-15 **Director/Co-Producer** *Call Me Dad* (1 x 60min observational documentary + feature version)

Media Stockade for Australian Broadcasting Corporation

- Pitching, producing, directing & delivering a documentary following a group of men with histories of family violence go through a behaviour change program.

2013 **Self-Shooting Producer/Director** *Bondi Vet* (20 x 30min observational documentary)

WTFN for Ten/Animal Planet/CBS

- Shooting & producing stories with 4 animal specialists covering medical emergencies, wildlife rescues, & the day to day running of a vet clinic & wildlife park.

2012 **Story Producer**, *My Kitchen Rules Series 4: Comeback Kitchen* (3 x 60min reality TV)

Seven Network

- Working with key cast & contestants to generate dramatic stories about contestants cooking in a real restaurant for a chance to compete in the MKR finals.

2012 **Producer**, *Marla* (15min short fiction film, selected for Venice International Film Festival 2012)

Storehouse Films

- Script development, casting, production, post-production & ongoing festival strategy.

2012 **Story Producer**, *Border Security* (16 x 30min observational documentary)

Seven Network

- Field producing stories that go behind the scenes of Australia's immigration, customs & quarantine departments.
- Creating rough assemblies on Avid, working with Editors & Series Producer to finalise episodes.

2011 **Self-shooting Producer/Director**, *Country Town Rescue* (6 x 30min observational documentary)

Zapruder's other films for the Australian Broadcasting Corporation

- Shooting & producing stories with 7 families moving to regional NSW to rent for \$1 dollar/week.
- Creating & planning program elements with Post Producer & Executive Producer.

2011 **Story Producer**, *Planet Cake* (8 x 30min observational documentary)

Freehand Productions for The Lifestyle Channel

- Shooting & producing stories about Australia's best cake decorating business.
- Directing camerapersons, sound recordists & participants, & producing scripts for the edit.

2010 **Online Producer**, *Dating in the Dark* (content to accompany 8 x 10 reality TV)

Shine Australia for Fox8

- Devising & directing 60 video packages for reality series where couples fall in love in the dark.

2010 **Self-shooting Producer/Director**, *Big* (6 x 60min observational documentary)

Eyeworks TV for Nine Network

- Working as a one-person crew to shoot sequences & interviews on the EX1 with 6 people embarking on their own personal weight loss journeys.
- Directing digibeta crew & talent for program elements & packaging.
- Writing back-stories & assembling stories on FCP in preparation for the edit.

2009 **Self-shooting Producer/Director**, *AFP* (8 x 30min observational documentary)

Zapruder's other films for Nine Network

- Conducting & shooting interviews & observational sequences on the EX1 for observational documentary series following operations undertaken by the Australian Federal Police.
- Writing scripts in preparation for the offline edit & sourcing archive to be used across the series.

2009 **Associate Producer/Production Manager**, *Panorama: PTSD Sad & Sick* (1 x 30min documentary)

Many Rivers Films for the BBC

- Key research, interviewing & channel liaison through the commissioning & production process.
- Managing the £93k production budget & production team for documentary about the way in which the UK's legal system supports claims for compensation associated with PTSD.

2008 **Archive Producer**, *1959: The Year That Changed Jazz* (1 x 60min documentary)

Somethin' Else for the BBC

- Producing & executing creative brief for interviewees & archive to be included in documentary about 4 pivotal jazz albums released in 1959, drawn from the USA, Europe & the UK.
- Taking sole responsibility for the allocation of a £20k archive budget, & all archive elements.

