

## AIDC presentation 2013





Gurrumul piece, darkness.



That was Gurrumul, with the opening piece of music from the wonderful documentary *Coral: Rekindling Venus*.

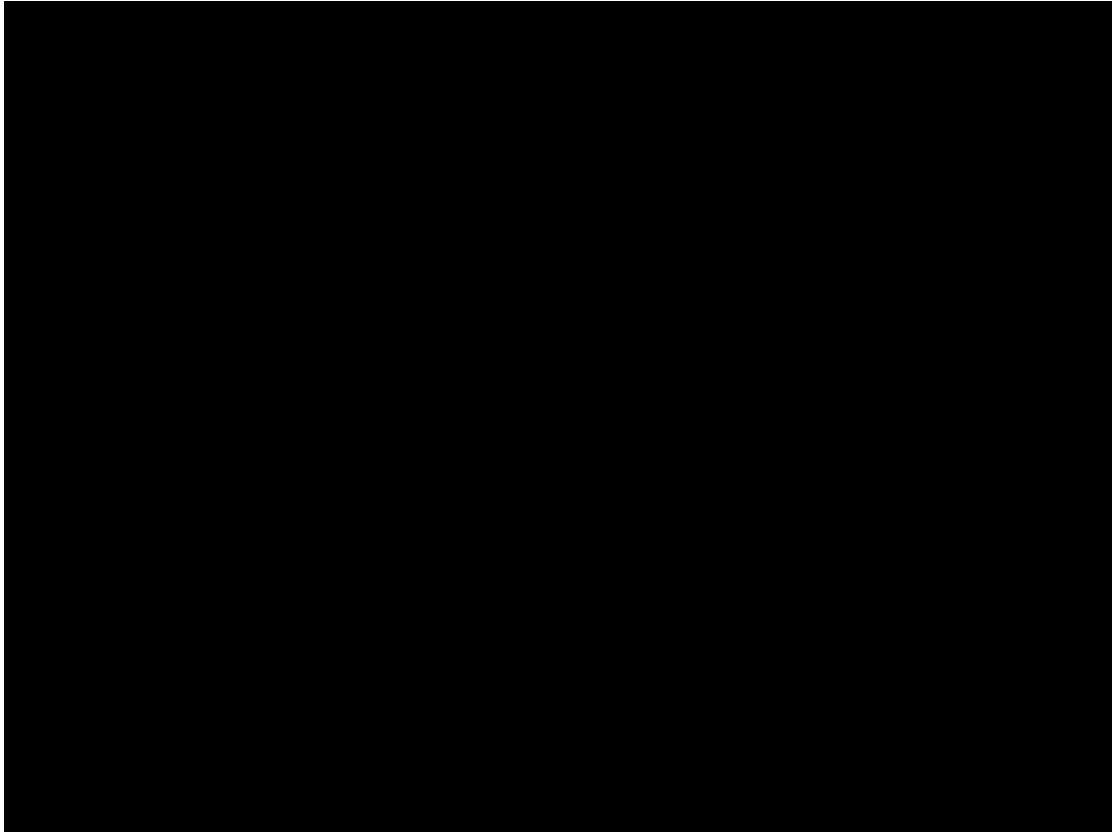
Lynette Wallworth describes her film as offering the experience of building a connection with a complex underwater community.

The opportunity to visit another's territory.

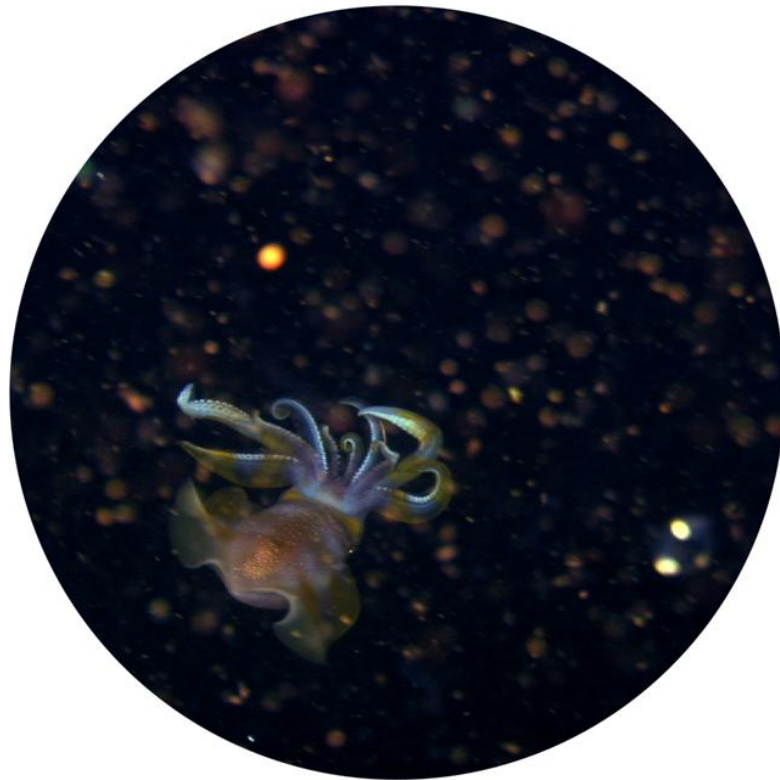
To feel a sense of wonder for the complexity of the coral community.

