

Little J & Big Cuz

A fun 13 x 12 minute
animated series for
4 - 6 year olds

PRESS KIT



Little J & Big Cuz

Little kids, big adventures

Little J, he's five and Big Cuz, she's nine. They're a couple of Indigenous Australian kids living with their Nanna and Old Dog. Little J and Big Cuz are busy with the ups and downs of playground and classroom. There's always something surprising going on whether it's at school, in the backyard...or beyond. The gaps in Nanna's ramshackle fence lead to Saltwater, Desert and Freshwater Country. With the help of Nanna and their teacher Ms Chen, Little J and Big Cuz are finding out all about culture, community and country.

CONTENTS

01. Series Synopsis
02. Character Descriptions
06. Voice Cast
11. Director's Statement *Tony Thorne*
12. Producer's Statement *Ned Lander*
14. Script Producer's Statement *Clare Madsen*
16. Writers' Biographies
18. Episode Synopses
21. Key Personnel Biographies
23. Credits
29. Distribution & Contact Details



Little J & Big Cuz

SERIES SYNOPSIS

Little J, he's five and Big Cuz, she's nine. They're a couple of Indigenous Australian kids living with their Nanna and Old Dog. All their friends are nearby, and school is just a stroll away along a bush track.

There's so much to discover in the backyard...and beyond. The gaps in Nanna's ramshackle fence lead to Saltwater, Desert and Freshwater Country.

When you're Little J's age, the world is full of wonder. Is that - gasp - a baby kangaroo that needs your help? Is that - oooohh - an owl that barks like a dog? And - woo hoo - these really are lucky undies! Sometimes though, Little J's VERY BEST day can suddenly turn into the VERY WORST. Just as well Little J's ever-enthusiastic best friend Levi is by his side to get him out of (or into!) a tangle.

Big Cuz LOVES exploring, reading stuff on the computer, and playing tricks on her little cousin. Oh, and singing and dancing, just so long as it's only her best friend Sissy watching. The two cousins don't always get along...but Big Cuz has to admit that Little J isn't annoying all the time. Actually he can be kind of fun and funny. And when they work together, they're a pretty amazing team.

In the classroom, the kids love astonishing science experiments, creating amazing artworks and finding out about weird and wonderful animals. Their teacher Ms Chen is thrilled when she learns something new from the kids as they share their treasures and discoveries in Show and Tell.

When adventure turns to disaster, Nanna is there to show her grandkids "proper way", whether it's hunting bush tucker or making popcorn for a sleepover. And if there's a really big catastrophe - like a football doll lost in the desert - Search and Rescue worker Uncle Mick can carry out an emergency rescue.

In each episode, Little J and Big Cuz find out more about their world and themselves - in the backyard, the classroom or on Country. Tucked up in bed at the end of another wondrous day, the two kids resolve their squabbles and stifle their giggles so Nanna doesn't hear... while Old Dog sighs with contentment - his family is all safe and sound.



CHARACTER DESCRIPTIONS

Little J

Little J is five, nearly six and has just started school. He's in the 'transition to school program' (which has more emphasis on traditional kindergarten activities – learning through creative play - than the following school years.) He's curious and fascinated by the natural world around him.

He loves learning and most days he can't wait to get to school. He's a proud young Indigenous boy who respects his elders and his heritage.

Little J soaks up information like a sponge. He loves the outdoors and could happily spend his whole life exploring and day-dreaming about the worlds that lie just outside his Nanna's backyard.

Little J is enthusiastic, creative, imaginative and good with his hands. He enjoys building and inventing things. He loves the stories his Nanna tells about their people and their connection with the land. When he is asked questions Little J answers honestly and to the best of his knowledge. At school, Little J likes 'show and tell', hanging out with his friend Levi, and playing basketball. He loves his teacher Ms Chen and impressing her with all the things he has learned, and the things he has discovered and collected from the natural world.

Despite being easily distracted, once on a mission Little J never gives up. Nothing can stop him, except heights. He hates heights!

Little J is learning to care for others, to listen and to think before he acts.



Big Cuz

Big Cuz is Little J's nine year old cousin. She's happiest when she's exploring the great outdoors and climbing trees. She's determined, athletic, likes dancing, music, basketball and reading chapter books.

She's a planner, and looks for ways to solve problems.

She's not comfortable being in the spotlight but sometimes her enthusiasm gets the better of her and she'll be eager to share a discovery with the class. She likes being part of the team, and because of her age, she has developed more awareness of herself and others than Little J.

Even though she and Little J can fight like cat and dog, they are really very close. She likes to play tricks on Little J - but she can't stand it when Little J plays tricks on her!

Big Cuz is learning to overcome her fear of standing out, with Nanna and close friend Sissy's support.

Little J & Big Cuz

Nanna Nanna has a strong sense of self and is very comfortable in both the Indigenous and non-Indigenous worlds. She's confident with mothering the kids or working, and would be equally at ease studying or travelling overseas. She's smart but doesn't deliver her knowledge from on high. She encourages learning but she's happy for Little J and Big Cuz to learn by their own mistakes and only help them out when they really need it.

The kids think there's a bit of magic about how much she knows but in reality she's seen most things before, and she's pretty smart. She's a good tracker, knows all the plants and their uses, and knows where to find the best bush tucker. She also makes the best Spaghetti Bolognese and can fix just about anything mechanical.

Nanna works part time at the local council and has a life of her own but her grandchildren are everything to her. She is fiercely loyal to them but refuses to spoil them. She puts in time at the school and has a great relationship with the kids' teacher Ms Chen.

Nanna is knowledgeable, generous, warm, and never takes a backward step, ever.



Old Dog Old Dog can be a bit of an old scoundrel but he's an 'adult' presence whenever he and the kids go off exploring and like any good dog, he is loyal and protective towards the kids. He'd never let any harm befall them.

Old Dog's comments and observations book-end each episode but his observations are from a canine rather than 'human' perspective.

Nothing much seems to faze Old Dog, apart from his nemesis; a big old Goanna. Given his age and disposition, Old Dog's fastest speed is a reluctant trot. He seeks out shadows on warm days and groans as he flops down. When he's still, fleas always seem to plague him. Old Dog would like to come in to the classroom but he's not allowed. So he resorts to looking in through the window or slumping down in the shade.

Old Dog seems to understand humans better than they understand themselves, but he still maintains a dog's perspective on the world and he embodies the simple wisdom of all dogs.



Ms Chen Little J and Big Cuz's teacher, Ms Chen is about thirty years old. Her father was born in South East Asia and her mother's family have been in Australia for generations. Ms Chen is enthusiastic, dedicated but not gushy, and engaged and perceptive with the kids. She may feign ignorance sometimes to draw the kids out, and indeed sometimes she isn't familiar with what they are talking about.

Ms Chen encourages early childhood learning through a dynamic approach to the classroom and the children's interests. She makes special displays and lessons based on their interests and is always open to the stories and objects they share as a springboard for learning. She understands the importance of Aboriginal culture to her community even if she may be ignorant of aspects of it. She is keen to learn and has chosen to be teaching at this school.

Ms Chen has a respect for elders born of her own family background so she finds it natural to defer to Nanna - she respects that Nanna will know a lot because of her age.

She's a dedicated, best practice teacher and she is one of the reasons that all the kids love to come to school. Ms Chen is passionate, committed, caring and intelligent.