MADELEINE HETHERTON: PRODUCER

SELECTED DOCUMENTARY: DIRECTING/PRODUCING

'15	'CALL ME DAD' (ABC)	Documentary Can a mens anger management group turn these mens lives around?	57/80min	HD	Producer
'14	'THE OPPOSITION' (Screen Australia)	Documentary An impoverished community struggles to survive in the face of a forced relocation	80min	HD	Producer
'13	'The Surgery Ship' (SBS)	Documentary 1 Ship, 1 Country, 1 Year to save thousands of patients. Stories from the worlds largest NGO hospital ship working in West Africa.	52/80 min	HD	Director/ Producer
'10	'Love in Our Own Time' (Screen Australia)	Documentary A feature documentary about love at different life stages from birth to death.	52/90min	HDV	Co-Director/ Camera
'07	'Making Babies' (SBS)	Documentary Series A series about how traditional Australian families are transforming through donor conception.	52min x 2	HDV	Director
'06	'Shadow Play' (Screen NSW/ Porchlight Films)	Short Drama The magical world of a small child is broken by her parents' conflict.	12min	HD cam pro	Director
'06	'Life on the Rocks' (Screen Australia)	Documentary Pilot Observational film which follows the everyday lives and rich community of the last public tenants of The Rocks.	26 min	HDV	Co-Director
'05	'Beats Across Borders' (ABC)	Documentary 7 countries, 4 languages, 1 performance. Under the tutelage of Cirque de Soleil, 30 young artists converge in Sydney to create a new show. (Cirque du Soleil/ABC)	52 min	DVC	Co-Director/ Camera
'04	'Roxanne' & 'Rural Oz' (SBS)	Documentary Two short mini stories of teenage relationships - part of the SBS series 'Keeping It Together'	2 x 2min	DVC	Director
'03	'Together'	Short Drama Award winning film about the breakdown of a relationship between 2 young people. Features performers from 'Legs on the Wall'.	7min	16 mm	Director/ Exec. Producer

SELECTED FACTUAL WORK – DIRECTING/ CAMERA

'14	'Bondi Rescue' (Ch.10)	Documentary Series (CordellJigsaw/ Ch.10) Also '05, '07, '08, '09,' & '11, 12, seasons.	13 x 24 min	HDV	F. Producer/ Camera
'12	'Outback Truckers' (Ch7/Discovery)	Factual Series Follows the dramatic lives of long haul truckers in the Australian outback. (Prospero Productions)	8 x 52min	HD	Field Producer/ Camera
'09	'The Poker Star' (Ch.10)	Factual Documentary Series (@ Radical Media)	10 x 26 min	XD Cam	Field Producer
'08	'Last Chance Surgery' (Ch.7)	Medical Documentary Series (Southern Star)	13 x 24 min	HDV	Field Producer
'08	'Schoolies'	Documentary Series pilot		HDV	F. Producer/

		(IMG Media)			Camera
'08	'Bali Rescue' (Ch.10)	Documentary Series (CordellJigsaw/ Ch.10)	8 x 24 min	HDV	F. Producer/ Camera
'08	'The Nest' (SBS)	Documentary Series Families and the Gen Y phenomena (Freehand TV)	6 x 52 min	HDV	Director/ Camera
'07	'Inspiring Teachers' (SBS)	TV series about outstanding teachers. (SBS/ Red Ithaka)		HDV	Ad. Camera/ Stills
'03	'Dalai Lama'	Documentary (Medici Media)	27 min	DV	Field Producer/ Camera

EDUCATIONAL HISTORY:

2004	Master of Documentary Writing/Directing	Aust. Film, Television & Radio School (AFTRS)
1992-98	B. Architecture (Hons 1) B.Sc (Architecture)	University of Sydney

AWARDS:

2015	Winner Best Documentary – Sarasota Film Festival – The Surgery Ship
2015	Nominated Best Film – Milan Interntl. Film Festival – The Surgery Ship
2014	Nominated Best Director – Australian Directors Guild
2009	Screen Australia Signature Documentary Fund
2006	Young Filmmakers Fund Grant – Screen NSW
2004	AFTRS/Screen Australia Documentary Award
1998	1 st Class Honours – Architecture – University of Sydney
1998	Deans Honour List - University of Sydney
1994	Deans Honour List - University of Sydney

TEACHING:

