

AFC Integrates Marketing and Film Development Branches

In a significant change to the way it delivers services to clients, the Australian Film Commission has announced the formation of an integrated Film Development and Marketing Branch.

The AFC also announced revised Development and Production Guidelines (see below) for 1999-2000 which include a new General Development Investment fund, aimed primarily at assisting producers to develop a slate of feature film or documentary projects, and an Attachment Scheme which will provide opportunities for producers to work overseas in the script development and creative management of feature films.

The new Film Development and Marketing Branch will provide an integrated approach to the development and marketing activities of the AFC.

"The new structure will allow for improved and more informed decision making with regard to development and will encourage emerging producers to engage directly with the marketplace. It will also allow financial resources to be reallocated away from administration and into expanded Film Development and Marketing programs," said AFC Chief Executive Kim Dalton.

Additional initiatives of the Film Development and Marketing Branch will include increased in-bound visits from key international festival directors, an expanded program of marketing seminars for emerging filmmakers preparing to travel to international markets and festivals, and, in addition to an AFC staff presence at markets and festivals, improved facilitation of producers at these events.

The AFC will develop a program of targeted international events to platform and profile Australian films and filmmakers including documentaries, upgrade its website to provide detailed information about festivals and markets, and improve collection and dissemination of statistics and other information about the international performance of Australian short films.

An expanded cashflow facility will provide fast track funding for features and documentary projects which have secured the support of the FFC and/or broadcasters subject to further development work.

The new General Development Investment program provides experienced and developing producers and, in exceptional circumstances, writer-directors with funds of up to \$70,000 to develop feature film and documentary projects.

Funding will be available for both the general on-going and project-specific costs associated with developing one or more films. Funding will be applicant-linked, rather than project-linked, and assessment will focus primarily on the applicant's track record and current career path.

The new Attachment Scheme will provide funding of up to \$15,000 to producers who wish to work on attachment to an overseas production company, studio writer or script consultant or attend overseas script-based courses or workshops.

Continuing activities of the Film Development and Marketing Branch include a Project Development Program which will provide funding to features and documentaries for script and project development, research and the securing of production financing and a Professional Development Production Program providing funding to features, shorts, experimental projects, animation and documentaries. The New Screenwriters Scheme will continue through 2000.

The AFC will also continue to provide marketing loans to assist producers with the production of key marketing materials and to provide travel

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New Film Development Guidelines for 1999-2000

The Film Development Guidelines have been extensively revised in response to industry feedback over the past several months. Overall, there has been a significant change of principle and emphasis designed to recognise the central role of producers in the development of both projects and people.

Key changes include:

- The introduction of development investment linked to applicants' track records and career paths. This funding, in amounts up to \$70,000, is directed to producers developing projects with teams. Recoupment is tied to one or more future projects initiated by the applicant regardless of whether they were canvassed in the development application. This will be available for both feature film and documentary development and is in addition to traditional draft-by-draft funding.

With this major new form of assistance, producers will be able to choose whether to

access funding linked to a project (draft-by-draft), in which case the AFC will make an assessment of that project and any recoupment will be tied to it, or funding linked to their own business plans and success as producers, in which case the AFC will look at their track record when making its decision to invest and look to the producer's future work to recoup that investment.

- The AFC will not be renewing its Million \$ Movie Accord with SBSI.

Instead, investments of up to \$800,000 will be possible in any feature project that meets the primary objective of providing professional development opportunities to filmmakers. Funding will remain confined to first or second time feature directors. Significantly, the AFC will be able to make leading investments in features with appropriate financing plans.

- The maximum amount of production investment by the AFC in documentaries has

been raised to \$250,000 and the restriction to first or second time directors has been removed. The involvement of an experienced producer will be required. This move is intended to encourage more ambitious and challenging films than have been possible under the Guerrilla Docs initiative.