And a deep-felt longing to see it survive.

If you haven't had the pleasure of experiencing this superb film, it's one part of a multiplatform work, an immersive installation created for fulldome digital planetariums. Let's have a look...



*CLIP*



*Coral: Rekindling Venus* received development and production support from Screen Australia, and it has been screening around the world since June.

Last month it screened at Sundance to packed audiences, in the New Frontier Program - with not a spare inch of bean bag to be found by all accounts.

It has also been screening to strong audiences in planetariums across the United States, through the Sundance USA Program.

Part of the inspiration for the film came from that once-in-a-lifetime occurrence, the Transit of Venus, the pattern of events that repeats every 243 years when Venus passes between the sun and the earth.

So what does the Transit of Venus have to do with coral?

Wallworth likens the international co-operation that occurred around the transit of the 18<sup>th</sup> century to one of the major challenges of our time – the effects of climate change.

In 1761 numerous expeditions were made to various parts of the world to observe the transit.

These collaborative observations were used to measure the size of the solar system and greatly increase understanding of the world we live in.

In case you missed it, there was a transit of Venus last June.

And through her film, Wallworth is asking: when the next one comes around, and the world of the future looks back on 2012, what will they see?

Did we save the coral?

One of the fundamental purposes of filmmaking has always been to record current events for the benefit of future generations.

Every documentary does this in some way – whether an actual event or subject in the here and now;

WHO DO WE THINK WE ARE?

Or an attitude to, or understanding of, a subject from the past;

WHO DO WE THINK WE ARE?

WHO DO WE THINK WE WERE?

Or one imagined into the future:



WHO DO WE THINK WE ARE?

WHO DO WE THINK WE WERE?

WHO DO WE THINK WE WANT TO BE?

When I saw *Coral: Rekindling Venus* it made me think about memory on a couple of levels –

The fact that today's coral community may become just a memory in future.

And also, while none of us were around when Captain Cook headed down our way to do his bit in recording the Transit of Venus, those events are well and truly part of our collective memories now.

You are all in the business of creating memories.

The key aim of Screen Australia's National Documentary Program, is precisely to do this - to provide a comprehensive and strategic slate of projects across time, a snapshot of Australian life.

Or to *memorialise the present for the future*, as it has been described.

But even beyond the National Documentary Program, the full slate of Screen Australia documentaries that have been engaging audiences over the last 12 months offers us a time capsule of 2012.

So what does this time capsule contain? What are its messages?

Well I'd like to share with you what it's been saying to me.

# ART

Firstly – that art helps us to better understand our world and communicate with each other.



I'm going to keep coming back to *Coral: Rekindling Venus*, not just because it's one of my personal favourites of the last 12 months, but also because it embodies all of the qualities expressed across the documentary slate, in our snapshot.

And by the documentary form more broadly.

A reviewer at one of the Sundance screenings described: *the equally rich conceptual marriage of mission and media that makes "Coral" a clear success when it comes to strategically expanding cinematic boundaries. The film and its screening space generate a meditative rapture.*

None of you need me to tell you that you are creating art.

Mitzi Goldman has described documentary as *an inherently poetic form of storytelling*, or the *real made poetic*, as Karen Pearlman puts it.

And Martha Ansara talks about the role of the documentary filmmaker as creating truth out of illusion.

If they're a good storyteller, she says, the illusion is more true than the reality.

Through artistic expression, documentaries can transport us to worlds we may otherwise never know or understand so directly and intimately.



Curse of the Gothic Symphony screened both in cinemas and on the ABC last year.

Radio announcer Gary Thorpe and filmmaker Veronica Fury spent 6 years trying to stage Havergal Brian's Symphony No. 1 in D Minor, also known as the Gothic Symphony, in Brisbane.

And Fury's documentary chronicles their endeavour.

