



THE COLOUR OF MUSIC

SANDBAY ENTERTAINMENT IN ASSOCIATION WITH CBC PRESENT "THE COLOUR OF MUSIC" STARRING GEORGE FLORES, EDITED BY HAN NGUYEN
DIRECTOR OF PHOTOGRAPHY ROBIN LÉVELLE, ASSOCIATE PRODUCER AMANDA BARAKAT, EXECUTIVE PRODUCERS SARAH FOIDEY, HAN NGUYEN, PRODUCED BY SARAH FOIDEY, HAN NGUYEN, WRITTEN BY HAN NGUYEN, DIRECTED BY HAN NGUYEN



THE COLOUR OF MUSIC

WRITTEN, DIRECTED, AND EDITED
BY HAN NGUYEN

40-MINUTES, ENGLISH, CANADA, 2022

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LOGLINE

WOMEN AND GENDER-DIVERSE SINGER-SONGWRTERS SHARE THEIR MUSICAL TALENTS AND DISCUSS HOW THEIR INTERSECTIONALITIES INFLUENCE THEIR MUSIC.



*"I just want to be what I didn't see. I think it's so important. To see yourself, to really see yourself."
- Kimberly Sunstrum/OK Naledi*

"You know what I would really love? For our authentic stories to be told by our authentic selves." - Larissa Desrosiers



SHORT SYNOPSIS

THE COLOUR OF MUSIC UNPACKS INEQUITIES IN THE MUSIC INDUSTRY THROUGH INTIMATE FIRST-PERSON ACCOUNTS FROM WOMEN AND GENDER DIVERSE INDEPENDENT ARTISTS WHO IDENTIFY AS PART OF QUEER, BLACK, INDIGENOUS, AND PEOPLE OF COLOUR COMMUNITIES. IN AN INDUSTRY WHERE AUTHENTICITY IS RARE, THESE ARTISTS UNAPOLOGETICALLY SING THEIR TRUTHS WHILE STRUGGLING TO FIND THEIR PLACE IN AN INDUSTRY THAT THRIVES AND PROFITS ON THE STATUS QUO.