- The maximum amount of production investment by the AFC in short dramas has been raised to \$200,000. The AFC will also be encouraging filmmakers to tackle longer films (over 20 mins) to provide a more soundly based developmental step towards a first feature.
- An Attachment Scheme will be introduced to enable producers to work overseas to enhance their skills in the script development and creative management of feature films.

Online guidelines can be found at:
<<http://www.afc.gov.au/services/funding/guides/filmdev/fdg1.html>>

Integrated AFC Branches (continued from page 1)

grants and loans to directors, lead actors and producers to enable them to attend international markets and festivals.

Project Managers will assist filmmakers to develop marketing strategies and will deal directly with filmmakers requiring financial assistance for travel and other international marketing activities. This approach is consistent with services offered by the State film funding agencies.

The AFC will also maintain a staff presence and provide facilities and support to Australian producers and filmmakers at a number of key international events annually including MIP, Cannes, MIPCOM and AFM and will continue to manage the annual Cannes Film Festival selection preview process.

The marketing services unit within the Film Development and Marketing Branch will consist of four staff including the Manager, Marketing. Three positions will be based in Sydney and the fourth at the AFC's Melbourne office.

"Over the past 20 years the AFC's Marketing Branch has played a critical role in promoting awareness internationally of Australian film. But the time has come to look at ways in which the AFC can better direct its activities. Over the past decade we've seen the creation of the FFC, the formation of locally based international sales companies, the development of strong links between producers and overseas based sales companies, local representation by overseas players, international investment in local production and the expansion internationally of a number of Australian companies", Kim Dalton said.

"This environment has led to the growth of a more sophisticated body of producers, assisted by a higher volume of visits from established international players. In addition, there have been significant developments in information and communications technology which allow for different approaches to the collection and dissemination of information and market intelligence.

"The new Guidelines also are an expression of the AFC's commitment to the central role of producers in the Australian film and television industry.

"The formation of the integrated Film Development and Marketing Branch in tandem with the new Development and Production Guidelines heralds an exciting time at the AFC. This new structure enhances the AFC's ability to provide a sound basis for the future creative and commercial success of our industry", Kim Dalton said.

Executive Director of the Screen Producer's Association of Australia, Nick Herd, welcomed the AFC announcement. "The producer is critical to the successful outcome of the development process and is the linchpin of the creative team of producer, writer and director", he said. "SPAA welcomes the high priority given to development and the recognition of the role of producers in driving the development process".

The AFC anticipates an additional \$750,000 available to program funds in 2000-01 as a result of its restructure and the integration of the Film Development and Marketing Branches.

New Industry & Cultural Development Funds Announced

New Projects Fund

(formerly New Players Fund)

Assistance is available for one-off projects which aim to develop screen industry and cultural activity in Australia.

National Touring Exhibition Fund

Assistance is available to support the touring exhibition of film, video and interactive media programs to interstate and regional Australia.

ICD Interactive Media Fund

Funds are available for exhibitions and festivals of interactive media work; industry seminars, award screenings and conferences; publications and industry development initiatives.

The deadline for these funds is 19 November, 1999.

Guidelines are available from Jenny Hearder, Industry & Cultural Development or the AFC web site: <<http://www.afc.gov.au>> or e-mail info@afc.gov.au.

Industry and AFC Staff Farewell Cathy Robinson

Pictured at right, attending the August farewell for outgoing AFC Chief Executive, Cathy Robinson, were: (from left to right) incoming AFC Chief Executive, Kim Dalton; former AFC Commissioner Professor Stuart Cunningham; Cathy Robinson; and Minister for the Arts, the Hon. Peter McGauran.

Below (l to r): actor-director Aden Young, Cathy Robinson, actor-producer Bryan Brown, and producer David Ellick.



Pictured at right (l to r): producer Michael Thornhill, producer Tony Buckley, Tom Jeffrey (SPAA), Kim Lewis (KLM).



