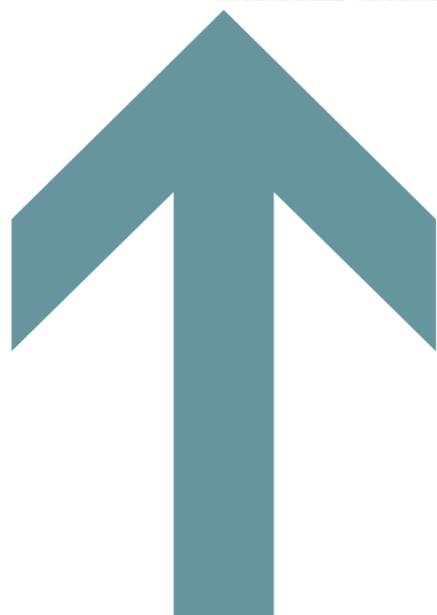


Write, Shoot, Cut, Screen

COMING UP: CAREERMAKERS

- MARCH 31** Animation Unplugged with the PRA. Each Sat to 28 April
- MARCH 31** Producing Your Short Film - seminar
- APRIL 10** Case Studies Tips, Tricks and Traps - Financing and distributing your film with Mario Andreacchio
- APRIL 11** Digital Editing Group
- APRIL 11** Karma Cup Screenings
- APRIL 21-22** Digital Camera Workshop with Ron Bollman
- APRIL 23-27** Filmmakers Boot Camp
- MAY 5-6** Avid Media Composer Workshop
- MAY 19-20** Final Cut Pro Workshop



Media Resource Centre 13 Morphett Street, Adelaide
Phone (08) 8410 0979 Fax 8410 1787 www.mrc.org.au /
www.mercurycinema.org.au / info@mrc.org.au

South Australian Film Corporation
Australian Government
Government of South Australia Arts SA
James Haselgrove Wines

BULLETIN BOARD

GENERATION Y: SBS, SAFC and Screen-West are seeking proposals for gutsy, innovative and appealing stories that creatively reflect the SBS charter and put younger faces on screen by exploring the theme, Generation Y. Deadline 27/4. <http://www.safilm.com.au/news.aspx?p=26>

ABC/SAFC DOCO: \$800,000 initiative to co-finance a landmark documentary or documentary series suitable for a prime time ABC audience. Deadline 13/4 <http://www.safilm.com.au/news.aspx?p=26>

JTV DOCS 2: ABC TV Arts, Entertainment & Comedy and the AFC present jtv docs2 for 2007 and they are calling for proposals from emerging filmmakers nationwide. Deadline 30/4 http://www.afc.gov.au/funding/fd/docos/fund_75.aspx

PODLOVE 2: Building on the success of the first Podlove series Podlove 2 encourages creative teams to further push the boundaries of the documentary form and approaches to production to explore how technology affects relationships in the 21st Century. Deadline 18/5 http://www.afc.gov.au/funding/fd/digital/fund_71.aspx

AFTRS TOOLBOX: Building a business plan: 9.00 am - 5.00 pm, Tuesday 3 April 2007. Toolbox is an intensive one day seminar presented by AFTRS for screen industry practitioners and service providers to acquire the tools and skills to create a practical business plan for your screen enterprise. Applications close Wednesday 21 March

INVESTIGATING PERFORMANCE with the Mike Leigh Method: 16 Apr 2007 A 5-Day

Workshop for Directors, Writers and Actors angela.heesom@bigpond.com.au 8348 9363 / 0419 801 128

SHOW-FEST Deadline 2nd April. It's SHOW TIME! Time to give short films the interactive treatment that only Show-Fest can! Show & Tell, competitive fest with audience voting and prizes. <http://www.nafa.net.au/festivals>

SHORT CUTS 07 SHORT FILM FESTIVAL Deadline 6th April. To run in conjunction with youth week, the film festival will happen on Fri 20th April at the Powerhouse Youth Theatre (PYT) School of the Arts, 19 Harris St, Fairfield. www.pyt.com.au