The symphony has only been performed 4 times in 80 years, and is said to be cursed.

While the filmmaker starts out documenting Thorpe's dream, we see her become swept up in the obsession to get this epic symphony staged.

Through the medium of documentary, we can see how the quest to mount an artistic work can take on the scale and passion of the work itself.

# ART

And another piece of art about the process of creating art was *Liquid Notes: The Making of the Reef*.

This project was among the first round of documentaries to utilise the Producer Equity Program.

The PEP was introduced with the reforms to the Producer Offset in 2011.

And it applies to low-budget documentaries.

Instead of receiving the Offset, documentaries with total budgets of \$500,000 or less (but at least \$250,000 per hour) can apply for the PEP.

It provides a direct payment equal to 20 per cent of the budget.

*Liquid Notes: The Making of the Reef* screened on ABC's *Artscape* in November.

It follows the process of staging *The Reef*, a collaborative project between the Australian Chamber Orchestra's artistic director Richard Tognetti, and a group of musicians, surfers and cinematographers.

The result was a live music performance, accompanied by breathtaking ocean footage projected onto a big screen.

Let's have a look...



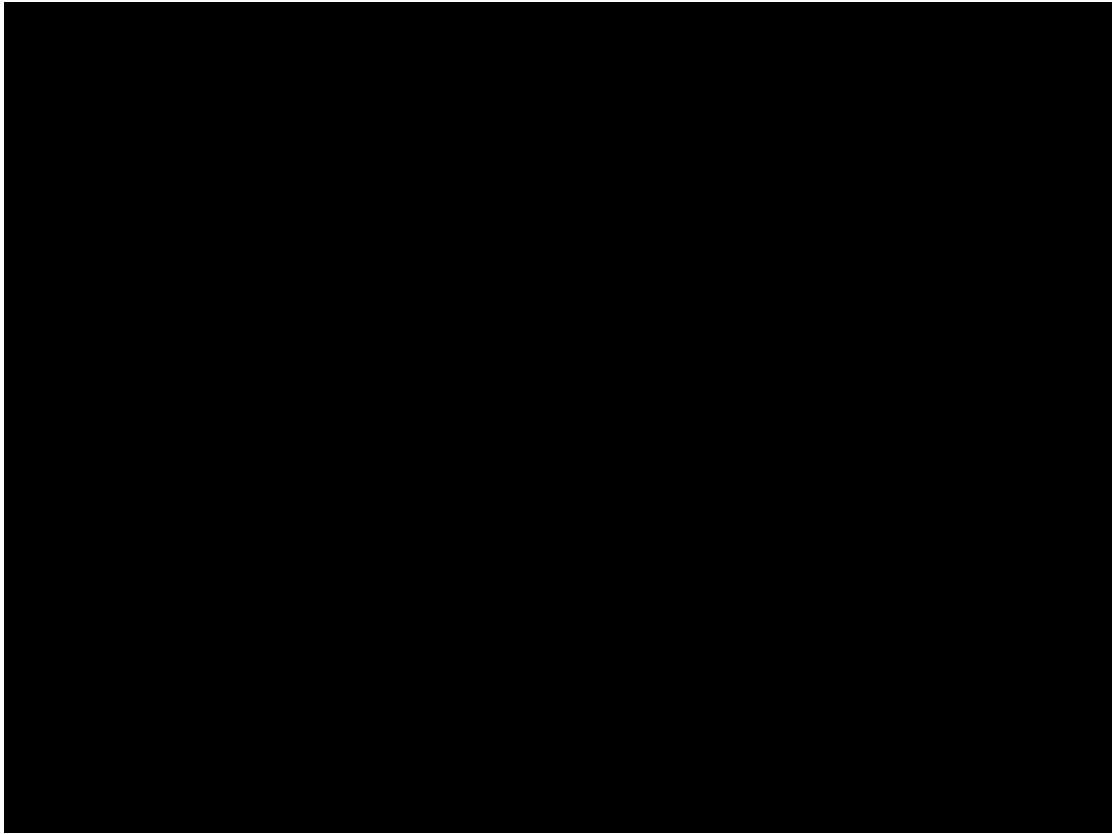


*TRAILER*



ART

And being Australian, our doco makers are always ready to deliver their art with a touch of humour....



*CLIP – CHATEAU CHUNDER*

# SOCIAL CHANGE

The second thing our 2012 slate is talking to me about is social change.