Distributing Australian Films

Distributing Australian Films, a survey into the commercial distribution of Australian films, was commissioned by the AFC in response to changes in the distribution sector and a growing interest on the part of Australian producers in the way films are marketed, distributed and exhibited in the domestic market.

The Survey was released on 31 August and posted on the AFC Website on 1 September.

Interest in the Survey has been strong from all sectors of the industry with many hits on our website and numerous related enquiries.

The Distribution Survey can be accessed from the AFC website via the following addresses:

<<http://www.afc.gov.au/news/newsite/index.html>>

for a link, or

<<http://www.afc.gov.au/resources/online/pdfs/distribu.pdf>>

for the direct download. The file is 124k.

What's Happening in Australian Film?

The diary on Screen Network Australia has information on over 300 Australian film festivals, screenings, conferences, seminars, workshops and other current film events. Find out what's on and list your own event free.

The site also hosts the SNA Directory, a categorised index to hundreds of sites on Australian film and television.

Screen Network Australia:
<<http://www.sna.net.au>>

Erratum

In the last AFC News, the three producers on *Brothers at War* should have read Richard Bradley, Terrie Vincent and Clive Turner.

AFC Production Report: *brother*



brother is a childhood memory of a brother, his cigarette butts, asthma and nits. This short claymation is the third part of Adam Elliot's hugely popular animated trilogy. *uncle* and *cousin* have won over a dozen awards around the world, including an Academy Award shortlisting and three AFI nominations.

Through the narrator, we observe the antics of the two brothers, from swinging on the clothesline, to chasing the chooks, from igniting ants, to pooing in the bath. We learn about 'getting the blame', how to smoke a teabag and that getting nits can turn you into a leper. We discover the delights of leaving other people's names in cement and that if the devil doesn't get you, then 'karma' will. Above all we watch as a little boy deals with a horrible disease that defers his dream of becoming an acrobatic clown.

brother was shot on colour 16mm film with all models and sets created out of black, white and grey plasticine. Total production took about 12 months with an average shoot of only 20 seconds per day. Because of budget restraints nearly all production roles were undertaken by Adam himself. He was writer, director, producer, modelmaker, animator, and co-editor. His only employees were co-editor, Nicholas Boseley and William McInnes who provides the beautiful melancholic voice of the narrator.

Adam is currently developing a half-hour script idea which will be executed in his unique and appealing claymation technique.

HDTV and Local Production

Digital television will be introduced into Australia on 1 January, 2001. A key aspect of the digital scheme is that broadcasters will be required to commence high definition broadcasts from this date.

The Digital Conversion legislation also requires that the current Australian content requirements that apply to the commercial broadcasters carry over into digital broadcasts.

The AFC has argued that the arrangements for HDTV should aim to ensure that Australian programs are well represented in HDTV programming.

The HDTV review (one of several digital reviews) is considering, among other issues, whether the broadcasters should be required to broadcast set amounts of HDTV material. The main points of the AFC submission to the review are:

- There should be mandatory amounts of Australian content within any requirements that are set for HDTV broadcasts.
- Programs shot on Super 16 film should be regarded as meeting the standard required for quality HDTV material (an early discussion paper had suggested that only material shot on 35 mm film could be regarded as HDTV originated).
- There should be a transmission requirement established for overall HDTV broadcasting and 55 per cent of this should be occupied by Australian programs.
- If requirements are also established for HDTV originated material, this should include a minimum Australian requirement.
- While it may not be appropriate to place specific requirements on particular types of programming at this early stage, the mix of Australian and foreign material in particular genres should be monitored.

There will be considerable amounts of foreign programming suitable for digital broadcast readily available to Australian broadcasters. The AFC considers arrangements are necessary to ensure there are incentives to broadcasters and producers to support Australian HDTV programming.