2014-2015	Lecturer (Part Time) & Curriculum Developer Documentary Dept.	Aust. Film, Television & Radio School (AFTRS)
2012-2013	Lecturer (Part Time) Documentary Dept.	Aust. Film, Television & Radio School (AFTRS)
2011	Lecturer (Part Time) – Media & Arts Production	University of Technology, Sydney
2003-4	Metro Screen Production Group Co-ordinator	Metro Screen

OTHER QUALIFICATIONS/EXPERIENCE:

	Open Water Scuba Diving Certificate	PADI
	AMEB Piano 6 th Grade	
	Volunteer – Miracle Babies Foundation	
	Premature Birth Support – Nurture Line	
	HeartFelt Photographer Volunteer	
	www.heartfelt.org.au	

REBECCA BARRY: PRODUCER

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EDUCATION

- 2012- 2013 **Doctorate of Creative Arts (1st Year)**
University of Technology
- 2002 - 2003 **Master of Arts in Film Production**
Australian Film Television and Radio School
Documentary Directing/Writing
- 1993–1996 **Bachelor of Arts with Honours in Theatre & Film**
Minor in Political Science
University of New South Wales, Sydney
- 1996 **Video Production 1 & 2 Certificate**
Metro Screen, Paddington

AWARDS

- | | | |
|------|---------------------------------------|---|
| 2009 | Special Commendation TV Serial | ADG Awards |
| 2005 | Best Special Purpose Video | WAEA Awards |
| 2003 | Nominated Emerging Talent | Screen Critics Circle |
| | Best Director | Screen Critics Circle AFTRS |
| | Best Documentary | Screen Critics Circle AFTRS |
| | Documentary Award | Film Australia |
| | Best Student Documentary | AIDC |
| | Honorary Alumni Award | AFTRS |
| 2002 | Documentary Grant | Kodak/ Atlab |
| | Award for Technical Excellence | International Student Documentary Festival, Columbia College, Chicago |

DOCUMENTARY & FACTUAL

- 2012 **I am a Girl (Feature documentary)**
www.iamgirl.com.au
Cinema Release 2013. Selected for HOT DOCS Forum in Toronto 2011 & DocEdge, Kolkata 2012.
Testify Media Pty Ltd
Producer, Director
<http://www.iamagirl.com.au>
- The Surgery Ship (54 minute documentary in post production)**
SBS, Media Stockade Pty Ltd
Producer
- 2011 **Photo Finish**
ABC, Southern Star
Shooter Producer
- Undercover Boss Australia – Series Two**
Channel 10, Southern Star
Shooter Producer/Director (3 eps) Field Producer (1 ep)
- 2010 **Water Born (Short documentary – 10 min)**
NGO Water Sanitation film shot in Papua New Guinea
Testify Media Pty Ltd

Director, Camera

Undercover Boss Australia – Series One

Channel 10, Southern Star

Shooter/Producer

2010 - 2004

Red Ithaka Productions Pty Ltd

Company Director

During this time produced, directed and wrote numerous documentaries and documentary series.

2009

Old War (Short Film)

Metro Screen Multicultural Fund

Mentor Director (Director Danielle McCarthy)

Lush House (6 x ½ hour episodes)

Digi Beta, Essential Media, Lifestyle Channel

Producer Sonja Armstrong

Director

2008

100 Years of Motherhood (2 x 1 hour documentary series)

Q Productions

In Development SBS and SAFC

Writer, Director

2008 -2007

Inspiring Teachers (4 x ½ hour documentary series)

DVCAM and HDV, Red Ithaka Productions, SBSi & FFC

Director, writer, camera operator

2007

Making Babies (2 x 1 hour documentary series)

HDV, Red Ithaka Productions & SBS

Series director, writer and additional camera

QANTAS - Girls From Oz (10 min documentary)

HDV, Red Ithaka Productions

Producer, director

2006

Footy Chicks (1 hour documentary)