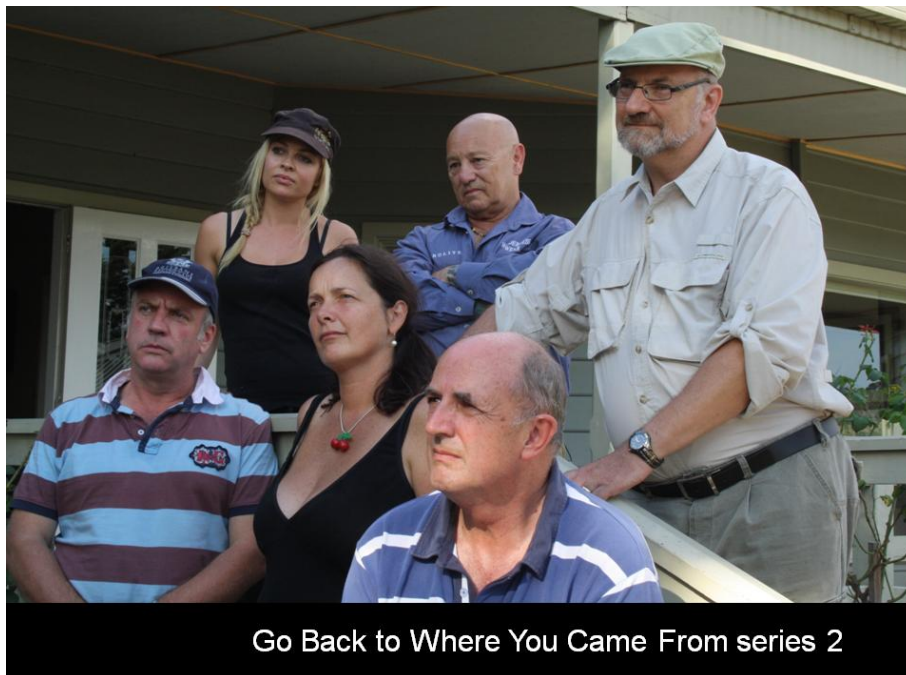
The message was certainly there in *Coral: Rekindling Venus*.

There is a long tradition of documentaries effecting social change.

One of the primary motivations in telling stories is to provoke a reaction, or perhaps even a transformation, in the audience.

The very existence of the Documentary Australia Foundation is evidence of the perceived power of documentaries to create long lasting change .

Charities, foundations and other organisations see value in directing their funds into documentaries, because documentaries have the power to raise not only widespread awareness of an issue, but real connection with it.



*Go Back to Where You Came From* is an obvious example of a recent project that harnessed the power of documentaries to inspire change in thinking and behaviour.

We, as the audience, are privy to many of the personal changes experienced by the participants throughout their journeys.

But what's really interesting about this documentary is the real, demonstrable engagement that it stimulated with the issues it raised.

We can see this through some of the Twitter and Facebook data for series 2, provided to us by SBS.

- Related topics trended worldwide during each episode on Twitter, as high as position #3.

Topics related to the program trended worldwide during each episode, as high as position #3.

That's worldwide – including countries where it wasn't screening.

- Related topics trended worldwide during each episode on Twitter, as high as position #3.
- Facebook page attracted more than 10,000 page likes during the week it went to air. Over 17,000 by the last episode.

The Facebook page attracted more than 10,000 page likes during the week it went to air.

And reached over 17,000 by the last episode.

But that in itself is not the impressive part – plenty of Facebook pages notch up many thousands of likes.

- Related topics trended worldwide during each episode on Twitter, as high as position #3.
- Facebook page attracted more than 10,000 page likes during the week it went to air. Over 17,000 by the last episode.
- By episode 3, more than 90% of Facebook followers were interacting with the page.

By the third episode of the series, more than 90% of Go Back Facebook followers were actually interacting with the page, not just clicking the 'like' button.

That's massive engagement.



- Related topics trended worldwide during each episode on Twitter, as high as position #3.
- Facebook page attracted more than 10,000 page likes during the week it went to air. Over 17,000 by the last episode.
- By episode 3, more than 90% of Facebook followers were interacting with the page.
- Spawned a separate (non SBS) Facebook “fan page” which had nearly 10,000 likes.

And the series also spawned a separate (non SBS) Facebook ‘fan page’, which had nearly 10,000 likes.