TRAILER

THE COLOUR OF MUSIC



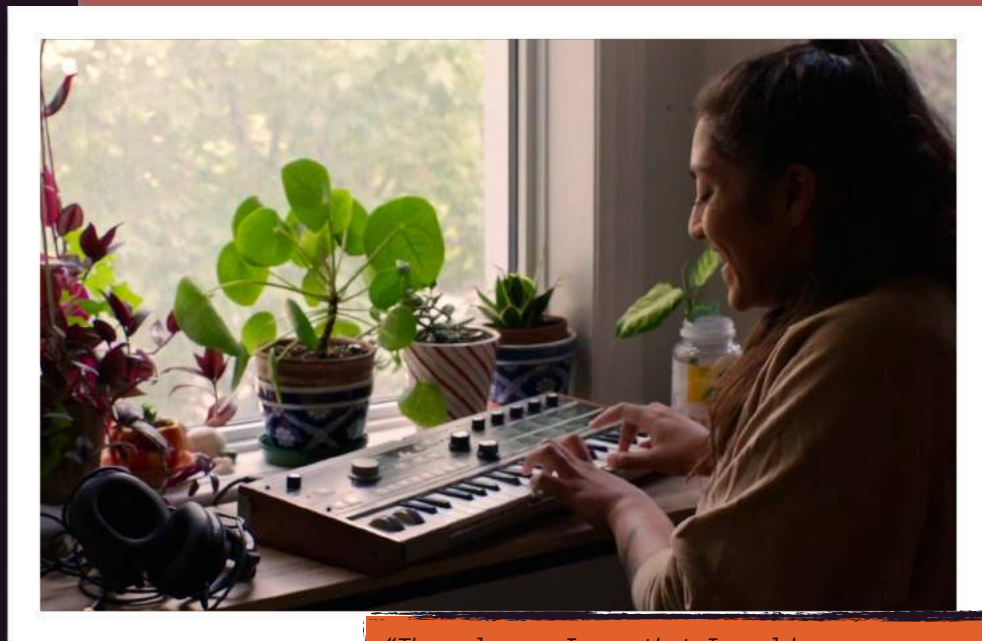
LONG SYNOPSIS

THE COLOUR OF MUSIC UNPACKS INEQUITIES IN THE MUSIC INDUSTRY THROUGH INTIMATE FIRST-PERSON ACCOUNTS FROM WOMEN AND GENDER DIVERSE INDEPENDENT ARTISTS WHO IDENTIFY AS PART OF QUEER, BLACK, INDIGENOUS, AND PEOPLE OF COLOUR COMMUNITIES. THEIR INTERSECTIONAL IDENTITIES INFORM THEIR CREATIVE PROCESS AND SHAPE THEIR MUSIC IN AN INDUSTRY WHERE AUTHENTICITY IS RARE. THESE IDENTITIES - THE VERY THING THEY MOST VALUE AND PRIORITIZE - OFTEN PRESENT AS THEIR BIGGEST OBSTACLE, PARTICULARLY WHEN EXAMINED THROUGH THE DATED LENS OF THE PREDOMINANTLY MALE, WHITE, CIS, AND HETERONORMATIVE MUSIC INDUSTRY.

THERE ARE SUCCESSFUL QTBIPOC ARTISTS CURRENTLY THRIVING IN THE MUSIC INDUSTRY, BUT THEY ARE FEW AND FAR BETWEEN. DATED BUSINESS MODELS, CREATED AND DEFENDED BY PREDOMINANTLY CIS-GENDERED WHITE MEN, DICTATE RULES OF ENGAGEMENT AND SUCCESS. THIS CONTROL EXTENDS TO THE GATEKEEPERS BOOKING ACTS FOR MUSIC VENUES AND FESTIVALS, AND TO RADIO MUSIC DIRECTORS WHO HAVE LONG-HELD THE POWER TO INFLUENCE THEIR LISTENING PUBLIC. BUT BENEATH THIS FORCE-FED SOUNDTRACK OF OUR LIVES EXIST A HANDFUL OF BURGEONING MUSICAL ARTISTS CARVING A DIFFERENT PATH.

THESE ARTISTS ARE REDEFINING SUCCESS BY VALUING COLLABORATION OVER COMPETITION. THEY SUPPORT EACH OTHER'S CREATIVE DEVELOPMENT THROUGH SKILL-SHARING, MENTORSHIP, ORGANIZING GRASSROOTS EVENTS TO CONNECT WITH THEIR FANS, AND ACTIVELY CREATE SAFE SPACES FOCUSED ON INCLUSIVITY WHERE GIRLS+ AND WOMEN+ CAN BE THEIR AUTHENTIC SELVES AND SHARE THEIR PASSION FOR MUSIC IN SAFE ENVIRONMENTS.

THE COLOUR OF MUSIC IS A STORY OF HOPE THAT WEAVES INTERSECTIONAL VOICES OF PERSEVERANCE, EACH ANCHORED IN COLLABORATION, MENTORSHIP, AND SUPPORT. IT IS A CELEBRATION OF DIFFERENCES AND MUSIC EXPRESSION THAT WILL TRANSCEND DISCRIMINATION AND INSPIRE DISENFRANCHISED ASPIRING ARTISTS TO SEIZE THEIR DESTINY AND SING THEIR TRUTHS.



"The only way I saw that I could process every single thing that I was going through was through music." - Amanda Lowe Warnakulasuriya



DIRECTOR Q&A

Q: HOW DID FILMING DURING A PANDEMIC INFORM YOUR CREATIVE PROCESS?

A: I WOULDN'T RECOMMEND FILMING A MUSIC DOCUMENTARY DURING A PANDEMIC IF YOU CAN AVOID IT. LIVE PERFORMANCES WERE NON-EXISTENT, LARGE GATHERINGS WERE FORBIDDEN, AND COVID PROTOCOLS DICTATED OUR MOVEMENTS AND SCHEDULE. BUT IT WAS OUR REALITY, AND WE EMBRACED IT. I ENDED UP PIVOTING OUR CREATIVE APPROACH TO CAPTURE THE MUSIC PERFORMANCES ON A CLOSED SET. THE KEY ADVANTAGE OF THIS WAS A GREATER SENSE OF INTIMACY BETWEEN THE LENS AND THE ARTIST. ON SET, IT WAS PRIMARILY MYSELF AND THE DIRECTOR OF PHOTOGRAPHY WHICH ALLOWED FOR A BEAUTIFUL COLLABORATION BETWEEN TWO PEOPLE WHO LOVE FILM AND MUSIC.