Little J & Big Cuz



B Boy

B Boy is Little J's four year old neighbour. As he's younger he doesn't have to go to "big school". However, he occasionally turns up and takes part in Little J's lessons. Everyone is aware that B Boy is under no obligation to be there but Ms Chen and all the other kids are happy to have him there.

Although we catch glimpses of his house next door, we never properly see where B Boy lives or meet his family or carers. He regularly turns up at Nanna's looking for a feed and some companionship.

He has a knack of materializing whenever food is mentioned. Although almost mono-syllabic B Boy has a knack for saying the one thing that is totally relevant. He soaks up love, care and food.

Mick

Mick is a Search and Rescue worker and coach of the school sport teams.

He is fit and strong but quite a shy and reserved individual. He's very family and community minded and puts in a lot of effort at the school. Mick is the father of Little J's school friend Ally who is five. Mick and Nanna are friends.



Sissy

Sissy is ten years old and a bit of an extrovert. Having attained 'double figures', she naturally assumes command of Big Cuz and the little kids. But she's still happy to do 'kids' stuff' for fun.

Sissy and Big Cuz are mostly friends and occasionally rivals but despite their ups and downs they admire each other a lot.



Levi

Levi is Little J's best mate. He is up for any activity, anywhere, any time. Levi is a year older than Little J but is less confident and is prone to stage fright. He is a sciencey 'brainiac' but can leap to incorrect conclusions after some spur of the moment theorising - inspired by his hero - his (unseen) grandpa.

Levi is generous, enthusiastic, and always there to follow through on Little J's wild schemes.



Little J & Big Cuz



Ally

A five year old girl in Little J's class, Ally is Mick's daughter. She's very open and direct. Ally adores her father and loves it when he volunteers to do things at the school. She's always on the go - climbing, running and jumping. She likes playing with Little J.

Jacko

Jacko is a seven year old boy who gets about in a wheelchair. We get the sense he's been in a wheelchair from a young age. He's pretty comfortable with it and he's realistic about what he can and can't do. He has a strong sense of self and thinks you don't have to be like everyone else to be cool. He plays basketball and with a bit of encouragement is even up for doing circus tricks with his wheelchair.



Monti

Monti, five, is usually quite quiet but can be excitable on certain occasions. He thinks a lot but he's a few months younger than Little J and as the youngest in the class he sometimes gets a bit overwhelmed by his emotions.



George

George is eleven, laconic and very laid back. As he is getting older and technically in an 'avoidance relationship' with Ms Chen, he doesn't make direct eye contact with her or speak to her directly. Ms Chen understands this is polite behaviour on George's part and they both find ways to manage in the classroom.





Deborah Mailman *Voice of 'Big Cuz'*

Multi-award-winning Deborah Mailman is one of Australia's most celebrated actors, with television credits including *Cleverman*, *Bonita Mabou* in the critically acclaimed *Mabo*, *Offspring*, *The Secret Life of Us*, *Redfern Now* and the telemovie finale of *Redfern Now*.

Acclaimed for her portrayal of Nona in the film *Radiance*, Deborah's extensive film credits include *Bran Nue Dae*, *Dear Claudia*, *The Monkey's Mask*, *Rabbit Proof Fence*, *The Book of Revelation*, *Lucky Miles*, *Mental*, *The Darkside*, *Oddball*, *Paper Planes*, *Blinky Bill*, as well as the internationally acclaimed *The Sapphires*.

On stage, Deborah has appeared in numerous productions with theatre companies including Bell Shakespeare, Sydney Theatre Company, Belvoir and Queensland Theatre Company.



Miranda Tapsell *Voice of 'Little J'*

Miranda Tapsell is a proud Larrakia Woman from Darwin. She graduated from the National Institute of Dramatic Art (NIDA) in 2008 and has built a strong career in film, theatre and television.

Miranda is well known for her performance in the multi-award winning feature film *The Sapphires*, and for her role in Channel 9's TV drama *Love Child*, for which she has won two Logie Awards.

Miranda starred in the popular ABC TV series *Redfern Now* and *Black Comedy*. Other television credits include *Mabo*, *Who We Are*, *Secret City*, *Wolf Creek* (the series) and *Cleverman*. She recently debuted in the perennial favourite children's series, *Play School* and the spin off, *Maurice's Big Adventure*. Her most recent feature is Warwick Thornton's *Words with Gods*.

Miranda recently appeared in Griffin Theatre's co-production with Bell Shakespeare *The Literati*, and two Belvoir Street Theatre productions, *A Christmas Carol* and *Radiance*. Other remarkable stage performances include Sydney Theatre Company's *The Secret River* for which she received a Helpmann Award Nomination, *I Am Eora* for Sydney Festival, *Rainbow's End* for Riverside Theatre, *Mother's Tongue* for Yirra Yakin Theatre Company, and the lead in *Yibiyung* for Belvoir Street Theatre.



Photo: Johnny Diaz Nicolaidis



Little J & Big Cuz

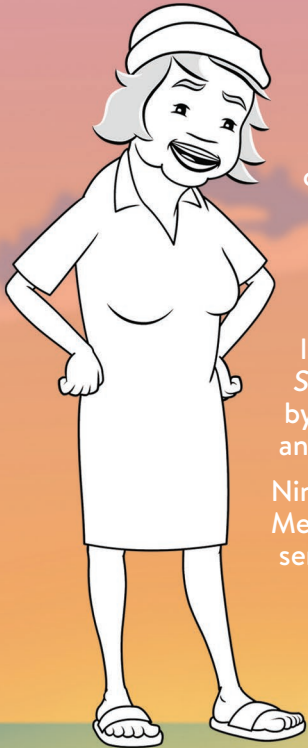
Ningali Lawford-Wolf *Voice of 'Nanna'*

Ningali Lawford-Wolf is a stage and screen actress, known for her roles in seminal Australian films including *Rabbit Proof Fence*, *Bran Nue Dae* and *Last Cab to Darwin*, for which she was nominated for the AACTA award for Best Actress in a Leading Role.

Born in Western Australia, Ningali trained at the Aboriginal Islander Dance Theatre in Sydney, before creating her revelatory solo stage show *Ningali*, co-written with Robyn Archer and Angela Chaplin. It toured internationally, winning the Fringe First Award for Best New Production at the Edinburgh Festival Fringe. Her next stage show *Black and Tran*, a collaboration with Vietnamese comedian Hung Lee, premiered at the Melbourne Comedy Festival, before touring for three years across Australia.

Throughout 2016 Ningali toured with the Sydney Theatre Company's multi-award winning landmark production of Kate Grenville's *The Secret River*, adapted for the stage and directed by Andrew Bovell. It sold out across the country, and was received with great critical acclaim.

Ningali has received the Australian Centenary Medal in the Queens New Year Honours List for her services to Indigenous Performing Arts.



Aaron Fa'Aoso *Voice of 'Old Dog'*

Aaron Fa'Aoso is an Australian actor well known for his roles in critically acclaimed and ground breaking television, including ABC's *Black Comedy* and *The Straits*, and SBS series *R.A.N.* and *East West 101*. Other television credits include the German series *Munchen 7*, *City Homicide*, *Sea Patrol*, *Bikie Wars: Brothers In Arms* and *Hyde & Seek*. His feature film credits include *Subdivision*, directed by Sue Brooks, and Ivan Sen's *Goldstone*, which opened the 2016 Sydney Film Festival.