NT FILM OFFICE Screen Grants. Closes 13 April April Round Applications now open for Screen Grants. 2006-2007 www.filmoffice.nt.gov.au

THE MOVING IMAGE PROJECT, SALA Registrations close Wednesday May 2nd 2007. Exhibition opportunities for SA artists who work with moving imagery. Works should be image based rather than script driven, or a cross-art performance that includes projections. Public arenas, including street projections, shop front installation, cinema screenings, etc. www.salafestival.com

MadCat 11TH ANNUAL MADCAT WOMEN'S INTERNATIONAL FILM FESTIVAL. Deadline 21 May 07. MadCat seeks films directed or co-directed by women that are produced ANY year. MadCat accepts all genres. www.madcatfilmfestival.org

INSIDE

- MRC MESSAGE.....2
- MPG REPORT.....2
- DIGITAL LIPSYNC.....2
- MRC SURVEY REPORT.....3
- I CAN SEE QUEERLY NOW UPDATE.....3
- REGISTRY OF AUDIOVISUAL COLLECTIONS.....4
- ARE YOU GREEN AT WORK?.....4
- AIDC INTERVIEW - JOOST DEN HARTOG.....4
- AIDC FRINGE REPORT.....5
- CASE STUDY: SEMINAR SERIES.....6
- SASSA ROUND UP.....7
- MRC STAFF UPDATE, STAFF LISTING.....7
- CAREERMAKERS CALENDAR.....8
- BULLETIN BOARD.....8



ISSUE 29

MARCH 2007
BI-MONTHLY FOR MRC MEMBERS

LIP SYNC

SASSA DVD ON SALE

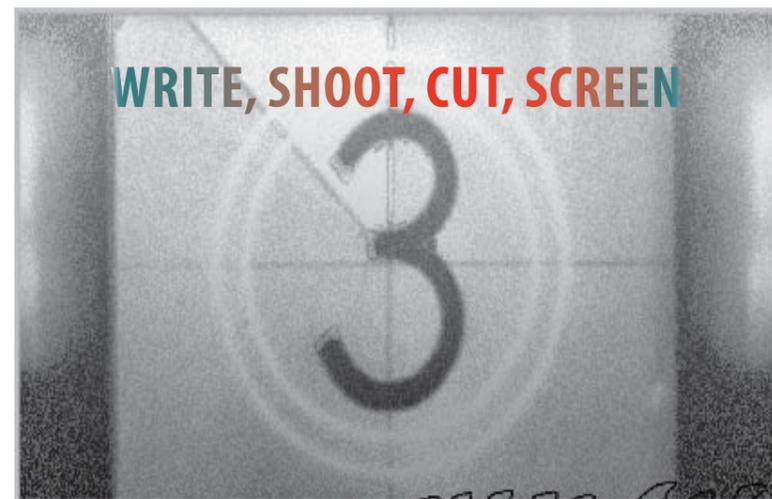
Hot from the SA Short Screen Awards 2007, we now have available a compilation of best ofs and award winning films on DVD. Come int the MRC and pick up your copy for \$15 or order your copy from Louse on 84100979

FEATURING

SASSA 2007 ROUNDUP

TIPS, TRICKS & TRAPS

Approaches to financing and distributing your film



MRC MESSAGE



The MRC is entering an exciting era. Traditional screen making skills now, most certainly, go hand in hand with digital conventions and recent MRC production initiatives, Career Makers program and archiving activities reflect this interdependency. Workshops and seminars on screenwriting for short film and animation, broadband digital storytelling and making content for mobiles - despite seemingly non compatible broadcast delivery platforms - have all highlighted the importance of storytelling, knowing your audience and what it means to write for 'the screen', no matter what size that screen is. Grab a copy of the CareerMakers 6 month program for upcoming sessions, initiatives and screenings.

The team here at the MRC are keen to inform you, as a valued member, about the progress of future initiatives and so we pleased to announce that the MRC membership publication LipSync will now

MPG REPORT

Fast Furious Four

The Members Production Group ran a pitching competition as part of AIDC Fringe called the Fast Furious Four Pitching Comp to commission the production of one 4 minute documentary.