DVCAM, Red Ithaka Productions, SBS and FFC

Director, writer, additional camera

Premiere Sydney Film Festival, State Theatre 2006

Jetstar Airlines Arrival Guides

Ho Chi Minh City and Phuket

DigiBeta

Director/ producer

Dunstan Baby Language DVD

DigiBeta, Cherub Pictures

Producer Michele Bennett

Director

2005

4 Corners “Crash Crop – AWB Scandal”

ABC Current Affairs

Producer Sue Spencer, Reporter Jonathan Holmes

Director of reconstructions

Lindi Harrison ASE **EDITOR**

lindharrison@bigpond.com +61(0)414 365 109

Recent Documentaries

"Call Me Dad" i

"SHERPA" 88 min Universal Studios Assembly & 'Making of' Editor

"Art+Soul 2" ABC TV Episodes 1 & 3

"The Dream of Perfection" ABC TV 27 min

"The Quartets," ABC TV 75 min Peter Sculthorpe with the Goldner String Quartet

"Nothing On Earth" ABC TV 57 min

- Official Selection Sydney Int'l Film Festival 2013

"On Borrowed Time" 57/80 min Feature ABC TV

- Official Selection Melbourne Int'l Film Festival 2011

"VIRTUOSI" 80 min Feature Creative New Zealand & Arts NSW

- Cinema screenings New York, London, Montreal, New Zealand, Australia

"I Am A Girl" 80 min Documentary Cinema Release 2013

- ACTAA Nomination for Best Editing in a Documentary

"A Life Exposed" 2/807 min ABC TV

- WOW & Wift Best Editor Award 2014

"The Snowman" Screen Australia 88 min Documentary Feature Co-Editor

- Best Australian Documentary Award, Sydney International Film Festival 2010
- www.smh.com.au/tv/award-winners/the-snowman-2568105.html

"Salt" Screen Australia ABC 28 min Documentary Senior Editor

- Winner of 12 International Film Awards including:
- IDA Distinguished Documentary Short of the Year 2009
- Shorts Award Winner Melbourne International Film Festival 2009
- Best Documentary Short Atlanta Film Festival 2009
- Special Jury Mention AFI / Discovery Channel Silverdocs 2009

"4" 88 & 52 min Documentary NHK YLE ITVS SBS

- Gold Plaque Arts & Humanities Documentary HUGO Awards, Chicago 2008
- Best Documentary Kuala Lumpur International Film Festival 2007
- Special Mention Guangzhou International Documentary Film Festival 2007

Creative Minds SBS Studio 2 x 40 min Eps Geoffrey Rush & Robyn Archer

"On the Trail of Genghis Khan" 1 of 4 x 1 hr Documentary Series ZDF ARTE

- Peoples Choice Award Banff 2011

"Tribal Life" 3 of 6 x 1hrs Documentary Series Discovery Travel Channel

"The Healing of Bali" 52 min Documentary SBS

"A Family Divided" 52 min Documentary SBS Destination Australia Series

"Betelnut Bisnis" 52 min Documentary SBS

"Dateline" 40 min Documentary SBS Int'l News & Current Affairs

"Eyes of the Tiger" 50 min Documentary Ch9

"Conversations with Artists 2" 60min Art Gallery New South Wales

"Performing Bodies" 50 min DVD Art Gallery New South Wales

Drama

"Every Other Weekend" 15 min Drama AFC

- Best Short Film & Audience Award, Mardi Gras Film Festival Sydney
- Finalist Iris Prize, Cardiff Wales

Educational Qualifications

- **Film & Video Editing Post Grad Certificate** AFTRS
- **Diploma of Education**
Media / ESL Sydney University
- **Bachelor of Arts**
Literature / Drama / History / Politics University of Adelaide

DIRECTORS STATEMENT

Several years ago a friend of mine asked me for a favour. He was producing a pamphlet promoting healthy habits in men, and he asked me to interview a group of fathers about the benefits of quitting smoking.