Aaron received nominations for an AFI Award for Best Supporting Actor in a Television Drama and a Logie Award for Most Outstanding New Talent for his work on *R.A.N.* He received a 2011 Monte Carlo TV Festival award nomination for Most Outstanding Actor, and an AACTA nomination for Best Supporting Actor for *East West 101*. Aaron is also a four time Deadly Award nominee for Male Actor of the Year.

Aaron is currently co-producing a 3 x 1hr series on the history of the Torres Strait Islands, *Blue Water Empire*. He also trains young Torres Strait Islanders in filmmaking, as part of Screen Australia's Indigenous Producers Initiative.



Little J & Big Cuz



Ursula Yovich Voice of 'Levi'

Ursula Yovich grew up in the Northern Territory. She has been listed in the Top 21 most iconic Women of the Australian Stage, Page & Screen by The Age and is a five time Helpmann Award nominee. One of Australia's most celebrated performers, she has amazed audiences all over the world, appearing at the Queen Elizabeth Hall in London, Carnegie Hall in New York, and the Concert Hall at the Sydney Opera House.

Ursula's recent theatre credits include *Power Plays*, *The Golden Age*, *Love and Information*, *The Secret River* and *Bloodland* for Sydney Theatre Company, *Mother Courage* at the Queensland Theatre Company, *The Magic Hour* for Deckchair Theatre Company, *The Barefoot Divas* for Sydney Festival and North American Tour and *Waltzing the Wilarra* for Yirra Yaakin Theatre Company.

On film Ursula has featured in Ivan Sen's *Goldstone*, Baz Luhrmann's *Australia*, Ray Lawrence's *Jindabyne*, Warwick Thornton's *The Darkside* and *Around the Block* for Sarah Spillane. Other screen credits include *The Code*, *Devil's Dust*, *Redfern Now* Series 1 & 2, *The Gods of Wheat Street*, *Murandak* "Songs of Freedom" documentary, *\$9.99*, *Arcadia*, *My Bed Your Bed*, *Blacktrax*, *Message Stick*, *Blue Heelers* and *Songlines*.



Shari Sebbens Voice of 'Sissy' & 'B Boy'

Actress Shari Sebbens dreamt of being an astronaut before seeing Deborah Mailman perform on the big screen in *Radiance*. It was then, as a teenager, Sebbens settled on a career in film and television.

After growing up as a proud Aboriginal woman in Darwin, she moved to Perth to attend WAAPA (the Western Australian Academy of Performing Arts), followed by another three years at NIDA.

Shari's breakout role came in the hit feature film *The Sapphires*, where she starred alongside Jessica Mauboy, Deborah Mailman and Miranda Tapsell. She followed this up with major roles in the ABC series *The Gods of Wheat Street* and *8MMM Aboriginal Radio*, and groundbreaking new series *Black Comedy* and *Soul Mates*.

Shari won a Logie for Best New Talent for her role in popular television series *Redfern Now*.

Her numerous theatre credits include *Radiance* for Belvoir St. and *Battle of Waterloo* for the Sydney Theatre Company. Shari will soon be seen in two new productions for the STC - *The Bleeding Tree* and *Black Is the New White*.



Little J & Big Cuz



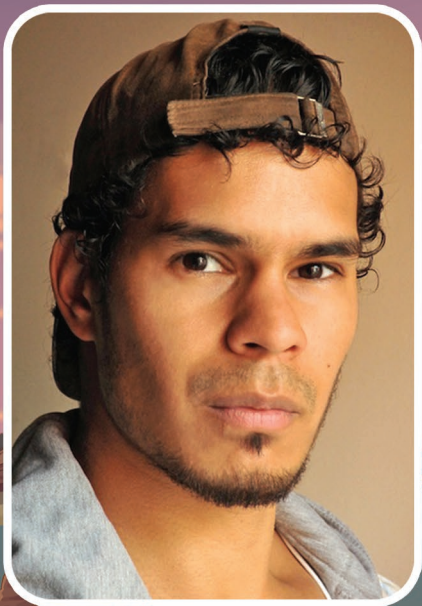
Renee Lim Voice of 'Ms Chen'

Originally from Perth, Renee is an established screen and stage actor and television presenter. She was the lead presenter on the television series *Food Investigators*, and a co-presenter on *Destination Flavour*, both for SBS.

Renee held a regular role on gritty crime drama *East West 101* and a recurring role on ABC's courtroom drama *Crownies*. Other television credits include *Packed to the Rafters* and *All Saints*. Recently Renee has appeared in all three seasons of the highly successful ABC comedy series *Please Like Me*, as well as mini-series *Deep Water* and *The Secret Daughter*, and drama series *Wonderland*.

Renee's film credits include *The Salt Maiden*, *Dead Moon Circus*, *The Last One*, *Ad Nauseum*, *The Tunnel*, *First Date*, *The Suitor*, *Triple Happiness* and *Fallen*.

On stage, Renee played the lead in the Bakehouse Theatre/Stage Directions production of *His Mother's Voice* at ATYP. She also starred in their production of *Coup D'Etat*, and in the one-woman show *It's Ok to Ask*.



Mark Coles Smith Voice of 'Mick'

Mark received an AACTA nomination for Best Supporting Actor, and won Best Supporting Actor at the Film Critics' Circle of Australia awards for his standout role in the feature film *Last Cab to Darwin*.

His many screen credits include the features *Pawno*, *Around the Block* and *Beneath Hill 60* and the television series *Old School*, *The Gods of Wheat Street*, *Modern Family*, *Hard Rock Medical* (for Canada's TV Ontario,) *Please Like Me*, *Miss Fisher's Murder Mysteries*, *Blue Heelers*, *Dirt Game* and *The Circuit*. He was recently seen on US screens in *Hunters* for the Syfy Network.

Mark has a certificate in Aboriginal Theatre from WAAPA and a Bachelor in Indigenous Studies. His theatre credits include *Jandamarra*, directed by Phil Thompson and *Wulamanayui and the Seven Pamanuas*, directed by Noel Jordan for the Darwin Festival.

In 2007 Mark won the Yvonne Cohen Award from the VCA Wilin Centre for Indigenous Arts and in 2008 he took out a grant from ScreenWest for his short film *Layoordoo*, which screened at Toronto's ImagiNATIVE Film Festival.

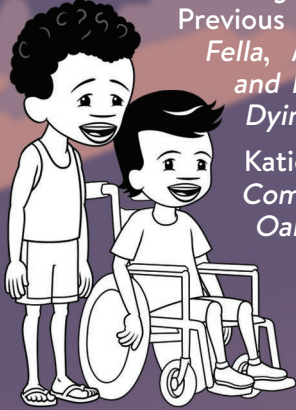


Little J & Big Cuz

Katie Beckett Voice of 'George' & 'Jacko'



Katie Beckett is a writer and actor. Recent stage credits include critically acclaimed *Which Way Home* (writer/performer), and *Cornaderrk*, both for Ilbijerri Theatre Company. She performed in Nakkiah Lui's *Kill the Messenger* at Belvoir and in *Lighten Up* at Griffen Theatre. Previous stage credits include *Onwards and Upwards*, *This Fella*, *My Memory*, *Impossible Plays*, *Pull My Strings* and *I Will Play for You*, *Wrong Skin* and *To Soothe the Dying Pillow*.



