



**This presentation is being recorded.  
Camera and microphones are turned off.**

A man wearing a dark hoodie, a dark cap, and glasses is operating a professional video camera mounted on a tripod. He is looking through the viewfinder. The camera is a large, black, professional-grade model with various attachments. The background features a green metal railing and a green tiled wall. The overall scene suggests a film set or a professional video production environment.

# Blacktown Shorts Film Festival Information Session

Image: courtesy of the artist, photography by Miski Omar

# Acknowledgement of Country

We acknowledge that the Dharug people are the Traditional custodians of the land on which we meet today.

We pay our respects to elders past and present and acknowledge the Aboriginal people for their custodianship of this land.

We will work together for a united city that respects this land and values the contribution to our community and culture of all people of Aboriginal and Torres Strait Islander heritage.

# Agenda

1. What is the Blacktown Shorts Film Festival?
2. Guidelines
3. Budget
4. Support Material
5. How to apply
6. Past project
7. Questions

# What is the Blacktown Shorts Film Festival?

Blacktown Shorts Film Festival supports western Sydney filmmakers to create new short films.

The program offers:






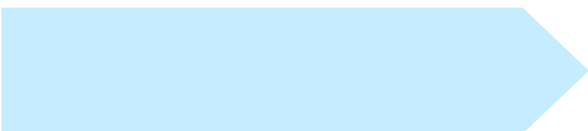

- funding to create new work
- industry mentorship
- professional development
- screening opportunities

Blacktown Shorts Film Festival is an award-winning screen program previously presented by Blacktown Arts as part of Magnify in 2019 and 2023 and later presented at Sydney Opera House in 2024 and 2025.

In 2026, the program will commission 3 new short films, which will premiere alongside other selected films at Sydney Opera House.

Successful filmmaking teams can receive up to \$7,000 to produce their film.

# The process

-  1 Submit application 29 June 2026
-  2 Successful applicants notified 20 July 2026
-  3 Production (12 Weeks) 27 July – 20 October 2026
-  4 Pre-production check-in July 2026
-  5 Production check-in September 2026
-  6 Post-production check-in October 2026
-  7 Premiere screening: Sydney Opera House 29 October 2026

The background of the slide shows a person in a workshop setting, focused on working on a car engine. The person is wearing a dark jacket and is positioned in front of a green metal frame, likely part of a lift or workbench. The engine is open, revealing various components like hoses and wires. The overall scene is dimly lit, with the primary light source coming from the front, highlighting the person and the engine.

# **Guidelines**

# Key Info

- Applications Close: Monday 29 June 2026, by 11.59 pm.
- Successful applicants will be notified by Monday 20 July 2026.
- Applications must be submitted by someone aged 18 or over
- Applications must be created by a western Sydney-based individual, team or organisation
- Your project can start as soon as you receive your funding and must be completed within the required timeframe.

## **12 weeks, from 27 July to 20 October 2026**

- Films must be no longer than 7 minutes
- They must have a strong connection to Blacktown City's community or culture
- Films must be owned by the applicant (you must hold the rights to the project)
- Meeting all criteria does not guarantee an application will be successful. The Blacktown Short Films Festival can only provide a limited number of applications with funding.

You can be involved in multiple applications, but you can only receive funding for **1** project

A background image showing a person in a dark jacket working on a car engine in a garage. The scene is partially obscured by a large white rectangular overlay.

**How to apply?**

# Your application must include:

- A creative statement (written or 1 to 2 min video format)
- A draft script
- Storyboards and/or story documents
- Information about your connection to Blacktown City
- A current CV or portfolio for all key creatives
- A draft production schedule
- A completed budget

# How will applications be assessed?

We encourage applications that support diversity, accessibility and inclusion in the screen industry.

Shortlisted teams may be invited to meet with the assessment panel before final decisions are made.

Applications will be assessed based on:

- Originality and quality of the idea
- The experience and creative work of key team members
- Your ability to deliver the project on time and within budget
- How the project contributes to western Sydney's screen industry
- Representation of diverse voices and communities

# **If your application is successful**

Successful applicants will receive up to \$7,000

You must complete your film within the required timeframe.

Vonne Patiag, Chidiebube Uba and the Blacktown Arts team will provide producing and logistical support.

You must be available for online meetings during the production process.

Your film will premiere at the 2026 Blacktown Shorts Film Festival at Sydney Opera House.