Q: WHAT INSPIRED YOU TO MAKE THE FILM?

A: THIS FILM IS THE PERFECT EXAMPLE OF MAKING SPACE FOR OTHERS. SARAH FODEY, MY PRODUCING PARTNER, WAS INITIALLY HELMING THIS PROJECT AND I WAS SET TO PRODUCE. AS WE WERE DEVELOPING THE FILM - RESEARCHING AND SPEAKING WITH THE SINGER-SONGWRITERS, WE REALIZED HOW SIMILAR MY PATH IN MY OWN FILM CAREER WAS TO THEIR CAREERS IN MUSIC. IT BECAME CLEAR THAT IT WAS A PERFECT FILM FOR ME TO DIRECT.

SARAH COULD HAVE VERY WELL CONTINUED AS THE DIRECTOR AND WRITER AND FURTHERED HER OWN FILMMAKING CAREER, BUT INSTEAD SHE MADE SPACE FOR ME. FROM THERE, I DREW MY INSPIRATION FROM THE ARTISTS IN THE FILM. THEIR INDIVIDUAL LIVES AND STORIES ARE UNIQUE, YET THEY SHARE TWO COMMONALITIES: AUTHENTICITY AND DRIVE. THEIR STORIES WILL RESONATE WITH OTHERS WHO WANT TO FOLLOW THEIR PASSION BUT ARE MET WITH OBSTACLES BECAUSE OF THEIR IDENTITY.

Q: WHAT LIFE EXPERIENCE SHAPED THE WAY YOU APPROACHED MAKING THE FILM?

A: I COME FROM A LARGE IMMIGRANT FAMILY OF MUSICOPHILES, SO MUSIC IS IN MY GENES. WHETHER I'M WHISKING EGGS OR LISTENING TO THE RHYTHM OF MY CAT PURRING - OR MOST FITTINGLY, IN THE STRUCTURE OF A FILM, I HEAR MUSIC EVERYWHERE. FILMS THEMSELVES ARE LIKE A SONG. THEY HAVE RHYTHM, CADENCE, AND BEATS. WHEN I SAW MY FILM ON A LINEAR TIMELINE, THE RHYTHM OF EACH TOPIC HELPED SHAPE EACH ACT, AND EACH ACT HELPED SHAPE THE FINAL PICTURE.

Q: WHAT DO YOU HOPE AUDIENCES TAKE AWAY FROM THE FILM?

A: INEQUITY AND INEQUALITY IN THE MUSIC INDUSTRY ARE COMPLEX ISSUES, AND CERTAINLY NO FILM CAN OFFER SOLUTIONS, BUT IT CAN HELP SHINE A LIGHT. I HOPE FOLX WILL WALK AWAY INSPIRED TO CONTINUE THE CONVERSATION ON HOW WE CAN BUILD A MORE INCLUSIVE, EQUITABLE, AND SAFE MUSIC INDUSTRY FOR ALL.



THE TEAM



HAN NGUYEN (SHE/HER)
WRITER, DIRECTOR, EDITOR, PRODUCER
[IMDb](#)

OVER HAN NGUYEN'S 20-YEAR-CAREER, SHE HAS PRODUCED AND DIRECTED IN EVERY SCREEN-BASED MEDIUM FROM FEATURE FILMS, SHORTS, AND SCRIPTED SERIES TO DOCUMENTARIES, MUSIC VIDEOS, AND BRANDED CONTENT. HAN HAS DELIVERED CONTENT TO CBC, YTV, TFO, APTN, TVO, AMAZON STUDIOS, UNIS, AND LIFETIME. HAN PRODUCED THE CSA-NOMINATED DOCUMENTARY, THE FRUIT MACHINE, FOR TVO; TELEFILM CANADA FRENCH LANGUAGE FILM, NOËL EN BOÎTE; AND EXECUTIVE PRODUCED TWO SEASONS OF QANURLI FOR APTN, AN INTERPROVINCIAL/TERRITORIAL COPRODUCTION BETWEEN SANDBAY ENTERTAINMENT AND QANUKIAQ STUDIOS. HAN IS MULTILINGUAL AND PRODUCES AND DIRECTS IN BOTH ENGLISH AND FRENCH. HAN IS THE PRESIDENT OF SANDBAY ENTERTAINMENT.