Katie's television credits include *Redfern Now*, *Black Comedy* and HBO's *The Leftovers*. Her film credits include *Talkers*, *The Marshes*, *Oakie's Adventure*, *One More Time*, *Drover's Boy* and *Blackground*.

Katie has been awarded the Ian Bowie Memorial Award and was shortlisted for the Yvonne Cohen Award for her solo work-in-progress, *Coloured Diggers*. She recently won the Balnaves Foundation Indigenous Playwrights Award at Belvoir St Theatre.

Kylie Farmer 'kaarlijilba kaardn' Voice of 'Ally'



Kylie was born in Perth and raised in the wheat-belt town of Pingelly. She has performed in numerous theatre, television and film roles, and is well known as the main presenter on the NITV children's series *Waabiny Time*.

Kylie's theatre credits include playing Juliet in *Romeo and Juliet* for The Australian Shakespeare Company, Hermia in *A Midsummer Night's Dream* for Shakespeare WA, Kay in the Company B stage version of *The Sapphires*, and multiple roles over an eleven year period with Perth-based Yirra Yaakin Theatre Company.

Her screen credits include *Sa Black Thing* for SBS, NITV's *Marngrook Footy Show*, and feature film *Stone Bros*.

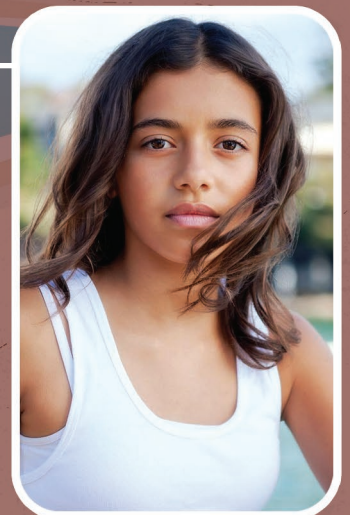


Miah Madden Voice of 'Monti'

Miah is an Indigenous Australian actor and singer of Gadigal and Bundjalung heritage. Her father (deceased) was a Gadigal man and her mother is an Anglo Saxon Australian.

Miah has acted from a young age, appearing in commercials, music clips, television series and feature film. She played Young Julie in the popular and critically successful feature *The Sapphires*, and recorded two acapella songs for the soundtrack of the film. She also appeared in Warwick Thornton's *The Dark Side*.

She has had significant roles in a number of ground breaking and popular Australian television series, including Athena in the ABC series *The Gods of Wheat Street*, Mattie in *Redfern Now*, and Billie in *The Moody's* for ABC.



Little J & Big Cuz

DIRECTOR'S STATEMENT



TONY THORNE

Directing and designing *Little J & Big Cuz* was a unique challenge and required a new approach to children's television in Australia. Never before has an Australian animated show targeted an Indigenous four to six year old audience. As an Indigenous person this seemed wrong. *Little J & Big Cuz*, a cartoon series that captures the joy and excitement of Aboriginal



children discovering their world, needed to be made. The show's creation is another step in the empowerment of Aboriginal people to represent their contemporary lives from their perspective. I also believe that *Little J & Big Cuz* has a profound relevance beyond its Indigenous audience and it will delight children, and indeed adults, anywhere in the world.

Aboriginal writers from across Australia sent our family of Nanna, Big Cuz, Little J and Old Dog on adventures through bush, salt water, and desert country, as well as to school. It was my job to create this as a coherent cartoon world, both recognisable and magical in its broadness and diversity; a place of wonder in which school plays an integral part.

While there is a subtext in all episodes that school is a fun, welcoming and culturally sensitive place for Aboriginal children and their families, this was something never overplayed. My aim was foremost to make a show that entertained.

Colour in the landscape was a crucial part of designing a recognisably Australian setting and for this I looked to artists like Albert Namatjira. The home and school environments had much Indigenous input to give a believable contemporary feel, and for detail in the landscapes native vegetation was always referenced. A design style of flat colours with outlines and crucially, shadows, became the look for the show. I aimed to make the large expanses and the intimate spaces, like the backyard, recognisable to an Aboriginal kid in a remote community as much as a kid in an outer suburb of a big city.

All this had to be underpinned by story, and this is where the fun begins for Little J and Big Cuz. Through challenges, conflicts, homework, many mistakes, and a bit of guidance from Nanna, Mick and Ms. Chen, our cousins discover their world.

Be prepared for adventure.

Tony Thorne



PRODUCER'S STATEMENT NED LANDER

In a first for Australian television, *Little J & Big Cuz* brings young Indigenous children animated characters and engaging stories in a contemporary world. It offers a proud and positive view of Aboriginal Australia, and the opportunities for learning within it. Great television can help kids feel good about themselves and about tackling big challenges, like going to school. During the vital years of four to six, when they are starting that journey and developing new levels of self-awareness, kids need lots of support.



Guided by their wise and wonderful Nanna and their enthusiastic teacher Ms Chen, and accompanied by their Old Dog, Little J and his Big Cuz navigate lessons of bravado and humility, impulsiveness and patience, shame and confidence, and selfhood and empathy that are common to childhood everywhere. What is different about this world is that these lessons are drawn from desert fossils or fishing in saltwater country or cheeky goannas - all accessed through the back fence of Nanna's yard. And while the natural world plays a big part in their lives Little J and Big Cuz are as at home with smart boards and computers as they are with a nest full of magpie chicks.

To create a story-world that will resonate for Aboriginal kids and engage a broader audience, talented Indigenous writers from all over Australia have, for the first time, turned their

hand to children's animation. They've drawn on their experiences, environments, family dynamics and forms of learning that are both culturally relevant and universal. Indigenous animation director, Tony Thorne, has brought this world to life - with great characters and beautiful landscapes. Making *Little J & Big Cuz* created a context for developing a new level of cultural awareness for the non-Indigenous Animators, Storyboarders and Production Personnel and for a wonderful exchange of knowledge and skills across the multi-state production team.

One of the many challenges we faced with *Little J & Big Cuz* was how to create a show that will connect with Aboriginal children from any part of Australia. To this end we have produced local Aboriginal language versions of the show, working with translators and actors from remote Australia. So far *Little J & Big Cuz* has been re-voiced into Arrernte and Pitjantjatjara from central Australia, Djambarrpuyngu from Arnhemland and Yawuru from Broome. Also in the North West, Ningali Lawford-Wolf has directed local cast in Walmajarri. Meanwhile in Tasmania the show has been re-voiced in the reclaimed language, palawa kani. Across Australia there will be many more language versions to come - offering unique opportunities for both language education and community ownership of the series.



Deborah Mailman, Renee Lim & Aaron Fa'Asoa

Doing something for the first time is both unbelievably challenging and hugely rewarding. *Little J & Big Cuz* has taken years of hard graft, great optimism, risk-taking and collaboration. For me personally it has brought together an enduring interest and family involvement in education and a deep engagement with Indigenous collaborators and issues across many film and television projects. Finding a way to finance this series has also required a creative approach.

Lead by an initiative of the Australian Council for Educational Research, NITV and our funders; Screen Australia, Screen Tasmania, Film Victoria and the Australian Children's Television Foundation came on board. They were enthused by the possibilities of a series that can pioneer new terrain, deliver significant social benefits and offer up simply great television.