I found myself at a father's group in Western Sydney, where several men spoke with me about the positive effect their efforts to quit smoking was having on their capacity to play with their kids, feel good about themselves, and save a few bucks. The interviews moved quickly from quitting smoking to discussing what brought the men to this group in the first place: their desperate need to rebuild and repair their relationships with their kids. Their stories stopped me in my tracks. Recollections of falling in love and starting a family collided with accounts of inflicting abuse, terror and irreparable damage upon the very people they claimed to love. But these men's lives were more than a list of offences. They weren't just monsters, lurking in the shadows. They were flesh and blood, struggling and hoping, just like the rest of us.

And so began my search for a group of fathers who would allow me to film their attempts to change themselves, and transform their relationships through a behaviour change program. I discovered that different types of programs for male perpetrators of family violence were being run across the country. Unsurprisingly, the process of gaining access to a group that would allow me to film their process in an unfettered and truthful way was difficult. Work with perpetrators of family violence is considered high risk, controversial, and like all family violence work, hopelessly underfunded.

In the end it was a private counseling service in the southeastern suburbs of Melbourne that captured my attention, and would allow me the access and independence I required to make what I felt would be an emotionally compelling and challenging film. My producers and I met with the program facilitators, and each potential participant several times, and where possible, we met with their families too. Together we discussed the risks of sharing their stories, and the ways in which the presence of cameras could amplify or add pressure to already strained and sometimes volatile situations. We also discussed the opportunities that a documentary can bring to participants' lives, enabling connection between people both on and off screen, inviting a brave and cathartic honesty that is rarely mustered in our day-to-day lives.

'Accountability' is a big word in this kind of specialised counseling work, and one of the key objectives of behaviour change programs is to bring the participants to an understanding that violence is a choice, and that they are to be held accountable for the choice to be abusive, and the harm that results. Interestingly for me, when I asked several men why they had chosen to accept the invitation to be part of the documentary, several said they welcomed the additional 'accountability' they expected the cameras would bring. Even they were sick of hiding from the abuse, and the pain that it caused.

We filmed with the participants over a four-month period, and captured what I feel are raw, genuine and moving stories of a group of men struggling to better

themselves, and their relationships. These men, like all of us, are very flawed. All of them at some stage have caused deep harm to the people closest to them. Shockingly, some of them continued to inflict this damage over the course of filming, despite receiving maximal support from the counselors and other services. While some participants did not succeed, others showed gradual yet substantial change. The outcomes for the program's participants and their families were both better and worse than we had anticipated.

I seek to share these stories not in an attempt to redeem these men, nor excuse the harm their actions have caused. I seek to share them as I feel we can all learn from their struggle and hope. If we believe in social and cultural change more broadly, then we cannot exclude those individuals who have learned to use violence to exert power and control over their partners and children. Some people who abuse will never change, but under the right circumstances, with the right supports and guidance, some will.

PRODUCERS STATEMENT

Domestic Violence has exploded onto the public agenda this year. It has always been present in our community but somehow with the tragedy of Luke Batty's death in February 2014 and the rise of the voice of his courageous mother Rosie Batty, Australia has found a moment which not be lost if we are to make lasting change, to end violence in the hearts of our society – in our families.

Call Me Dad is part of this sea change. It has been a long time in the making and made possible only by the support, courage and incredibly hard work of many people and organizations.

The organization to put up their hand to support this film was the ABC. Without their funding and commitment to broadcast this story, Call Me Dad would never have been made.

Screen Australia, our national film agency then came on to provide the majority of production funding. Screen NSW also stretched their limited dollars to give us critical gap funding.

In a time where our public institutions are under great pressure financially and politically I'd like to recognize the incredible contribution they make to ensuring that critical issues and debates are held in our society.

Another thank you must go to the Shark Island Institute, Documentary Australia Foundation and Good Pitch. These small independent organizations punch light years ahead of their weight. I believe together they may just revolutionize documentary filmmaking globally – no less! They have brought an extraordinary range of partner, philanthropy and expertise to the impact and outreach campaign around Call Me Dad – which we invite you to be a part of.