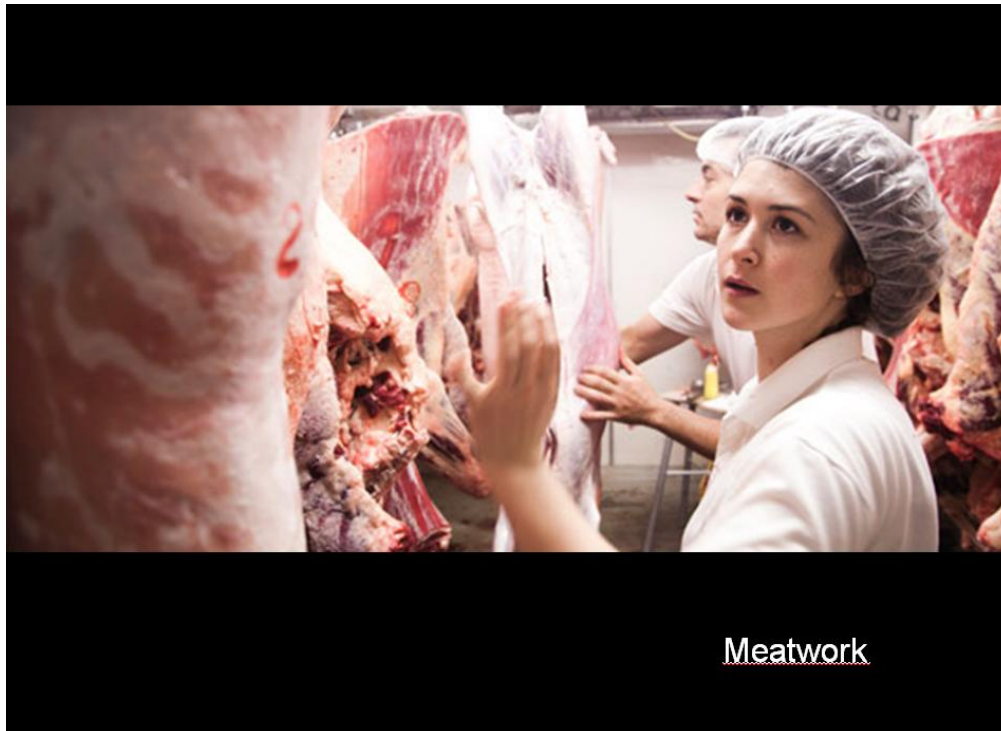
So there can be no doubt that this documentary generated debate and discussion about asylum seekers and our community’s attitudes to them.

And there can be no doubt that public discussion and media attention are essential steps in effecting social change.

The impact of the program beyond our own borders became even clearer when the producers secured multiple international format sales.

The Danish version started screening just last week.

And soon audiences in the US, Israel, Germany and other countries will also be examining their own community’s attitudes to the asylum seeker debate – a universal issue examined through localised, personal stories.



*Meatwork* was another documentary that explored a universal issue through direct, personal experience, in this case, that of filmmaker Madeleine Parry.

*Meatwork* came out of the first round of the Opening Shot initiative between Screen Australia and the ABC.

The initiative gives voice to a younger point of view on contemporary Australian life, at the same time helping to advance the careers of a new generation of filmmakers.

For this project, meat-eater Madeleine became an abattoir worker, eventually working her way up the production line to the 'killbox'.

From inside the slaughterhouse, she explored the experiences of the animals we eat and the men who kill them in the industrial meat production process.

By asking herself the tough question of whether she could slaughter her own Sunday roast, she enables her audience to explore whether it's possible to eat meat and really care about the animals on their dinner plates.

I suspect it may have inspired in at least *some* viewers, if not an actual change in eating habits, then at least an examination of the implications of those habits.

*Meatwork* started out as a short called *Murder Mouth*, supported by the Raw Nerve initiative.

Raw Nerve is funded by Screen Australia and administered by the network of Screen Resource Organisations around Australia.

It provides early career filmmakers with the opportunity to showcase their talents.



Another Raw Nerve short film, *Containersavers*, directed by Liz Sideris & Jacob Fjord, screened just 2 weeks ago at the Bohemia Outdoor Festival in Perth.

*Containersavers* follows some of the campaigners for the 10c container deposit scheme in Western Australia, and their battles with the beverage industry.

As part of the project, the filmmakers developed an App, encouraging people to upload photos of drink container litter that they come across in the streets.

The results will create a map, showing the industry where their trash ends up, and demonstrating the far-reaching environmental impact of beverage containers in this country.

# DIVERSITY

Thirdly, our 2012 slate tells me that, like the world of the coral, we are, above all else, diverse.

# DIVERSITY

- STORIES

Diverse in the stories that are being told;

# DIVERSITY

- STORIES
- VOICES

the people who are telling them;

# DIVERSITY

- STORIES
- VOICES
- STORYTELLING STYLES

and the ways in which they are being told.