After years of development and financing and eighty weeks of production the first series of the show is finally complete. We think kids from all backgrounds will watch and love *Little J & Big Cuz* because it is funny, smart and appealing. We hope non-Indigenous children will begin to identify with Aboriginal Australia. Miranda Tapsell says, "lots of young Australian kids could watch this and think, 'Oh, I could see someone like Little J or Big Cuz being my friend.'"

Late in 2016 I had the exhilarating experience of taking early cuts of *Little J & Big Cuz* on the road to language centres, communities and festivals across northern Australia from East Arnhem Land to Darwin and Broome, showing leaders, community educators and, most importantly, kids, episodes of the series. The response was fantastic and filled me with optimism about what a show like this can offer. I believe *Little J & Big Cuz* will have a long and wonderful legacy.

As they say: from little things, big things grow.

Ned Lander



The series will be a springboard for all sorts of engagement, educational materials, conversations and new possibilities for kids across Australia. It also seeks to help subtly inform our education system, arming teachers and planners with fresh insights about contemporary Aboriginal Australia.





SCRIPT PRODUCER'S STATEMENT

CLARE MADSEN

Little J & Big Cuz draws on the extraordinary breadth of experience of not just some of our very best Aboriginal writers - but our best writers full stop - from Broome to Casino, from Darwin to Alice Springs to East Gippsland.



We've held script meetings and writers' workshops on a balcony overlooking the dry red river bed of the Todd River in Alice Springs, on a picnic table in the shade of casuarinas on Casuarina Beach in Darwin, and in a gazebo overlooking Sydney's Coogee Beach. Oh, and the odd meeting room and office here and there.

Each writer brings a unique perspective from where they're from - Saltwater Country, Freshwater Country and Desert. Stories draw on lived experience - Big Cuz gathering Inernte



beads from "bead trees" and Little J fossicking for mica in the desert, Nanna and Big Cuz catching hermit crabs for bait and fishing in the sea

for Blue Bone, Little J observing the life cycle of the Hawk wing caterpillar...

That said, *Little J & Big Cuz* is not stuck in some idealised Indigenous past. The story telling is exuberant - and contemporary. Writers draw on recent experiences of their own kids and grandkids.

Dot West observed her five year old grandson upset over being excluded from his nine year old

sister's games, so this becomes Big Plans, where Little J creates a game show in the back yard to entice Big Cuz into playing with him.

Danielle Maclean's six year old inspired the episode Night Owl & Morning Maggie in which Little J decides to become nocturnal, like the Barking Owl in Nanna's backyard, with disastrous results.

One of the innovations of *Little J & Big Cuz* is creating a voice that would speak to kids and their families from remote areas to urban communities and everywhere in between. We came up with a couple of strategies.

We set up table readings of every script at first or second draft stage with one of the writers and an actor brought in specifically for this process. We were fortunate that Kyas Sherriff was able to wear two hats - as Screen Australia project officer and actor. Writer Erica Glynn and actors Guy Simon and Kirk Page joined us for these lively and illuminating table reads.

It gave producer Ned Lander and myself as script producer the opportunity to hear the dialogue and ask questions about vernacular. It also gave us the chance to get a sense of our emerging characters, their obsessions and passions, and their sense of humour.



We could also check on consistency of characters – for example: was Nanna too cranky in this episode or too soft in that episode?

As we continued the challenge of creating a standardized Aboriginal vernacular – so it wasn't, say, too Broome, or too Alice, I worked through drafts with Erica Glynn. Koorie “fulla” and Alice “pela” became standardized to “fella.”

We also wanted to check the mix of contemporary kids' expressions with idiom. Erica came up with a delightful term for this whole process of creating the glossary and checking scripts as: “Balancing the deadlies with the awesomes”!



As first and second drafts were taking place, we gave ourselves yet another challenge to give the series a further language texture. Little J, Big Cuz and their classmates “Code Switch” – speaking mainstream English in the classroom. When they're with Nanna and on Country, they speak more Aboriginal English. The differences are subtle, but it's an additional element of authenticity.

We're pleased that several of the episodes fulfil the notion of “Country as Curriculum” – a term used by ACER Indigenous preschool adviser Priscilla Reid-Loynes. Little J discovers a giant wombat jawbone in a cliff, but realizes that it needs to stay right there, part of country, as it's been for millennia. When searching for bush tucker, Little J follows his own tracks – until Nanna teaches him “proper way.”

In Danielle's script Transformation Big Cuz's “shame” about dancing in front of the whole school is juxtaposed with Little J's caterpillar friend Sausage metamorphosing into a moth. Danielle was keen to draw on the Yeperenye Caterpillar Dreaming.



We had discussed whether we'd include Dreaming stories in this first series, mindful of protocol. But when a traditional custodian of the caterpillar Dreaming Aunty Doris Stuart was contacted, she was committed to engaging with the process. After she read the script she said: “I became the Yeperenye as I read the story and it made me cry...from the strength of the feelings... and now I have a glow around me.”

This overwhelmingly positive experience makes us more confident to discuss with Elders the possibility of including other traditional story elements.

As community members from Tasmania to the Kimberly engage with *Little J & Big Cuz* through “language” translations, story suggestions are being offered up – a story of a family in a broken down car who survive in the Central Australian desert through an elder's traditional knowledge; a mutton birding expedition on Flinders Island that turns into a slap-stick disaster.

And now we're really looking forward to introducing *Little J & Big Cuz* to young audiences and their families right across Australia.

Clare Madsen





WRITERS' BIOGRAPHIES

Beck Cole WRITER and VOICE DIRECTOR

Beck Cole is a sought-after writer and director across drama, comedy and documentary. She wrote and directed on series 1 and 2 of the powerful and critically acclaimed *Redfern Now*. Other television drama credits include *The Circuit* and children's series *Double Trouble*. Recently, Beck co-directed series 1 and 2 of provocative and hilarious sketch comedy series *Black Comedy*.

Beck directed on the landmark Logie-winning documentary series *First Australians*. Her short films *Flat and Empty Plains* screened at Sundance International Film Festival. *Wirriya - Small Boy* won Best Australian Film at the 2004 Women on Women International Film Festival.

A Luritja/Warrumunga woman based in Alice Springs, Beck graduated from the Australian Film, Television and Radio School. Many of Beck's short films and documentaries were made through Central Australian Aboriginal Media Association (CAAMA).



Jon Bell WRITER

Northern NSW writer, actor and director Jon Bell created and wrote the heartwarming six part drama series *The Gods of Wheat Street*. His other television credits include writing for both series of *Redfern Now*. He was both a writer and performer in *Black Comedy*.

Jon wrote and directed the short film *The Chuck In*, screened at Sydney International Film Festival. Other short film credits include *And Justice For One* and *Two Big Boys*.

Erica Glynn WRITER

Originally from Alice Springs, Erica Glynn is a highly regarded director, producer, writer and screen executive across factual and fiction. She is currently writing and directing a documentary on the Literacy for Life Foundation's work in Northern NSW. Recently, Erica co-directed sketch comedy series *Black Comedy*.

Erica was Head of the Indigenous Unit at Screen Australia from 2010 – 2014 and project officer for seven years. Her executive producing credits during this time include *Redfern Now*, *The Gods of Wheat Street* and *8MMM Aboriginal Radio*.