A \$2000 E&F subsidy and \$200 cash (from AIDC Fringe ticket sales) was given to Traci Alexander and Nikki Wilkins for their pitch "Uncle Bo Gets A Home".

Pitch judges were: Alice Teasdale (MPG) Kathleen Lawlor (MPG) Trevor Graham (SBS) Jenifer Lyons- Reid (Tall Storeez) Joost den Hartog (AIDC)

If you are interested in pitching your own project for MPG production support, call Martin Potter on 8410 0979 to discuss the next steps.

The Company 06

The MRC facilitated the production of 3 films through The Company 2006 program with TAFE SA Adelaide Centre for the Arts Performance. They were:

The Hunter (dir: Storm Ashwood, 11 minutes, XDCAM HD)

In a world the lonely suffer and evil shrouds the street, nature breeds a new predator.

Kookie (dir: Ursula Dabrowski, 7', HDV) Stewart suffers terrible side effects when he eats too many dope cookies.

Voodoo and Lou (dir: Dario Russo, 7minutes, HDV)

Lou is an ordinary boy, who lives in an ordinary house, with an ordinary family. They are not Voodoo. Lou, however, is Voodoo. Come on a journey through Lou's everyday life, a life of everyday things, and Voodoo.

Two further films were produced as incidental results of this initiative: Andrew Green produced **Histamine** featuring TAFE SA performers. Dario Russo produced another film **The Time That Time Forgot** which was picked up for Tropfest's Best of the Rest (i.e. final 32).



Congratulations all round to the winners and finalists of the SA Short Screen Awards 2007. For the first time ever, SASSA was held as an official event of the Adelaide Film Festival a relationship that we here at the MRC are proud of and also an acknowledgement that the awards are an important and vital part of our annual industry calendar. Thanks to everyone - supporters, sponsors, finalists and audience - for making it such a great night. The 2007 SA Short Screen Awards winners are:

Best Film:

My Last Ten Hours With You, Director Sophie Hyde, Producer Rebecca Summerton

Craft Awards

Best Performance: Jude Henshall, The Swimming Lesson

Best Screenplay: David Wade, Detached

Best Direction: Sophie Hyde, My Last Ten Hours with You

Best Cinematography: Simone Mazengarb, The Swimming Lesson

Best Editing: Brad Hurt, Hair Today, Gone Tomorrow

Best Production Design: Bluey Byrne, The Swimming Lesson

Best Sound Design: Luke Jurevicius, Dust Echoes 2 (the Series)

Best Composition: Luke Jurevicius, Dust Echoes 2 (the Series)

Office for Youth's Emerging Young Filmmakers Award, Joint Winners: Simone Mazengarb / Carly Turner

Emerging Producer: Rebecca Summerton, My

Last Ten Hours With You

Genre Awards

Best Drama: My Last Ten Hours With You, Director Sophie Hyde, Producer Rebecca Summerton

Best Documentary: Without Permission, Director/Producer, Kalopi Eleni

Best Experimental: Disappointment, Directors Harry Whizkid and Jason Sweeney, Producers Jason Sweeney and Ali Ashdown

Innovation in Digital Media: Pixel Play Digital Art Program, Director/Producer ANAT

Best Comedy: Hands Free, Director Ben Lohmeyer, Producers Ben and Josh Lohmeyer

Best Animation: Moon Man (Dust Echoes 2), Directors/Producers Luke Jurevicius and Toby Quarmby, Series Creative Director, Luke Jurevicius, Series Producer Australian Broadcasting Corporation

Best Performing Arts/Music Video: Forest, Director/Producer, Anny Duff

Judges Special Commendation: Sarah Wishart & Jeni Lee and Bowen Ellames & Sylvia Warner

MRC AND MERCURY STAFF UPDATE

Au Revoir and Salute

Grantley Colebatch leaves the MRC after his very substantial contribution over a number of years. Our Mac network has been solid and reliable for as long as any of us can remember and Grantley's commitment advice and reliability was a boon. Good luck with your future endeavours, Grantley.