SARAH FODEY (SHE/HER)
PRODUCER
[IMDb](#)

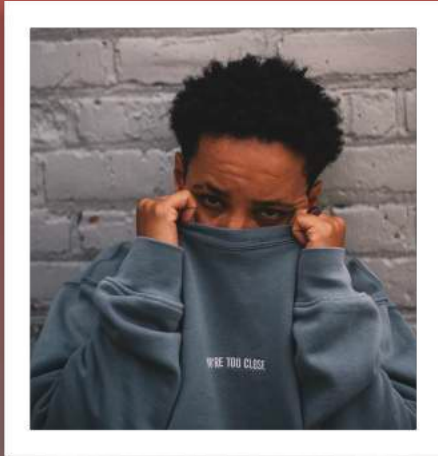
AN ACCOMPLISHED PRODUCER, WRITER, AND DIRECTOR, SARAH FODEY'S 25-YEAR CAREER IN MOTION STORYTELLING HAS SPANNED FEATURE FILMS, SCRIPTED SERIES, FACTUAL ENTERTAINMENT, AND DOCUMENTARY PRODUCTION. IN 2019, SHE DELIVERED SEX, SIN & 69, A FEATURE-LENGTH DOCUMENTARY ON THE PARTIAL DECRIMINALIZATION OF HOMOSEXUALITY IN CANADA. IN 2018, SARAH WROTE AND DIRECTED THE FEATURE-LENGTH DOCUMENTARY THE FRUIT MACHINE (CSA-NOMINATED BEST DOCUMENTARY), AND PRODUCED THE TELEFILM CANADA FRENCH LANGUAGE FILM, NOËL EN BOÎTE. SARAH EARNED A BACHELOR OF ARTS DEGREE IN ENGLISH LITERATURE FROM QUEEN'S UNIVERSITY AND AN HONOURS DIPLOMA IN THE TELEVISION BROADCASTING PROGRAM AT ALGONQUIN COLLEGE. SARAH IS A MEMBER OF THE WRITERS GUILD OF CANADA.



AMANDA BARAKAT (SHE/HER)
ASSOCIATE PRODUCER
[IMDb](#)

AMANDA BARAKAT IS A HIGHLY-RESPECTED PRODUCER, PROJECT MANAGER, AND DIRECTOR WITH 13 YEARS OF MOTION STORYTELLING EXPERTISE. A MASTER OF ORGANIZATION, THIS FLUENTLY BILINGUAL INDUSTRY LEADER EXCELS AT SHEPHERDING PROJECTS FROM CREATIVE IDEATION THROUGH FINAL DELIVERY. ASSEMBLING AND LEADING CREATIVE AND BUSINESS TEAMS ON COMPLEX AND CHALLENGING PROJECTS IS WHERE AMANDA SHINES. A HONOURS GRADUATE IN TELEVISION BROADCASTING FROM ALGONQUIN COLLEGE, AMANDA CURRENTLY CALLS TORONTO, ONTARIO HOME WHERE SHE MANAGES SANDBAY ENTERTAINMENT'S SLATE OF PROJECTS.

FEATURED VOICES

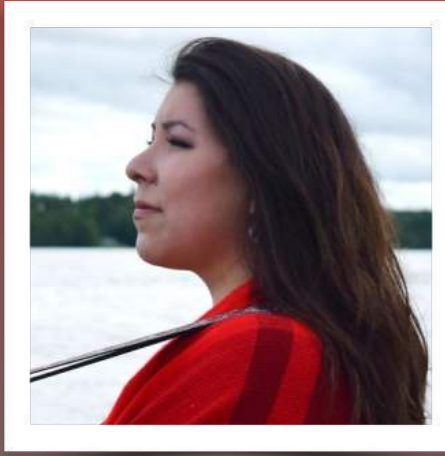


KIMBERLY NALEDI SUNSTRUM (SHE/THEM)

OK NALEDI IS AN AFRO HOUSE MUSIC PROJECT CREATED BY QUEER, MOTSWANA CANADIAN MUSICIAN KIMBERLY NALEDI SUNSTRUM.