A link to the full submission is available on the AFC's website at:

<<http://www.afc.gov.au/about/whowe/viewpoint.html>>

Industry & Cultural Development Funding Approvals

Item	Applicant	Amount \$
Industry & Cultural Development Program		
Festival of Jewish Cinema 1999 - loan	Jewish Film Foundation of Australia	5,000
Melbourne International Film Festival - 1999 venue underwriting	Filmfest Ltd	5,000
Darwin Film Society exhibition program support 1999	Darwin Film Society Inc.	8,000
IF independent filmmakers magazine - calendar of events	Words Worth Communication Pty Ltd	4,000
SPAA Conference 1999 - loan	Screen Producers Association of Australia	30,000
New Players Fund		
Animation: Context and Identities Conference	OPix Ltd	8,000
Touring Exhibition Fund		
Brisbane International Animation Festival/Touring program 2000	Queensland Animators Group Inc.	15,000



Film Development Funding Approvals

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
DEVELOPMENT						
<i>Black Magic</i>	Screenime Kuranya Pty Ltd	feature	12,800	Cliff Green	Bill Hughes & Susan Haworth	Fred Schepisi
<i>Blue Woman</i>	Coalface Communications Pty Ltd & Joiz Productions Pty Ltd	feature	16,400	Sally McKenzie	Julia Overton	Sally McKenzie
<i>Cap N' Tag</i>	CAAMA Productions Pty Ltd	feature	14,000	Catriona McKenzie	David Jowsey	Catriona McKenzie
<i>Coma</i>	John O'Brien	feature	16,400	John O'Brien		John O'Brien
<i>Dam, The</i>	Libby Porter, Johann McIntyre & Andrew Sully	feature	13,440	Andrew Sully & Johann McIntyre	Libby Porter	Andrew Sully
<i>Dirty Girls</i>	Dave Warner & Andrew Lewis	feature	19,400	Dave Warner & Andrew Lewis		Andrew Lewis
<i>Excitable Boy</i>	Damien Parer Productions Pty Ltd	feature	18,500	Bradford Walton & Brian Hannant	Damien Parer	Bradford Walton
<i>From the Magpies Nest</i>	William Hynd	feature	10,000	William Hynd		
<i>Hot Springs</i>	Pauli Karkkainen	feature	19,000	Pauli Karkkainen		
<i>John Dingwall Project</i>	JD Productions Pty Ltd	feature	20,000	John Dingwall		
<i>Land of the Long White Sheila</i>	Fortuna Film Pty Ltd	feature	3,600	Lawrence Johnston	Lawrence Johnston & Daniel Scharf	Lawrence Johnston
<i>Lay Down Sally</i>	Stephen Scott	feature	16,000	Stephen Scott	Michael Thornhill	Kristina Totos
<i>Marley Discreet</i>	Gene Geoffrey & Simon McDonald	feature	14,000	Gene Geoffrey & Simon McDonald		
<i>Next of Kin</i>	Murray Hunter Productions Pty Ltd	feature	8,250	Leslie Murray & Vic Hunter	Leslie Murray	Vic Hunter
<i>NSW 2026</i>	Matt Carroll Films Pty Ltd	feature	16,300	Emily Ballou, Andrea dal Bosco, Claire Haywood, Peta Spear, Stephen Sewell & Zanna Northam	Matt Carroll & Zanna Northam	Geoff Burton
<i>Panic</i>	Lawrence Johnston	feature	15,000	Lawrence Johnston	Peter Kaufmann	Lawrence Johnston
<i>Sex Is A Deadly Exercise</i>	Cullen Bay Nominees Pty Ltd	feature	12,000	Rick Collins & Patricia Bernard	Ross Matthews	
<i>Songs From the Street Corner</i>	Roderick Heath	feature	10,000	Roderick Heath		