Richie Davies has also moved on - Richie was one of the most enthusiastic Production Assistants and although he only was employed one day a week he seemed often to be in the suites at ungodly hours!

Vicki Sugars decided to give more time

to Producing and we welcomed Christine Sweeney as Creative Producer.

Des Rutherford retired as Chief Projectionist and we sorely miss his experience his talents and wide reaching skills and his humour. A real showman.

Chad Leader has also moved on and we wish him all the best, especially in his filmmaking activities.

Lisa Mortimore has taken maternity leave and all our love and best wishes goes out to her and Richie. Her position has been filled by Louse Vlache and we welcome her.

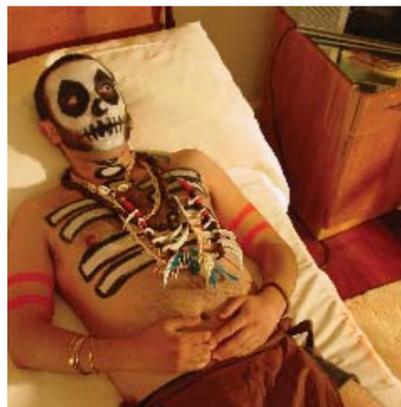
Meanwhile the Director, Imogen Selley saw out the great success of the much expanded SASSA before she too left. Imogen worked extremely hard at establishing our funding and creating a way forward for the MRC.

Sonja Vivienne has joined the team as Creative Producer while Christine is in the Director's Chair.

We also welcome Jeremy Chance in the new position of Operations Manager.

Finally Maj Green and Alison Bradshaw served their stint Front of House before Amanda Putrus, Fiona Smith and Matea Glusevic joined Toby and Grant as Mercury Front of House staff.

Welcome to all new staff and our thanks to all those who have contributed to the MRC with their excellent work.



Voodoo and Lou

LIPSYNC TO GO DIGITAL

MRC Message (Continued)

be exclusively emailed to members in html format. The first electronic version will be sent in June 2007. LipSync will not only provide you with up-to-date membership information and events but also direct links with the MRC and Mercury websites. In this format, our goal is to produce LipSync on a quarterly basis.

In order to ensure you receive your online version of LipSync and stay connected with the MRC, **please update your email address and contact details by calling Louise on 8410 0979 or emailing info@mrc.org.au.** If you are unable to receive an electronic version and still wish to be updated by regular mail please let Louise know and we will also do a 'snail mail' run.

Notice: The views and opinions expressed in this publication do not necessarily reflect those held by the Board, management or staff of the MRC.

The Media Resource Centre gratefully acknowledges the continuing support of the Australian Film Commission, the South Australian Film Corporation and Arts SA.



Imogen Selley



Des Rutherford



Antony Cirocco, Chad Leader, Lisa Mortimore, Christine Sweeney



Jeremy Chance

MRC STAFF

ACTING DIRECTOR
Christine Sweeney c.sweeney@mrc.org.au

FINANCE AND ADMINISTRATION
Operations Manager: Jeremy Chance j.chance@mrc.org.au
Services Co-ordinator: Louise Vlach l.vlach@mrc.org.au

MERCURY CINEMA
Exhibition Manager: Mark Pogorelec m.pogorelec@mrc.org.au
Projectionist:
Front-of-House Co-ordinator: Grant Thonemann g.thonemann@mrc.org.au

PRODUCTION SUPPORT
Manager of Development and Programs,

Production: Martin Potter m.potter@mrc.org.au

Equipment and Facilities Coordinator: Antony Cirocco a.cirocco@mrc.org.au

Creative Producer: Sonja Vivienne s.vivienne@mrc.org.au

Web Sites / Lipsync: Grant Thonemann

CASE STUDY SEMINAR SERIES

TIPS, TRICKS AND TRAPS

FINANCING AND DISTRIBUTING YOUR FILM

In an industry where knowledge can be a market divider comes a unique opportunity to hear from an industry luminary: Producer/Writer/Director Mario Andreacchio. Mario will discuss what is and how to build a financing plan, trading in copyright, issues in co-productions, film distribution - both third party distributor and self distribution pathways as well as Idea trading and ownership.