# Budget

Applicants are required to submit a production budget to demonstrate how the funding will be spent as part of their application.


Budgets that exceed the allocated funding amount will be accepted, however please indicate how the shortfall will be made up (example: through crowdfunding, in-kind services, etc.).

Applicants must disclose if other funding has been confirmed and ensure the project does not violate any terms and conditions of other funding bodies.

Do not include marketing and/or promotional costs into your budget, this will be provided to successful applicants for screenings associated with the 2026 Blacktown Shorts Film Festival

You can apply for up to \$7,000 from the Blacktown Shorts Film Festival.

Item	Amount (\$)
Crew	
Cast	
Equipment (hire fees, lighting, sound, audio)	
Location/s	
Hair, make-up, costume	
Music	
Miscellaneous	
<b>TOTAL</b>	<b>\$</b>



# Creative Discussion w/ Esky

Image: photography by Robertino Zambrano



# THIRD EYE

## LOGLINE AND SYNOPSIS



A young hip-hop producer returns home from a party, unaware that something has followed him. His younger sister, who possesses the Filipino spiritual ability known as the "third eye," sees what he cannot, a monstrous figure looming behind him.

As the days unfold, the monster grows louder but remains unseen by the brother. The monster watches the brother sleep, joins them at breakfast, and haunts his creative process. Though unsettling, the monster never attacks, it simply exists, growing more intense as the brother continues to avoid confronting his emotional state.

The sister tries to bridge the gap, speaking plainly: "He's sad, like you." But her brother brushes it off, refusing to acknowledge what only she can see. The monster mimics his rhythms, dances to his beats, and sleeps beside him, silent, ominous, and deeply connected to the weight he carries.

One night, while they sit and vape together, the brother finally sees it. Through the haze of smoke and a deep, vibrating drone, the monster's face emerges. Initially afraid, he's guided by his sister's gentle truth: the monster only ever wanted his attention.

In a surreal moment of finally seeing the monster, he accepts its presence.

The final image lingers on the brother and the monster, eye to eye, no longer adversaries. They exist together now, not in fear, but in uneasy harmony.



## LOGLINE

A young man returns home from a party, a ghost has followed him but only his sister can see it.

## BEATS

### ACT 1: SOMETHINGS FOLLOWING ME

- Brother walks home from a party. Dark, quiet, eerie. Hears breathing behind him.
- Looks back BUT nothing. Shrugs, vapes, continues walking.
- Brother walks in the home. His sister is home already, and is shocked to see a MONSTER behind him. SMASH CUT TO:
- INT. BROTHERS BEDROOM, NEXT MORNING - absurd wide shot of the MONSTER standing over him in bed - just staring.
- Brother struggles to get out of bed BUT NOT because of this monster literally standing over him - but because he appears to be sick of the mundanity of life.

### ACT 2A: CAN'T SEE IT

- INT. DINING TABLE. MORNING
- Sister and Brother and Monster are at the dining table eating breakfast.
- Sister stares at the Monster and says, "He's sad, like you"
- Montage of monster activity:
  - It sits behind him.
  - Dances to brother making Hip Hop Trap beats in his room.
  - Sleeps next to him.
- The more he ignores his emotional state, the more aggressive and present the monster becomes.
- Brother still refuses to acknowledge it.

### ACT 2B: THE REVEAL

- Nighttime: Brother and Sister vape together.
- Drone sound creeps in as smoke curls.
- He finally sees the monster through the smoke.
- Monster's face emerges.
- He reacts in fear and denial. And the MONSTER vanishes.
- Sister tells the brother to not be scared, "the monster has been around all day and it seems like it just wants your attention"
- Flashback montage: to all the times the monster wanted his attention
- Brother realises this and goes back to his room.

### ACT 3: THE CO-EXISTENCE

- Brother closes his eyes, and takes a deep breath.
- He opens his eyes to a jump-scare.
- Final shot: Brother lies in bed. Monster and Brother stare into each other now but not out of fear but out of understanding.
- Hold shot as credits roll. They exist together now.



# THIRD EYE

## THEMES AND TONE

## TONE

Stylised and cinematic with a darkly comedic edge. Third Eye balances dread and absurdity: suspenseful long takes, snappy straight cuts, and dry humour underscore its tension. Think Hereditary meets Wes Anderson, with offbeat Taiki Watiti-esque humour, with haunting moments, and deeply human.