Starting with the stories...



# DIVERSITY

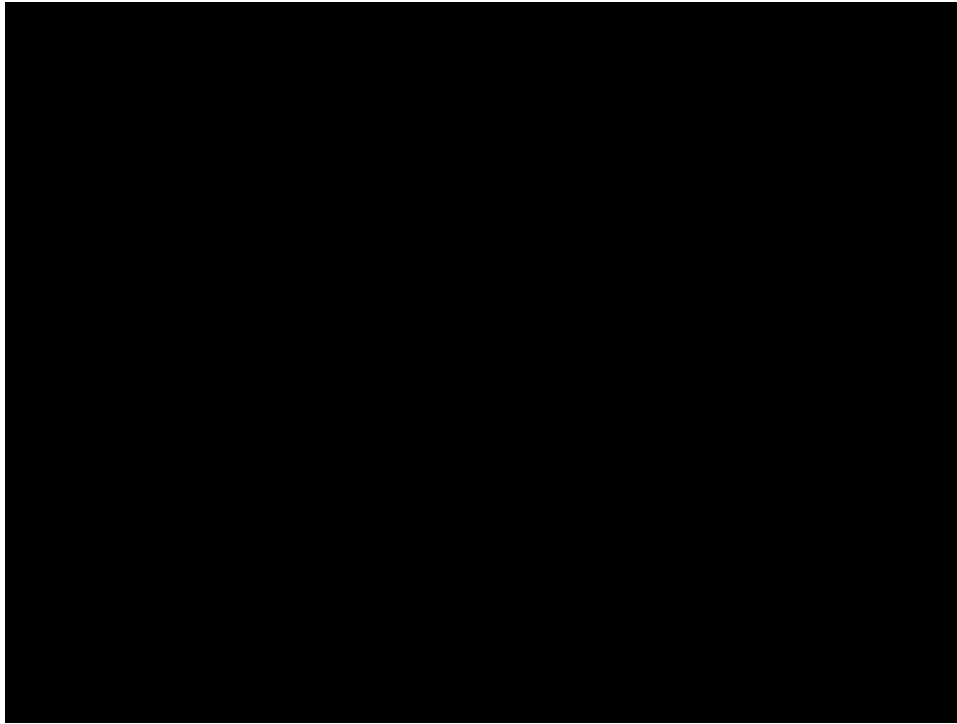
- STORIES

In 2012 we saw...



Gallipoli From Above

The untold story of the Gallipoli landing.



*CLIP – Gallipoli from above*



Other stories ranged from the history of Australian mining...



...to the latest instalment of a longitudinal study following four Indigenous teenagers into adulthood:



We visited the international world of the masked vigilantes who call themselves 'Anonymous';



Shark Harbour

The much loved and used waterways of Sydney – along with some of their other inhabitants...



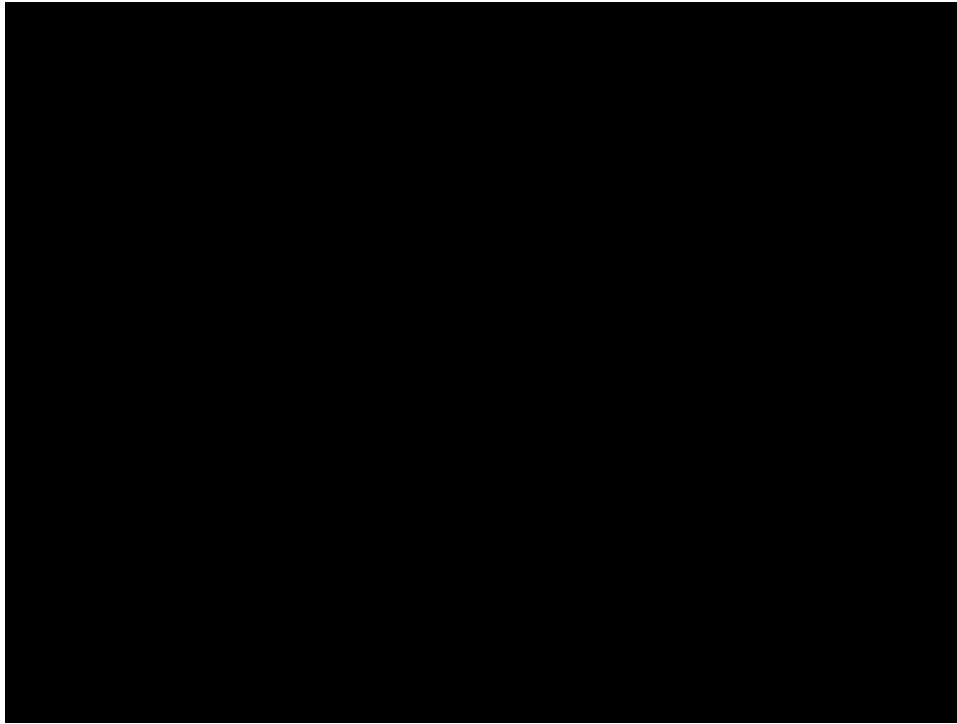
Queen of the Desert

Remote Indigenous communities where a youth worker called Starlady has been spreading hairdressing skills along with some wild fashion...