Call Me Dad has been the creative love child of Director/Producer Sophie Wiesner who has nurtured it from an embryonic idea into the fully fledged film it is now. Sophie has literally upended her life for over a year to move to a new city, film a demanding and complicated process and then knit together a cohesive story of this journey.

Finally, thanks must go to the participants, they have courageously allowed us into their most intimate spaces, themselves as they attempt to re-engineer their behaviour and their lives. Without them there would simply be no film.

PRODUCTION STORIES

We expected Call Me Dad would be a difficult film to make. We needed to gain access to a suitable program, manage the risks of filming with vulnerable people in potentially dangerous situations, and withstand the inevitable criticism we expected to receive by seeking to tell a story about male perpetrators of family violence trying to change.

We approached almost a dozen organisations before we settled on a suitable counseling service. Some services were very wary of the media, they were 'once bitten twice shy', as the saying goes. After lengthy consultations, a couple of services decided their resources were too scarce to accommodate the time we required for technical setup, interviews, and the devising and completing of duty of care and consent processes. Many providers worked almost exclusively with men who had been court-ordered, whose circumstances posed legal challenges that would make the telling of their stories exceedingly difficult. A couple were very keen to participate, but wanted a degree of editorial control, which is something we could not offer. We knew Call Me Dad needed to be an honest and unfiltered portrayal of men participating in this complex and challenging process.

Eventually we located a small private organisation based in Victoria whose staff really understood the power of an independently produced observational documentary. They were willing to build relationships with us that were collaborative, respectful and open. Over several months those relationships strengthened, our production office relocated to Melbourne, we recruited a sensitive and experienced crew, and filming commenced.

We confirmed ten participants to attend the first night of filming, but only seven showed up. This was a surprise to neither the group facilitators nor us. Committing to participate in a behaviour change program is often a big step for men who have been abusive, let alone committing to have their words and image captured for a filmmaking team to edit, and an audience to judge. By the second week, one more participant had dropped out. Mercifully, we gained one new participant, and by the time we hit week three, the new group of seven men, the two facilitators, and the crew, finally felt settled.

We filmed all sixteen sessions. While the program as laid out in the syllabus was clear to us, the effect the exercises and group process would have on the individual participants could not be predictable. As the sessions progressed the work and the participants' engagement deepened. Some men become more oppositional, less compliant, and less guarded. Others seemed overcome by shame and sorrow. Whatever self-consciousness they may have arrived with seemed to slip away.

The very thing that made these men's stories compelling also made them very challenging to tell. These men and the families around them were very vulnerable. The men participating in the program are not what are termed 'high range' perpetrators within the sector, but nonetheless, their families had been damaged by years of violence and abuse, and the threat they posed to their family's safety and wellbeing was never far from our minds. The counseling service regularly reached

out to the partners and ex-partners of the course participants, to check on their safety and in cases where the participant and partner were still living together, invite feedback on any changes at home, either positive or negative. On several occasions the women raised concerns. In some cases we were able to follow these stories, and in some cases, we were not. The comfort and safety of the women and children involved in these men's lives always took priority.

There is a great deal of debate about behaviour change programs, and many questions raised about whether they are an appropriate or effective means of family violence intervention. Advocates, service providers and researchers seem to agree that it is important for violent men to take responsibility for their abuse, and that a group process can be a powerful tool in achieving this, but there is little agreement about the kinds of learning experiences in which the participants should engage, how long the process should take, and what outcomes can be realistically expected. This debate is further muddled by competing narratives about the underlying causes of family violence, and very understandable frustration at the lack of funding for frontline services for survivors, let alone programs for perpetrators. As a national conversation about family violence erupted around us, our challenge was to maintain our focus. We did not set out to showcase a solution to this complex social problem, nor to demonstrate perfect practice for this kind of counseling work. We sought to follow a small group of men who had been abusive towards their loved ones try to change.

PARTICIPANT CHARACTERS BIOGRAPHIES

Dave Nugent - Counselor, Therapist & Teacher.