The film will also lean into an underscore of Hip Hop beats and Ari Aster film soundtracks to give it a unique feeling that speaks on the stories of lonely 'bedroom music producers'.

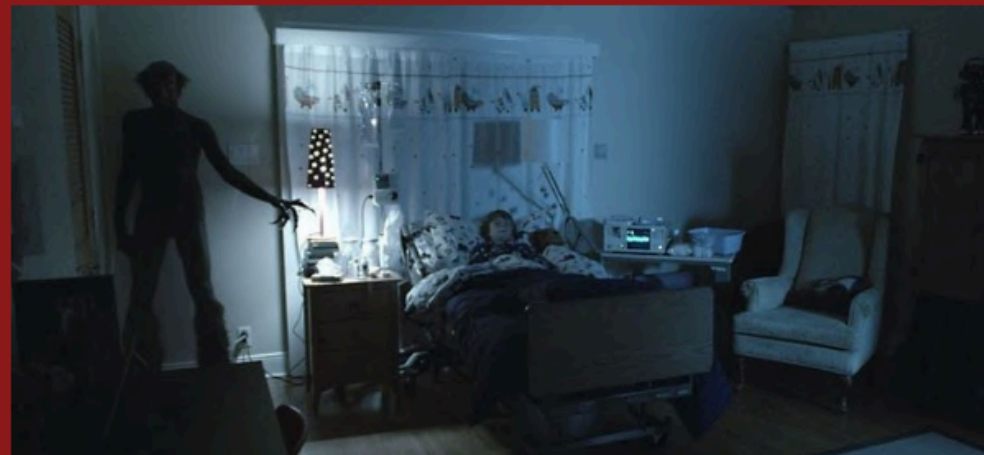


## THEMES

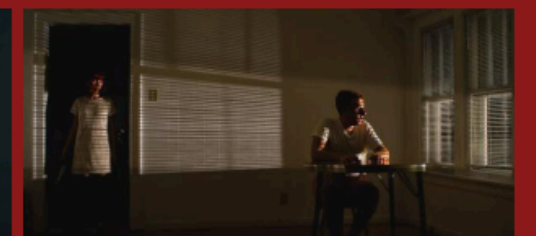
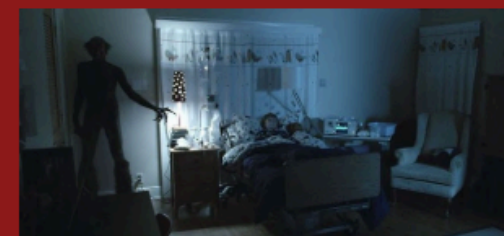
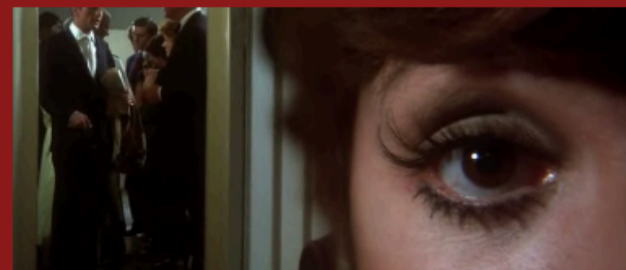
Third Eye explores mental illness as a haunting presence that grows stronger when ignored. Drawing from Filipino folklore, it blends the supernatural with emotional truth to reveal the weight of an unknown pain.

The monster represents depression and emotional repression. It does not attack, but lingers, reflecting what the protagonist refuses to face.

The film asks what happens when we stop resisting our pain and instead acknowledge it. At its core, Third Eye is about masking pain, confronting it, and realising we don't have to face it alone.



## STYLE PREFERENCES



# Opportunities

## Magnify: Live Arts 2026

Magnify: Live Arts supports artists in western Sydney to develop new live art projects.

Blacktown Arts provides mentoring, one week of residency space and financial support to develop a new project idea.

The program gives artists time and support to experiment with new ideas, connect with other artists in the residency program, and work with guest mentors and the Blacktown Arts team.

## Blacktown Creative Arts Fund

Blacktown Arts is offering funding for new creative projects and professional development opportunities for local artists, groups and organisations

You can apply for funding for projects in areas such as:

- performance
- visual arts
- music
- digital art
- 
- podcasting
- multimedia
- dance
- photography

Successful applicants can receive up to \$5,000 to deliver their project.

# Questions

[blacktownarts@blacktown.nsw.gov.au](mailto:blacktownarts@blacktown.nsw.gov.au)