A graduate of AFTRS, Erica directed and produced many of her short films and documentaries at CAAMA. Erica's compelling short film *My Bed, Your Bed* was in official selection at Telluride, Clermont-Ferrand and Rotterdam International Film Festivals, and won the Dendy Award at Sydney International Film Festival.

Danielle Maclean WRITER

Darwin based Danielle Maclean is a multi-award winning screenwriter and director across drama, children's and documentary. She's currently writing two episodes of children's drama *Grace Beside Me* for NITV. Danielle won an Australian Writers' Guild (AWGIE) award for children's series *Double Trouble*. Other fiction credits include three episodes of comedy-drama *8MMM Aboriginal Radio*, and the first episode of *Redfern Now*. Danielle's fifty minute drama *Queen of Hearts* won the AFI for non-feature screenplay.

Her short drama *My Colour Your Kind* was in official selection at Telluride, Clermont-Ferrand and Oberhausen International Film Festivals, and was nominated for an AFI and Film Critics of Australia Award.

A respected documentary maker, Danielle's most recent documentary *Blown Away* broadcast on ABC TV in 2014 to coincide with the 40th anniversary of Cyclone Tracey.



Bruce Pascoe WRITER

Bruce Pascoe is a celebrated novelist, editor, historian and now, screenwriter. *Dark Emu*, the history of Aboriginal agriculture, won the 2016 NSW Premier's Literature Book of The Year. His novel for young adults *Fog a Dox* won the Prime Minister's Literary Award.

An award winning short story writer, Bruce published and edited *Australian Short Stories* magazine for sixteen years. Bruce is a board member of Aboriginal Corporation for Languages and First Languages Australia. Of Bunurong and Tasmanian heritage, Bruce is based in East Gippsland.

Dot West WRITER

Ngoongar writer based in Broome, Dot West is a passionate and revered advocate for Indigenous media. Her recent projects include writing three short dramas *In the Air*, *High Tide* and *Maap Mordak* – which was her directing debut. She was a script writer and co-producer on *The Circuit* series 1 and 2, winning an AWGIE award.

Dot's documentary scriptwriting credits include the Songlines on Screen documentary *Naji*, which screened at ImagineNATIVE International Film Festival in Canada along with *High Tide*.

Dot was the inaugural chairperson of NIMAA (the National Indigenous Media Association of Australia), inaugural vice chairperson of NITV and a board member of Screenwest and the Australian International Documentary Conference. Dot is currently a board member of SBS. Dot's many accolades include the Tudawali Award for her contribution to Indigenous Media and the Kullarri NAIDOC award for contribution to Indigenous affairs.

Margaret Harvey DEVELOPMENT WORKSHOP PARTICIPANT

Margret Harvey is renowned for creating, producing and performing across a number of mediums, in theatre, film and radio. Her theatre directing credits include *Body Armour* and *Tiddalik* (Ilbijerri Theatre). Margaret's short film *The Hunter* screened at Melbourne International Film Festival.

As an actor, Margaret was nominated for an AFI for Best Supporting Actress for *Remote Area Nurse*. Margaret's many acting credits include leading roles with Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre Company, Company B, Malthouse Theatre and Black Swan Theatre.

Leah Purcell DEVELOPMENT WORKSHOP PARTICIPANT

Leah Purcell creates profound works across a range of mediums. An actor, writer and director, Leah has both acting and directing credits on *Redfern Now*, winning the AACTA award for Best Lead Actress. Other television directing credits include directing *The Secret Daughter*, and a featured role in *Janet King*. Film acting credits include *Lantana* and *Jindabyne*.

Leah won a Helpmann Award for the stage production *The Story of the Miracles at Cookies Table*. Recently she wrote and starred in *The Drover's Wife* at Belvoir Street, which was not only critically acclaimed, but a sell-out season. Leah is a Goa-Gunggari-Wakka Wakka Murri woman from Queensland.

Adrian Wills DEVELOPMENT WORKSHOP PARTICIPANT

Adrian Wills' impressive screen credits span documentary and drama, including writing and directing on series 1 and 2 of *Redfern Now* and directing on *The Gods of Wheat Street*. Other television directing credits include *Rush*.

He has written and directed acclaimed documentaries including *Our Bush Wedding*, *When the Natives Get Restless* and *Boxing for Palm Island*.

Little J & Big Cuz

EPISODE SYNOPSIS

LUCKY UNDIES

Little J's new undies have special powers - so how can he play basketball without them?

After a run of good luck, especially the chance to play in the big kids' basketball game, Levi convinces Little J that his bright new undies have special powers. So how can Little J possibly play after Old Dog chews the Lucky Undies to bits?



WOMBAT REX

Big Cuz tricks Little J into believing that the Giant Wombat is not extinct.

Beware of tricking Big Cuz – she'll always trick you back! Little J and Levi are astonished to find footprints from the extinct Giant Wombat, unaware they've been fooled. But maybe the tracks will lead to something truly amazing.

NEW TRICKS

Little J frets that his dream of being an acrobat is not the RIGHT dream...

Little J dreams of being an acrobat, while the other kids want to be rescue workers like Uncle Mick. When Jacko and B Boy join Little J's backyard circus, they try to persuade Little J to put on a show, but he's worried about being laughed at...



RIGHT UNDER YOUR NOSE

On their quest to the beach, Little J, Nanna and Big Cuz struggle to find what they need before sunset.

When the power goes off, Nanna takes the kids to the beach to catch a feed and cook it in a fire pit. But will Big Cuz ever hook that fish and will Little J find that extra special something for Show and Tell?

GOANNA ATE MY HOMEWORK

Little J gets confused hunting bush tucker when he follows his own tracks.

Little J boasts he can find bush tucker for the whole school. The plan backfires when he tracks his own footprints. Luckily, Nanna shows him "proper way", but a sneaky Goanna steals the bush tucker. What's Little J going to take to school now?



BIG PLANS

When the "big kids" won't play with him, Little J creates a tantalizing adventure - in the back yard.

Little J is sure Sissy has come to play with Big Cuz and him. Shocked when he's not included in the girls' games, Nanna urges Little J to come up with his own game. But can he create something enticing enough to make Sissy and Big Cuz want to play with him?



HOPALONG

When B Boy comes to stay, Little J is miffed - until they work together caring for an injured baby kangaroo.

Little J is put out when B Boy comes to stay. But when the boys rescue an injured kangaroo "joey", they're going to have to get along so they can take good care of baby Hopalong.



WHERE'S AARON?

Aaron the class mascot is missing...and Little J fears he's lost in the desert.

Little J's desert adventure with class mascot Aaron the footy doll is a great success. But next morning, Aaron is missing. It seems Little J has lost Aaron. Will Uncle Mick be able to safely rescue Aaron?



OLD MONSTER DOG

Little J is convinced there's a real live monster in the backyard.

Little J enlists Levi's help to build a monster trap in the back yard, convinced that the scary growling pink shape he saw in the dark is a monster. But why is Old Dog missing - and where is Nanna's pink dressing gown?





TRANSFORMATION

Can Big Cuz face dancing in front of the school, and will Little J ever see his caterpillar again?

Little J is upset when his precious caterpillar disappears. But Big Cuz is even more upset - Sissy has arranged for the two of them to dance in front of the whole school. Can she ever find the courage?

NOTHING SCARES ME

Little J knows there's something that scares him but he's even more scared of being found out.