David Nugent is the lead facilitator at Heavy M.E.T.A.L Group (Men's Education Towards Anger & Life) – an organization that offers behaviour counseling with a focus on helping men to express their emotions in healthier ways.

David was once one of the men he now helps. After an explosive loss of temper and violence one day, he realized one day that if he did not change his behaviour he would lose his family. He now credits attending a Behaviour Change Group some ten years ago saved his relationship with both his partner and his children.

Becoming interested in the process that helped him, he decided to train as a counselor to help other men. He currently works as a counselor/psychotherapist and as a facilitator for the Heavy M.E.T.A.L Men's Behaviour Change Program and at Secondary Schools helping teenagers and has been involved in men's programs for twenty years.

David continued his work by graduating at Swinburne University Of Technology with a Graduate Certificate in Social Science for Male Family Violence as a group facilitator and Telephone Counselor. In 2005 he completed a Post Graduate Diploma in counseling with La Trobe University. In 2006 he completed the Specialist Course in Couple Therapy at Relationships Australia. He became a member of the Australian Counseling Association.

Since 2004 David has given over 3000 men the opportunity to commence their own journey in behaviour change! David provides a counseling service for individuals, couples and teenagers at Cranbourne and Narre Warren.

QUALIFICATIONS...

- Grad.Cert.Soc.Sci (M.F.V)
- Grad.Cert.Soc.Sci. (M.F.V-MBCGF)
- Grad Dip Counselling & Human Serv. (Latrobe University)
- Member of Australian Counselling Association
- Founder and Director of Heavy M.E.T.A.L Group (Men's Education Toward's Anger & Life)

Jackie Seamark Holistic Counselor, Therapist, Life Coach & Teacher.

Jacqui's qualifications and experience include over 20 years of supporting individuals and groups with their personal development.

She has been part of the Heavy Metal Team for the past 7 years where she co-facilitates the men's program with David Nugent. In this role, Jacqui is the crucial voice of the women and children and I facilitate the women's program.

Jacqui has her own story as a survivor of family violence. She experienced every form of violence from her family of origin, her marriage and with her teenage children. "At my lowest point I had a breakdown and was unable to leave the house, answer the door or the phone and lived in fear. I had no idea who I was or what I needed. Everything I did was for everyone else. Now everything has changed, I love who I am and the work I do. Abuse is no longer a part of my life."

The turning point for Jacqui was joining a women's group which was co-facilitated by a survivor of family violence. Inspired by this experience, she decided to make a difference and support others by sharing the tools that supported her own journey.

Jacqui comments "I believe everyone has the right to live without family violence. Home is a place to be loved unconditionally, not judged, hurt, controlled or made to feel wrong. I believe violence is a choice and change is possible for men and women. I have personally witnessed change and it's why I believe in the work we do".

Jacqui has been married for 34 years to a loving supportive husband, is a mother of 4 beautiful strong creative boys and their sensitive beautiful partners and grandmother to a beautiful granddaughter.

SELECTED STILLS



BACKGROUND INFORMATION

What is Men's Behavioural Change Counseling?

These are group-counseling programs. The program involves intensive work over long period to enable men to accept responsibility for their choices and behaviour and to handle strong emotion and conflict with understanding, confidence and self-control.

LOCAL STUDIES WHICH SUPPORT MBCP

Monash University recently published this study about a new pilot MBCP which found positive outcomes.

<http://www.violencefreefamilies.org.au/images/ResearchReportWeb.pdf>

Excerpts:

*"services they have designed and delivered to perpetrators of domestic violence over many years have **been effective, stopping violence for 69 per cent of the clientele, and improving it for a further 22 per cent.**"*

*"A message from this research is that **services for perpetrators do result in the men ceasing their violence** to their partners, children and work colleagues; the Men's Behaviour Change Program does bring relief to the men's victims."*

*"The research dispelled other notions criticising perpetrator programs... the research showed that the men did not cease being physically violent only to displace that violence into other forms; **all forms of violence were reduced.**"*

INTERNATIONAL RESEARCH SUPPORTS MENS BEHAVIOURAL CHANGE COUNSELLING

A substantial project in the UK entitled **Project Mirabel** has recently released (January 2015) findings that a considerable number of men do reduce or cease their use of violence and coercion as a result of participation in these programs.