<i>Spark</i>	Simon Baré	feature	12,000	Simon Baré		
<i>Style Nazis</i>	Annie Hauxwell	feature	10,000	Annie Hauxwell		
<i>Swell</i>	Gerard Lee	feature	16,000	Gerard Lee		Gerard Lee
<i>The Way Life Actually Is</i>	Carla Drago	feature	11,500	Carla Drago	Kath Shelper	Carla Drago
<i>True Love</i>	Bruno Moro	feature	10,000	Bruno Moro		
<i>Ulysses</i>	Tony Kastanos	feature	15,800	Tony Kastanos	Anthony Anderson	
<i>Utopia</i>	Nigel Singh & Jessica Turner	feature	10,000	Nigel Singh & Jessica Turner		
<i>Back to Rainbow</i>	Ipsa-Facto Productions	documentary	16,000	Wayne Coles-Janess	Wayne Coles-Janess	Wayne Coles-Janess
<i>Beachballs</i>	Bronwyn Kidd	documentary	10,000	Bronwyn Kidd	Lisa Duff & Bronwyn Kidd	Bronwyn Kidd
<i>High Wired</i>	Gerda Fanning & David Vadiveloo	documentary	30,000	David Vadiveloo	Gerda Fanning	David Vadiveloo
<i>Holy Rollers: A Road Movie Through the Holy Land</i>	Flaming Star Films Pty Ltd	documentary	8,500	Rosie Jones	Sharyn Prentice	Rosie Jones
<i>Knightley Story, The</i>	Jan Mayman	documentary	2,500	Jan Mayman & Phillip Knightley	Jan Mayman	Jan Mayman & Phillip Bull
<i>Once Around the Sun</i>	David Huggett	documentary	7,510	David Huggett	David Flaitman	David Huggett
<i>Our Land</i>	Real Pictures Pty Ltd	documentary	20,300	Wayne Barker	Anna Cater	
<i>Speed City</i>	Kim Mordaunt & Sylvia Wilczynski	documentary	10,700	Kim Mordaunt & Sylvia Wilczynski	Kim Mordaunt & Sylvia Wilczynski	Kim Mordaunt & Sylvia Wilczynski
<i>Acting Lessons</i>	Coalface Communications Pty Ltd	short drama	1,500	Sally McKenzie	Sally McKenzie	Sally McKenzie
PRODUCTION						
<i>La Spagnola</i>	Wild Strawberries Pty Ltd	feature	875,000	Anna-Maria Monticelli	Anna-Maria Monticelli	Steven Jacobs
<i>My Journey, My Islam</i>	Zara Films Pty Ltd	documentary	17,900	Kay Rasool	Paul Humfress	Kay Rasool
<i>Elementia</i>	Kate Sparke Richards	interactive media	10,000	Kate Sparke Richards	Kate Sparke Richards	Kate Sparke Richards
<i>Blindman's Bluff</i>	New Town Films Pty Ltd	short drama	42,000	Rachel Ward	Henrietta Hartford-Davis	Rachel Ward
<i>Edithvale</i>	Sarah Zadeh & Clare Madsen	short drama	2,120	Clare Madsen	Sarah Zadeh	Clare Madsen
<i>Oops!</i>	Mark Bellamy	short drama	12,600	Mark Bellamy	Mark Bellamy	Mark Bellamy
<i>Pretty Penny</i>	Clandestine Pictures Pty Ltd	short drama	9,500	Shane Luther	Shane Luther & Jacinta Stone	Shane Luther
CASHFLOW FACILITY						
<i>Dreaming, The</i>	Aboriginal Nations Pty Ltd	animation	60,000	Various	Keith Salvat	Mark Trounce
<i>Risk</i>	CML Films Pty Ltd	feature	300,000	John Armstrong	Marian Macgowan	Alan White
<i>Waiting at the Royal</i>	Apollo Films Pty Ltd	feature	127,800	Glenda Hambly	Andrew Wiseman	Glenda Hambly
<i>Sheer Will</i>	Odyssey Films Pty Ltd	documentary	35,000	Angela Faria	Angela Faria	Dick Marks

NOTE: Where no producer, director or writer is indicated it is because none is attached to the project.

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