Mario's survival kit tips are based on years of experience and necessary evolution in a time of tectonic changes in the screen industry.

Committed to the Family Genre, Mario has developed a comprehensive slate of feature films to be produced and released internationally over the next six to eight years. Mario was a ministerial appointment to the board of the AFFC and served two terms on the board of the SAFC.

An un-missible evening of insight for all levels of screen practitioners.

HOW DID YOU MAKE THAT?

CASE STUDY: OK, LET'S TALK ABOUT MY DOCUMENTARY

"The short documentary format is notoriously hard to execute well. The filmmaker must be really be on top of their game and understand what they want to present with great precision. Exec Prod. Andrew Wiseman"

On Sat 28 October the MRC presented the first in a series of CareerMakers case studies: How Did You Make That.

Our aim was to demystify the road to getting your project funded and broadcast.

Closer Productions' Sophie Hyde (Producer and Director) and Bryan Mason (DOP, Producer and Editor) dissected the production of their SBS documentary *OK, Let's Talk About Me*.

Every element of the production and creative process was stripped bare: from the seed of the idea to the initial proposal to funding bodies, to the final contracting with the broadcaster.

Participants left with a range of material such as the initial pitch document, a trailer screened to SBS and templates for the production process including

release forms, schedules and more.

Sophie Hyde, producer and director of *OK, Let's Talk About Me* observes,

"Making the documentary was quite an amazing step for us for a variety of different reasons, we learnt so much doing it about the hoops that you have to leap through to get your film made and we're thrilled to be able to share our experiences - both good and bad!"

Sophie and Bryan have since finished *My Last Ten Hours With You*, which went on to win Best Film at the SA Short Screen Awards. The screenplay was written by an old friend of Matt Cormack and is a simple story about the dance between two men on their final night together. It is an actor driven work exploring an intimate relationship through stilted, familiar conversation and physical interactions. The two men are at once rough and tender, nasty and kind, playful and serious. They are waiting it out, on their tiptoes ready for separation ...and they dance, fight, drink and fuck their way around each other.

It's a real change of tack for the Closer team after finishing a documentary but they tell us that they are focussed on stories on big and small screens with a focus on people's lives. So everything that interests us will fit - whether it's documentary, drama or whatever!



CAREERMAKERS

- The first Case Study pulled apart a successful filmmaking project to find out in practical detail how it really works.
- The 2nd has filmmaker Mario Andreacchio revealing his tips, tricks, and traps in financing and distributing a film.

Sophie Hyde: Director of *OK, Let's Talk About Me*, and *My Last Ten Hours With You*.

MEMBERS PRODUCTION SURVEY

We recently conducted a members survey and had a fantastic response. Members had suggestions for the future that will inform us as we develop our production support services. Here is our first response to some of the suggestions.

ONLINE FORUM FOR SA FILM-MAKERS: Many members were keen to see an online forum and we are investigating ways of providing this service. Stay tuned for developments.

EQUIPMENT AND FACILITIES: With the appointment of new E&F co-ordinator, Antony Cirocco, we have instituted a process for regular equipment checks and maintenance and we already have new protective cases for cameras and a policy for decommissioning older gear. This moves toward ensuring that the MRC has up to date, relevant and reliable

equipment at all times.

CONSULTING SERVICE: Creative Producer, Christine Sweeney and Manager of Development & Programs, Production, Martin Potter are available for consulting services, we've outlined this service in LipSync on page 7.

PRODUCTION INITIATIVES: The MRC will run a number of documentary based production initiatives in 2007 and we hope that we will be able to foster the development of a vibrant and sustainable documentary culture in SA. Many members bemoaned the lack of opportunities in this area. We assure you that this gap will soon be filled! Recently we have more than **doubled** the number of production initiatives with money attached! We have **Raw Nerve**, **The Company** and **I Can**

See Queerly Now again next year with other projects to come. Stay tuned for more details.