And we travelled across some of Australia's toughest terrain with road train truck drivers.



*Clip – Outback Truckers*

# DIVERSITY

- VOICES

We've heard from many different people over the last 12 months.



Once Upon a Time  
in Cabramatta

In *Once Upon a Time in Cabramatta* we heard the numerous voices from within the Vietnamese community –

The politicians and the police; the gang members, the dealers and the ordinary people who make up Cabramatta



I Can Change Your Mind About Climate

*I can change your mind about ...climate* presented opposing views of two passionate and influential Australians, trying to change each other's minds on the defining issue of our time.



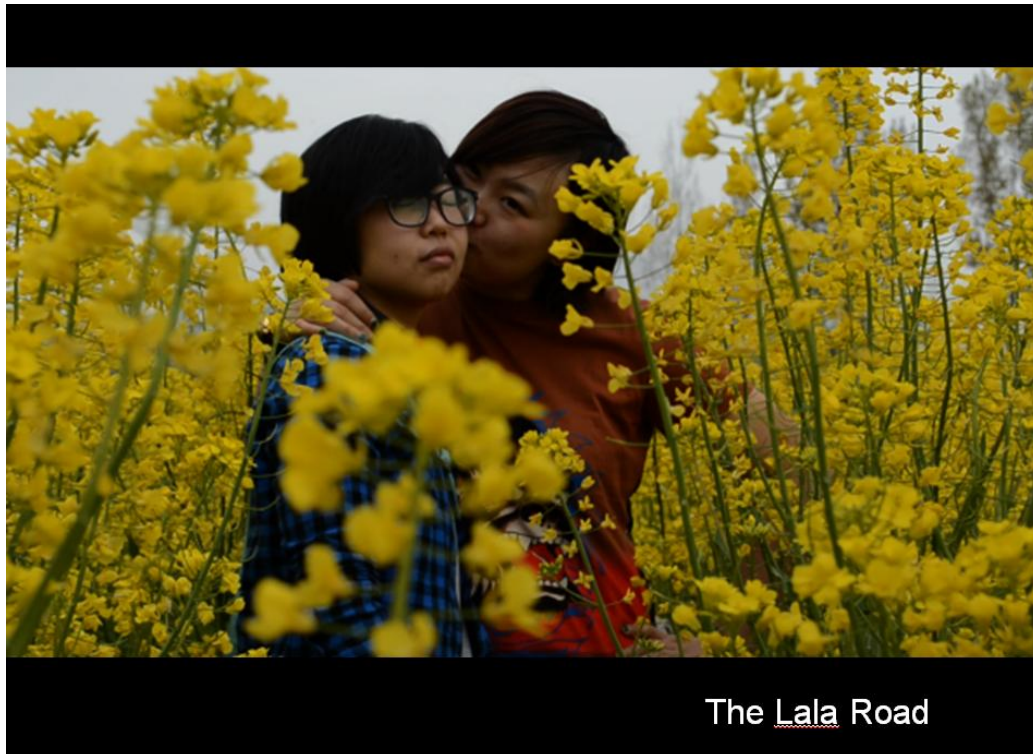
The voices of women were well represented in the slate.

From those recounting their war-time experiences in northern Australia...



Miss Nikki and the Tiger Girls

...to contemporary Myanmar with *Miss Nikki and the Tiger Girls* -  
the first girl-band in a country undergoing remarkable change,  
since the end of its 50-year military dictatorship.



And in a contemporary story about three Chinese lesbians negotiating the pressures from their culture and families to marry, and their need to be true to themselves.

And we know that women are comparatively well-represented on the other side of the camera on Australian documentaries.



## FOCUS ON CREDITS

DOCUMENTARIES	Men		Women		Total no.
	No.	%	No.	%	
Producers	275	54%	232	45%	512
Directors	261	64%	140	34%	407
Writers	238	63%	133	35%	379

FEATURES	Men		Women		Total no.
	No.	%	No.	%	
Producers	189	65%	101	34%	293
Directors	133	82%	30	18%	163
Writers	167	76%	52	24%	221

We know this because last year we released some statistics looking at the proportions of male and female producers, directors and writers working in feature films and documentaries.