Little J is thrilled to be at the beach with his hero Uncle Mick. When Little J gets stranded on a rocky outcrop he can't possibly let on that he's scared of heights. But maybe Uncle Mick has something he's scared of too...



TERRITORIES

Big Cuz and Little J must put aside their differences to outwit a territorial magpie.

Big Cuz is fed up with Little J messing up her side of the room, so he creates a border that he is not allowed to cross. But when the backyard is taken over by a swooping Magpie, the kids must unite to outwit him.



NIGHT OWL AND MORNING MAGGIE

Fascinated by an owl in the backyard, Little J turns nocturnal with disastrous results.

Little J becomes nocturnal to watch a barking owl in the backyard. But the next day he's exhausted - and falls asleep at ridiculous times and in strange places. Now it looks like he's going to sleep through all the fun of the sleepover...





KEY PERSONNEL BIOGRAPHIES

Tony Thorne DIRECTOR & DESIGNER

Tony's endearing character design and vivid sense of place for *Little J & Big Cuz* is the culmination of his rich and diverse experience as an animation director, illustrator, visual artist, author of graphic novels and comic book illustrator.

Tony completed a Masters of Arts in Computer Animation at the Australian Film Television and Radio School. His acclaimed graduation animation film led to a decade of senior animation positions in the UK on high profile features including Animation Supervisor on *Harry Potter and the Half Blood Prince*, Senior Animator on *Hunger Games*, *Happy Feet II*, *District 9* and *Harry Potter and the Chamber of Secrets*; and Lead Animator on *Ella Enchanted* and *Valiant*.



Tony was shortlisted for the prestigious Tasmanian Book Prize for *Last Days of the Mill*, a powerful, personal work about the closure of "The Pulp" - the paper mill in his hometown of Burnie that combines Tony's evocative illustrations with the poetry of Pete Hay. This work built on Tony's previous book illustrations of Aboriginal poetry and short stories.

Tony maintains his practice as a visual artist, and his work is held in the collections of the Burnie Regional Art Gallery and the National Portrait Gallery. Group shows include *Animated* at the National Portrait Gallery, *The Graphic Art of Contemporary Comix* at the National Gallery Canberra, and *National Cartoonists Exhibition* at Roar Studios, Melbourne.

A Bachelor of Fine Arts graduate of the Tasmanian School of Art, University of Tasmania, Tony was a sought-after illustrator of culturally significant Aboriginal community publications including posters for *Redback Graphix* and images for *Streetwise Comix*. Other print illustration credits include *Adelaide Review* and *Rolling Stone*.

Ned Lander PRODUCER



Ned Lander's vast experience of cross-cultural filmmaking, coupled with decades of storytelling for both big and small screens, brings richness and authenticity to *Little J & Big Cuz*.

A producer, writer, director and former SBS broadcast executive, Ned was executive producer of acclaimed and adored feature film *Last Cab to Darwin*. Ned produced the feature film *Radiance* (AFI Best Actress Deborah Mailman). Voted Most Popular Film at the Melbourne and Sydney International Film Festivals, *Radiance* was an official selection at Toronto and London International Film Festivals.

As the General Manager of SBS Independent, Ned was responsible for commissioning Australian content. He oversaw around one thousand hours of television including critically acclaimed high-end drama *East West 101*, ratings winner *Who Do You Think You Are* (Australia) and factual strand *Storyline*

Australia. Further highlights include Logie winning documentary *The President vs David Hicks* and the landmark documentary series *First Australians*.

Since returning to independent production Ned produced the true-life crime thriller telemovie, *Dangerous Remedy* and co-produced the feature documentaries *Monsieur Mayonnaise* and *Make Hummus Not War*. Both were selected for Berlin International Film Festival.

Ned directed and produced the powerful documentary *50 Years of Silence* about the first European "Comfort Woman" to speak out about her experiences during WWII. Broadcast in thirty countries, it won Logie and AFI Awards for Best Documentary.

Ned was producer on the docu-drama series *Blood Brothers*, writing and directing the first episode starring Lawrence Turner, Hugo Weaving and Noah Taylor. He directed and co-produced the AFI winner *Wrong Side of the Road*, an innovative rock & reggae road movie with Aboriginal bands *No Fixed Address* and *Us Mob*.

Ned studied in the inaugural fulltime program at Australian Film Television and Radio School.



Clare Madsen SCRIPT PRODUCER

Clare's parallel careers in children's television and Indigenous education are proving invaluable to the development and realisation of the scripts for *Little J & Big Cuz*.

Clare has over two hundred children's television credits in both animation and live action. She developed animation series *Bubble Bath Bay*, and wrote the pilot episodes. She also developed children's series *Magic Mountain* for ABC and Central China Television, and wrote thirty-nine of fifty-two episodes. Further children's credits include animated series *Milly Molly*, *Zigby* (AWGIE nominated), and live action/puppetry series *New Macdonald's Farm* (AWGIE nominated) and *L'il Horrors*, AFI nominated for best episode of a children's series.

A Bachelor of Education from Rusden (now Deakin University), Clare was a lecturer at the Institute of Koorie Education in the Schools of Early Childhood, Education and Drama, teaching Aboriginal and Torres Strait Islander students from across Australia over a period of eight years.

Clare wrote, directed and produced award winning short film *Edithvale* gaining a Best of the Fest at Edinburgh International Film Festival, and a Dendy nomination at Sydney International Film Festival.

Kym Goldsworthy SCRIPT PRODUCER

Kym is a veteran of more than forty television series and specials in the various roles of writer, script producer and script editor. Credits include script editor and writer on the hit series *Love Child*, script editor on ABC's acclaimed thriller *The Code*, and top-rating series *House Husbands*. He's also worked on, among many others, *Packed to the Rafters*, *Crownies* and *McLeod's Daughters*.

Kym is a five-time Australian Writers Guild Award (AWGIE) winner and in 2013 received the Hector Crawford Award from the Writer's Guild for his body of script editing work.

He has also been involved in the development of animated and live action projects for many companies including Playmaker Media, Southern Star, Flying Bark, Sticky Pictures, Beyond and the Omnilab Group

Kym's children's series credits include the live action series *Extreme Adventures*, *Hoopla Doopla* and *Blue Water High*. He's also written for animated series including *Bubble Bath Bay*, *The Woodlies*, *Erky Perky*, *Master Raindrop*, *Legend of Enyo*, *Fairy Tale Police Department* and *Tracey McBean*.