CAREERMAKERS: There was a strong call for inexpensive seminars - so we are re-shaping our CareerMakers course with this in mind. We plan to offer regular seminars for members at little more than the price of a film at The Mercury! On 28 October we have the first in an ongoing series of **Case Studies** which will provide people with information and take away packs filled with the proposals, budgets, and even DVD material used to get the project funded and broadcast.

REGIONAL: There was also a call from regional practitioners to see the MRC deliver services to them. We are grappling with this issue. The regional tour of SA Short Screen Awards also features a free consulting service, so if you're in a regional area and you spy the SASSA tour coming your way book in for a consult at the MRC.

I CAN SEE QUEERLY NOW - UPDATE

In 2006 the MRC facilitated the production of 4 short films through the I Can See Queerly Now project in partnership with Feast Festival. The four films produced were:

I Think We Should Break Up (12 minutes, Super 16mm)
Writer: Chris Anderson Director: Patrick Lang Producer: Bettina Hamilton DOP: Roger Dowling Mentors: Shane McNeil & Kristian Moliere
The intricacies and complexities of contemporary young queer relationships - A bitter-sweet comedy that ventures into the lives of three couples after these heartbreaking words are spoken.

Not Waving, Drowning (8 minutes, HDV)
Writer: Rachel Hennessey Director: Michael Trower Producer: Danny Hales (Inside Out Project - Second Story) DOP: Cara Hurley Mentor: Shalom Almond
Young. School. Queer. Alone. Pain. Fear... A teenage boy's journey of coming out in Adelaide's Northern suburbs, inspired by real life stories.

Disappointment (16 minutes, various media)
Writer: Jason Sweeney Director: Harry Whizkid Producer: Harry Whizkid & Jason Sweeney-Mentor: Jason Sweeney



An experimental, nocturnal and disturbingly bent journey through the abandoned streets, rivers and dark parklands of Adelaide. An Unreasonable Film by Unreasonable Adults.

The Catch (17 minutes, XDCAM HD)
Writer/ Producer/ Director: Yasemin Saubuncu Co-Producer: Deb Lavis DOP: Nima Nabilirad Mentors: Amy Gebhardt & Jain Moralee
A schoolboy trapped by a trans dominatrix, an experience taken to the extremes of trust, sexual exploration and destruction... A sadistic sexual thriller. As part of the **Second Story's Inside Out Project** a documentary "Butterfly Stories" was also produced which was directed by Shalom Almond, produced by **Second Story** and used as the basis to create the script around which **Not Waving Drowning** was based. One of the participants in the **Inside Out Project**, Michael Trower, went on to direct **Not Waving Drowning**.

SCREENINGS

All played at **Feast Festival** with sellout crowds. All played at **Sydney Mardi Gras Film Festival 2007**. Youth Section at **Sydney Queer Film Festival 2007**. **Disappointment** and **ITWSBU**: Celluloid Salon at **My Queer Career Sydney 2007**. **Disappointment**: **Queerscreen** distribution and regional tour and nominated for best drama/ direction/ music & sound at **SA Short Screen Awards 2007**. **Not Waving Drowning** & **Butterfly Stories**: **Melbourne Queer film fest 2007** and finalist in **City of Melbourne Award**. **NWD** & **Butterfly Stories**: Regional Tour by **MQFF**: Bendigo (March 30 - April 1), Cairns (April 14 & 15), Rockhampton (April 21 & 22). **NWD**: 21st **London Lesbian and Gay Film Festival 2007**. The festival, organised by the British Film Institute (BFI) is the third largest film festival in the UK and attracts audiences of over 25,000. The **LLGFF** will run from 21 March - 4 April 2007.

AIDC

NATIONAL REGISTRY OF AUDIO-VISUAL COLLECTIONS

The National Film and Sound Archives have invited the Media Resource Centre to join the National Registry of Audiovisual Collections. We can register a defined collection, a few items, or even a single audiovisual item and as we house a collection of titles produced through our many and varying production initiatives we have decided to go ahead. Do you have an MRC supported film that dates pre 2006 (our digital archiving start date) you wish to include? Please call Antony Cirocco on 8410 0979 for digital archiving technical specifications and become part of a valuable historical and cultural collection.