TRADITIONAL SUB-SAHARAN CLEAN GUITAR LINES, CLASSIC DEEP BASS, MOVEMENT-INSPIRING BEATS AND THAT ICONIC, DRIVING AFRO HOUSE TEMPO – THESE ARE THE PIECES THAT DEFINE OK NALEDI.

THERE IS A LOT OF COMPLEXITY WHEN IT COMES TO BEING A VISIBLY QUEER, BIRACIAL, WOMXN, ARTIST WHO GREW UP PREDOMINANTLY IN BOTSWANA, BUT BEGAN CREATING MUSIC AFTER MOVING TO CANADA – A WESTERN DEMOGRAPHIC. THIS PANDEMIC EXACERBATED THE IMPORTANCE OF NURTURING IDENTITY AND INFUSING IT IN THE MUSIC OF OK NALEDI PROUDLY, POWERFULLY AND CONSISTENTLY.



LARISSA DESROSIERS (SHE/HER)

LARISSA DESROSIERS IS AN ANISHINAABEKWE SINGER-SONGWRITER FROM COUCHICHING FIRST NATION IN TREATY #3, ALSO KNOWN AS NORTHWESTERN ONTARIO. SHE IS FINISHING HER BACHELOR OF MUSIC DEGREE AT CARLETON UNIVERSITY WITH A MINOR IN INDIGENOUS STUDIES. LARISSA'S MUSIC CAN BE DESCRIBED AS FOLK-INSPIRED SOUNDS INFUSED WITH A WIDE SPECTRUM OF PERSONAL EXPERIENCE AND EMOTION. HER OJIBWE IDENTITY IS CENTRAL TO HER MUSIC AS WELL AS HER BEADWORK PRACTICE. LARISSA HOPES TO RELEASE A FULL LENGTH ALBUM IN THE FUTURE AND IS EXCITED TO SEE WHERE LIFE TAKES HER.



AMANDA LOWE WARNAKULASURIYA (SHE/THEY)


BORN IN SRI LANKA, RAISED ON PRINCE EDWARD ISLAND AND NOW RESIDING IN OTTAWA, ON – THIS MULTI-LINGUAL SINGER-SONGWRITER WRITES MUSIC THAT CAN BE SWEET, HEARTBREAKING, AND ENCHANTING. WITH JUST HER VOICE, HER GUITAR, A PINCH OF REVERB, AND AWKWARD WIT SHE CREATES A WARM INCLUSIVE VIBE, HIGHLIGHTING LIFE'S DARK, CLOUDY AND SUNNY DAYS.


ABOUT SANDBAY ENTERTAINMENT


SANDBAY IS A CANADIAN TELEVISION AND FILM PRODUCTION COMPANY. FOR NEARLY TWO DECADES, SANDBAY HAS THRIVED AT THE NEXUS OF FILM AND STORYTELLING. AS A PROUD LGBT, WOMEN, AND MINORITY-OWNED AND OPERATED COMPANY, SANDBAY CREATES EDUCATIONAL AND MOVING CINEMATIC CONTENT THAT EXPLORES STORIES AND PERSPECTIVES FROM TRADITIONALLY MARGINALIZED VOICES AND COMMUNITIES. THE COMPANY'S GAZE IS DIVERSE, INCLUSIVE, INTERSECTIONAL, POETIC, AND OF THE HEART. RECENT PRODUCTIONS INCLUDE THE HISTORICAL FEATURE DOCUMENTARY FILM, *THE FRUIT MACHINE*; THE SEVENTH AND FINAL SEASON OF THE HIT SCRIPTED YOUTH SERIES, *QANURLI*; AND *NOËL EN BOÎTE*, A TELEFILM CANADA FRENCH LANGUAGE FILM.

 SANDBAYENTERTAINMENT.COM

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ABOUT CBC

CBC TELEVISION (ALSO KNOWN AS CBC TV) IS A CANADIAN ENGLISH-LANGUAGE BROADCAST TELEVISION NETWORK OWNED BY THE CANADIAN BROADCASTING CORPORATION, THE NATIONAL PUBLIC BROADCASTER. THE NETWORK BEGAN OPERATIONS ON SEPTEMBER 6, 1952. ITS FRENCH-LANGUAGE COUNTERPART IS ICI RADIO-CANADA TÉLÉ.

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