**Little J
&
Big Cuz**

CREDITS

SCREEN AUSTRALIA &
NATIONAL INDIGENOUS TELEVISION &
THE AUSTRALIAN COUNCIL FOR EDUCATIONAL RESEARCH
present

a NED LANDER MEDIA & OLD DOG PICTURES
production

in association with
FILM VICTORIA &
SCREEN TASMANIA

Composers
CEZARY & JAN SKUBISZEWSKI

Line Producer
LIZ O'DEA

Co-Producers
ALICIA RACKETT COLIN SOUTH

Executive Producers
LISA NORRIS
JENNY LALOR

Voice Director
BECK COLE

Animation Director
NEIL SALMON

Producer
NED LANDER

Director & Designer
TONY THORNE

Script Producer
CLARE MADSEN

Script Producers on
*Lucky Undies, Wombat Rex, Goanna Ate My
Homework and Hopalong*
CLARE MADSEN and KYM GOLDSWORTHY

Episode titles and writers
Lucky Undies
written by BECK COLE

Wombat Rex
written by JON BELL and CLARE MADSEN

New Tricks
written by ERICA GLYNN

Right Under Your Nose
written by DOT WEST

Goanna Ate My Homework
written by JON BELL

Big Plans written by DOT WEST

Hopalong
story by JON BELL written by CLARE
MADSEN

Where's Aaron?
written by ERICA GLYNN

Old Monster Dog
written by BRUCE PASCOE

Transformation
written by DANIELLE MacLEAN

Nothing Scares Me
written by DOT WEST

Territories
written by BECK COLE

Night Owl & Morning Maggie
written by DANIELLE MacLEAN

featuring the Voices of

Big Cuz.....DEBORAH MAILMAN
Little J.....MIRANDA TAPSELL
Nanna.....NINGALI LAWFORD-WOLF
Old Dog.....AARON FA'AOSO
Levi.....URSULA YOVICH
Ms Chen.....RENEE LIM
Uncle Mick.....MARK COLES SMITH
Sissy, B Boy, Dee.....SHARI SEBENS
George, Jacko.....KATIE BECKETT
Ally.....KYLIE BRACKNELL
Monti.....MIAH MADDEN



Screen Australia
Head of Indigenous Department
PENNY SMALLACOMBE

ACER
CEO - Prof. GEOFF MASTERS AO
Foundation Director - DEIRDRE JACKSON

Indigenous Education Consultant
PRISCILLA REID-LOYNES

Legals
JENNY LALOR

Animation Services
12FIELD ANIMATION

Production Manager
CATHY McCOMB

Cast & Production Co-ordinator
CARMEL McALOON

Production Accountant
JUDY MALMGREN

Production Supervision Services
MEDIA WORLD PICTURES
BLUE ROCKET

12 + field

Storyboard Artists
MICHAEL HARRIS
CHARLES KENWAY
IAN MILNE
DARWIN TAN

Storyboard Assistant
FIONA SALMON

Design Co-ordinator
KELLY LYNAGH

Designers
SANDRA CHIANG
HAMISH KOCI

Scene Planner / VFX
IAN TRAVIS

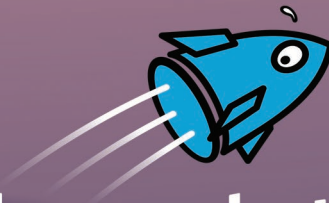
Animators
MAIK HEMPEL
CANAAN MENDELSON
MARK OSBERG
CHLOE PIERCE
MARTA TESORO

Animation Checker / Fixer / VFX
MICHAEL HARRIS

Editing & Mastering
CHRIS DEA

Production Co-ordinator
ROISIN LYNAGH

Animation Services
BLUE ROCKET



blue rocket

Animation Supervisor
STEFAN LE MOTTEE

Production Co-ordinator
JANIEBELLE REILLY

IT Support
DUNCAN GATES

Animatic Editor
GREG SZABO

Designers
SCOTT BAXTER GRACE GARTON
KYAN OLIVER

Animators
AIR CHUTHAPISIT
PETER HARMAN
CHRIS HOCKING
PAUL NEWELL

Animation Checker / Fixer
BEN STEPHENSON

Accounts
CAROLYN OLIVER

Creative Attachment
NATHAN MAYNARD

Sound Effects Designer & Editor
PETER BURGESS

Audio Recording & Post Audio
LABSONICS

Recording Engineers
DINO GIACOMIN
TODD SHATTOCK

Dialogue Editor
TODD SHATTOCK

Technical Sound Manager
IAN MacWILLIAMS

Sound Mixer
STEPHEN WITHEROW

Foley
STEFAN KLUKA
NIGEL CROYDON

Audio Post Production Manager
DIANNE HUTCHINSON

Studio Co-ordinators
CHRISTOPHER LAURIE JESS MOFFATT

Titles and Credits Vocals
ALDRICK JAMES, BRIDGID MCKENZIE, PAULIESHA MCKENZIE,
RAYCHELLE MCKENZIE, LEKAIYA RABBITT, ARABELLA RANKIN,
SIMONE ROSTRON, LILLIE WALKER

Additional Vocals
EMMA DONOVAN DAN SULTAN BENNY WALKER

Dan Sultan performs courtesy Liberation Music

“I Am The Earth” song by Glyn Lehmann
(in episode titled *Night Owl & Morning Maggie*)

Quality Assurance and Delivery
SOUNDFIRM
HALEY GILLIES ROSS MITCHELL TIM MORTON

IT Support
SEAN CHUA

Indigenous Language Versions
GOOLARRI MEDIA ENTERPRISES, REBEL FILMS and TASMANIAN
ABORIGINAL CENTRE INC.

Insurers
HW WOOD – GEORGIA DE ARAUGO

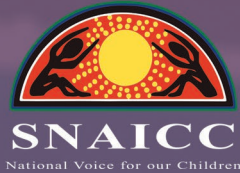
Completion Guaranty provided through
FIRST AUSTRALIAN COMPLETION BOND COMPANY PTY LTD –
DAVID NOAKES

Development Workshop
LEAH PURCELL
ADRIAN WILLS
MARGARET HARVEY
BRUCE PASCOE

SPECIAL THANKS TO

Dr Sue Atkinson-Lopez, Marc Barrett, Andrew Cameron, Ruby and Eli Challenger, Pauline Clague, Deborah Cohen, Dr Mayrah Dreise, Tony Dreise, Elizabeth Jackson-Barrett, Hayley Johnson, Beverley Laing, Isabel Lander, Michelle Lonsdale, Maningrida GREATS Youth Services, Georgie McClean, Penelope McDonald, Andrew McPhail, Paula Morrell, David Norris, Bernadette O'Mahony, Kirk Page, Noel Price, Professional Wildlife Sounds, Greta Rollo, Alex Sangston, Kyas Sherriff, Guy Simon, Karena Slaninka, Deborah Szapiro, Jo Taylor, Holly Tosi, Alison Wunungmurra and Yeperenyre Caterpillar story consultant Doris Stuart (in episode titled, *Transformation*)

Supported by



Produced in association with National Indigenous Television



NITV.com.au

Distributed by



AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION

Commissioning Editor MARY-ELLEN MULLANE

Produced with the assistance of



Developed and Produced in association with the Australian Council for Educational Research



Produced with the assistance of



Principal Development and Production Investor Screen Australia Indigenous Department



Ned Lander Media / Old Dog Pictures

© 2017 Ned Lander Media Pty Limited, Australian Council for Educational Research Limited, Screen Tasmania and Screen Australia



DISTRIBUTION & CONTACT DETAILS

AUSTRALIAN TELEVISION BROADCASTER

National Indigenous Television
www.sbs.com.au/nitv/

DISTRIBUTOR

Australian Children's Television Foundation
Worldwide Program Sales
info@actf.com.au
Ph: +61 3 9200 5500
www.actf.com.au

EDUCATIONAL SALES & RESOURCES

Australian Council for Educational Research
Ph. +61 3 9277 5555
www.littlejandbigcuz.com.au

PRODUCER/DIRECTOR

Old Dog Pictures/Ned Lander Media
Ned Lander and Tony Thorne
littlejandbigcuz@gmail.com