ARE YOU GREEN AT WORK?

At the MRC we try to save money, energy and the environment while we work - five out of eight staff ride their bikes to work! Here are some tips:

- Email or phone instead of sending faxes
- Subscribe to electronic rather than paper newsletters (see MRC Team report)
- Photocopy double sided
- Turn off office lights at night
- Use electric kettles instead of urns
- Bring your own lunch and compost
- Use energy efficient fridge
- Use mugs not disposable items
- Write to a poli re climate change
- undertake a work place environmental audit



LIPSYNC: Tell me about the Australian International Documentary Conference? What's your vision?

JOOST: AIDC is really an industry driven event – the documentary industry is one of the few where the industry really gives back to itself. It's the only way that we can attract the calibre of guests that we had – they have to pay for the registration, for the plane ticket and their accommodation to come and sit on a panel and tell everyone how they do what they do and amazingly people do it because they have a strong sense of responsibility for the industry.

LIPSYNC: How did you become director of AIDC 2007, what's your background?

JOOST: It was by total coincidence that I ended up where I am today in the documentary film circuit. I studied hotel management in the Netherlands then I ended up in Belgium working as a chef and then I went back to the Netherlands and studied anthropology. I was intrigued by the arts in general and by the nature of festivals and I fell into work as a performing arts producer. I wanted to work in something more international though so I wrote a crappy bulk email and the International Documentary Festival Amsterdam (IDFA) were the only ones who fell into my trap. I found out afterwards that the only reason they hired me was because there were only girls in the office and they needed a token male.

After a year IDFA asked me to produce the Forum – the main public pitching event in the festival – Documart at AIDC is modelled after the Forum. I did that for 4 years and realised that there was a chance that other festivals across the world would want someone like me to do something similar for them. So I wrote a slightly better email this time and Hot Docs in Canada hired me in the off season from IDFA. Then in 2006 I became an advisor for the Tribeca Film Institute's "Tribeca All Access" program in New York and in 2005 and 2006 worked for AIDC as well. I just worked on these pitch forums around the world where buyers from all over the place could come and cherry pick the best projects from the conference or festival. Then when Heather Croall moved to the Sheffield Documentary Festival I was appointed director of AIDC 2007. But really it's total coincidence that I'm here. It's only because they wanted more boys in the IDFA office.

It's funny I end up here with no producer or filmmaking background, I have to admit that after IDFA hired me I really began to appreciate the documentary format especially with my anthropology background. It was a useful revelation.

LIPSYNC: What would you like to leave behind post-AIDC 2007?

JOOST: There's a lack of people who have the skill of knowing who wants what in the international market for documentaries. I'm hoping that part of my role this time will be to develop that knowledge in Australia so hopefully when I go to Amsterdam for IDFA in November I can bring someone along who can be mentored through the IDFA academy and then be mentored by the person who will be doing the markets at the AIDC 2007. For me this is the only reason that AIDC exists – to develop the industry. It's not so much a political platform as an opportunity exchange information, to set up collaboration and to get inspired.

I believe there's an important role for documentary makers in society and my main goal with AIDC 2007 was the ensure that people who've chosen to walk the hard

road of being a documentary producer come away knowing that they've made the right choice. So on an intellectual level we have to inspire them to keep struggling!

LIPSYNC: What is your advice to a filmmaker with a doco project currently in development?

JOOST: Try to think about the international market place. Try to make your projects appealing for an international audience. AIDC was a chance to present a project for international buyers who look for content without you having to travel. So if you've got something you want to get made and financed and it's set in Australia focus on the topic rather than the location. Universal themes are the way people need to think if they want to engage in the market. It's not about changing your project, it's just being more aware of the mentality of the buyers who attend these conferences. I'm always happy to read and give feedback to people with documentary proposals to assist people in preparing for the conference. The conference only works well if you know who you're going to pitch your project to and AIDC has to play a role in facilitating people who want to do their homework before they go to conference. I mean if you don't know who you're talking to it is very difficult to really direct your pitch.