<https://vimeo.com/139367711>

<https://books.google.com.au/books?id=AWENCgAAQBAJ&pg=PA185&lpg=PA185&dq=project+mirabal+UK&source=bl&ots=XsnCdxD1Cr&sig=uYKe6rmlgyggWo7n-R7mPzmaRBU&hl=en&sa=X&ved=0CFUQ6AEwCWoVChMIjNXLjcvyyAIVBaqmCh1LHARM#v=onepage&q=project%20mirabal%20UK&f=false>

Anecdotally, many considerably experienced practitioners report the significant difference that perpetrator programs can make.

POLITICAL SUPPORT - AUSTRALIA

NSW Premiere Mike Baird recently announced that Men's Behaviour Change Programs would be the 'centrepiece' of a new \$60 million initiative to combat domestic violence.

"behaviour change programs will be the centrepiece of a \$60 million initiative to be unveiled by the Baird government."

<http://www.smh.com.au/nsw/specialist-police-squads-target-domestic-violence-offenders-20151012-gk7h0q.html>

There is much discussion about delivering successful men's behavioural change programs.

Like any counseling process, best outcomes are achieved when:

- counselors are well trained, skilled and well supported to deliver programs
- counseling needs to take place over appropriate time frames - short term counseling is less likely to be effective. Heavy Metal (the counseling organization featured in the documentary) runs staged programs which encourages long term engagement.
- participants are willing to first admit they have a problem and then be willing to address these problems

There is a great deal of diversity in the way MBCP programs are delivered which makes assessing them complex. Health is a state responsibility, which means that there are no national standards for the delivery of programs. Each State does it differently. Victoria has developed a set of minimum standards (which in our opinion are excellent). There is some support to make these standards national. The group featured in the documentary abides by these standards.

Another point to make is that MBCP when administered in parallel with women's support programs or even basic partner contact, results in more opportunities for service provision overall to the family - women and children. It may mean that although the men are involved in the counseling - it also shines a light on the family so that other service provision may be offered, thus bringing families who might otherwise have continued on without any form of support.

A terrific story from someone who works on the frontline as a MBCP counsellor
<http://www.dailylife.com.au/life-and-love/real-life/i-work-as-a-mens-behavioural-change-practitioner-20141127-11vfao.html>

What is Family Violence?

The Family Violence Protection Act 2008 defines family violence as behaviour by a person towards family members of that person that is physically or sexually abusive, emotionally or psychologically abusive, economically abusive, threatening, coercive, or in any other way controls or dominates a family member and causes that family member to feel fear for the safety or wellbeing of that family member or another person.

Family violence includes behaviour that causes a child to hear or witness or otherwise be exposed to the effects of these behaviours.

Intentionally damage any property of the protected person(s) or threaten to do so.

Where can you get help?

1800 RESPECT - (1800 737 732)

24 hour, National Sexual Assault, Family and Domestic Violence Counselling Line for any Australian who has experienced, or is at risk of, family and domestic violence and/or sexual assault.

LIFELINE - 131 114

24 hour, national hotline that can help put you in contact with a crisis service in your State.

MENSLINE AUSTRALIA - 1300 78 9978

Supports men and boys who are dealing with family and relationship difficulties.

TRANSLATING AND INTERPRETING SERVICE - 131 450

Gain access to an interpreter in your own language (free).

KIDS HELP LINE - 1800 551 800

Telephone counselling for children and young people
www.kidshelp.com.au

RELATIONSHIPS AUSTRALIA - 1300-364-277

Support groups and counselling on relationships, and for abusive and abused partners. Vic (03) 9261-8700.
www.relationships.com.au

Visit White Ribbon's help page to find access to more services, including relevant state based services.

CREDITS

Thanks to all our participants and their families

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