LIPSYNC: What's the state of the documentary industry in Australia and SA like from an outsider's perspective?

JOOST: For a city of 1 million the industry is really, really small. If you look at who can actually sustain a living from documentaries – it's even smaller! I wonder why that is? Obviously it has to do with finance possibilities and demand for films but it's also has to do with lack of knowledge. I feel that if there were a couple of experienced documentary producers based in Adelaide who had international networks so they could get projects up outside of the Australian broadcast model then this would assist enormously in building the industry locally. I suppose in part that is what I hope to achieve if we can find someone to skill up as



part of the AIDC markets. Another problem is the two channels system in Australia. When SBS, for example, commissions from Australian producers, they demand an Australian angle and then buy the internationally bigger stories from overseas producers to fill the rest of their main slots – effectively they are denying Australian producers a chance to get bigger productions up on their station. They are pushing Australian producers into a corner of pursuing local stories and there's nothing at all wrong with that, but if you want to have more Australian producers making documentaries and more money in the market place you have to have an eye on the international market. It's the same in this industry as it is in any other. By SBS and ABC being so prescriptive it's effectively keeping the filmmaker small. SBS and ABC don't often support international co-productions and Adelaide, unfortunately is at the bottom of the equation when it comes to breaking out of that 2 channel system.

What can change things is if some people in SA produce something that can travel to other territories, I mean Piper Films are an exception, but there are not many others who are active in co-production. With someone like Lauren Drewery coming back to Adelaide, with her international connections she can potentially boost a number of local filmmakers up.

AIDC 2008 Dates: 23 - 26 February 2007 Freemantle, WA

AIDCfringe

AIDC FRINGE REPORT

Over 200 delegates came for one day of documentary inspiration on 27 Feb. We partnered with AIDC and the **Bob Hawke Prime Ministerial Centre** and hope the Fringe will be a regular fixture of AIDC in Adelaide.

Legendary UK documentary maker Roger Graef kicked off with an insight into 40 years worth of documentary creation. The inspirational tone was set for the day.

The New Wave break-out doco makers who had created works for SBS, ABC and the AFF discussed how they found their inspiration, dollars and confidence to make their films. Excerpts from *Words From The City, Just Punishment* and *What the Future Sounded Like* show that the Next Wave of Ozdoc will build on the work of the Bob Connolly's and Dennis O'Rourke's with innovative and insightful works exploring Australian society, politics and history. Thanks to the AFC's Jain Moralee for moderating and to panellists Natasha Gadd, Rhys Graham, Philippa Campey, Matt Bate and Shannon Owen.

The masterclass by award winning Dutch/Indonesian director/cinematographer Leonard Retel Helmrich was an extraordinary insight. Like a magician pulling back the curtain on his illusion Retel Helmrich took delight in exposing the tricks behind his Single Shot theory – the ingenious home made camera rigs that create gravity defying moves around characters and situations provide his documentaries (*Shape of the Moon* and *Promised Paradise*) with their distinctive look. The enthusiasm he brought to his cinematographic wizardry was infectious as well!

Sessions on games as documentary and an analysis of budgeting for documentary were valuable. The local content showcase of SA produced work and the MPG's *Fast Furious Four* pitching competition were real highlights. Tracy Alexander and Nikki Wilkins won the pitch for *Uncle Bo Gets A Home*, about an indigenous man finding stable housing and reconciling with his family.

International Human rights lawyer Michael Hourigan spoke of **Global Human Rights and the Camera** and he detailed the belief that the media and documentary makers can catalyse social and political change. This was a definitive call to action. He also shared his experience working with the BBC to create the documentary "When Good Men Do Nothing".

The day focused on the art and inspiration that goes into documentary filmmaking. Turn your inspiration into creativity! Some of the local documentaries will screen later in the year as part of our Karma Cup screenings.