You will probably not be surprised to hear that the women are better represented in the documentary sector, currently making up 45 per cent of documentary producers compared to just 34 per cent of feature producers.

There's still some way to go for writers and directors, but again, they are better represented on documentaries than feature films.

# DIVERSITY

## • VOICES

We also heard from people from a range of cultural backgrounds, discovering new perspectives on Australia and our region.

Stories that explored the rich and complex diversity of our streets, schools, neighbourhoods and workplaces.

And stories that have the power to transform our understanding of each other, and the contemporary issues we face as a society.



Holy Switch challenged 6 young Australians to switch places for 2 weeks with someone from a different religious background.



The online documentary *A Convenient Education* explored the education-migration market that connects India and Australia,.

It's a scheme that promised much for both nations, but also led to violence and disappointment.

We heard the first-hand experiences of young Indian students whose dreams and aspirations brought them to Melbourne,.

And from education and government officials – including former immigration minister Philip Ruddock.

# DIVERSITY

- VOICES

For Australians of diverse backgrounds, to have their stories told, increasingly in their own languages, is a powerful recognition of the complexity of contemporary Australia.

For audiences, these stories can provide windows into views and perspectives to which they may not otherwise have access.

Some of these stories challenged us deeply.



## Coniston

*Coniston*, about the 1928 massacre of 100 or more Aboriginal people in Central Australia, reflects one of the darkest moments in Australia's history of dispossession and brutality.

Denied a voice at the official inquiry and dislocated from their lands, the survivors and their descendants returned to Coniston to tell their story in this documentary.

The filmmaking technique encourages us to reflect on the ways we approach and tell such stories, and the processes of collaboration required in recounting histories.

Let's have a look...



*CLIP – CONISTON*



This documentary shows us the powerful result when Indigenous filmmakers tell their own stories in their own ways.

And while many of our documentaries are giving voices to people of diverse cultural backgrounds, in many cases the question remains:

what kind of vocabulary would these people bring if they were telling their own stories, from the other side of the camera?

I am very hopeful that we will find out, and continue to hear, not just from subjects, but also from filmmakers of diverse cultural backgrounds.

*Coniston* also reminded us: the past will become our future if we do not address it in the present.

A more contemporary exploration of the challenges of recounting stories came in *The Tall Man*, a film that first screened here in Adelaide 2 years ago, but has continued to engage audiences at the cinema, at festivals and on television.



This doc revealed that even contemporary stories are complex in the telling and the term 'factual' can be murky when engaging with conflicting points of view.

# DIVERSITY

- STORYTELLING STYLES

To their credit, documentary filmmakers have never shied away from the difficult subjects.

And there are many views amongst you about the handling of complex issues.

And what these methods can reveal about the subject, the filmmaker, and our industry practice as a whole.

The responsibility in telling 'real' stories can be palpable, because stories have scripts, but real people don't.

And the balancing of respect, sensitivity and intelligence, along with engaging and entertaining an audience, is no easy task.



## Then the Wind Changed

In *Then the Wind Changed*, director Celeste Geer took the audience on the journey through the aftermath of the Black Saturday bushfires.

Not only from the point of view of a filmmaker, but as a resident herself of one of the communities hit by the fires.

This makes the film not only a very personal story of survival, but provides a unique insight into a whole community's experience of resilience and recovery, as they convey their stories to one of their own.



There was *Storm Surfers 3D*, which broke new ground, using cutting edge science to take us all on the ride with Ross and Tom.

And we saw an innovative approach to a sensitive subject in *Dating the H-Bomb*, where ordinary Australians were able to speak frankly about living with the herpes virus. Here's how...



*CLIP – DATING THE H-BOMB*



We have also seen several online documentaries launched throughout the year.

I've already mentioned *A Convenient Education*. The second instalment of *Big Stories Small Towns* also went live, and received the Community Interactive Award at South by Southwest festival in the United States.

This award is for *Social networks and wikis that have quickly developed an extraordinarily active multi-user community, and an exceptional following of users who assist with content development.*

If you haven't had a look, *Big Stories Small Towns* is an evolving multiplatform documentary

Filmmakers have taken up residence in small town communities, and collaborated with locals to present their stories.

It's a unique model of sharing and participating in the filmmaking and storytelling process.

# DIVERSITY

- STORYTELLING STYLES

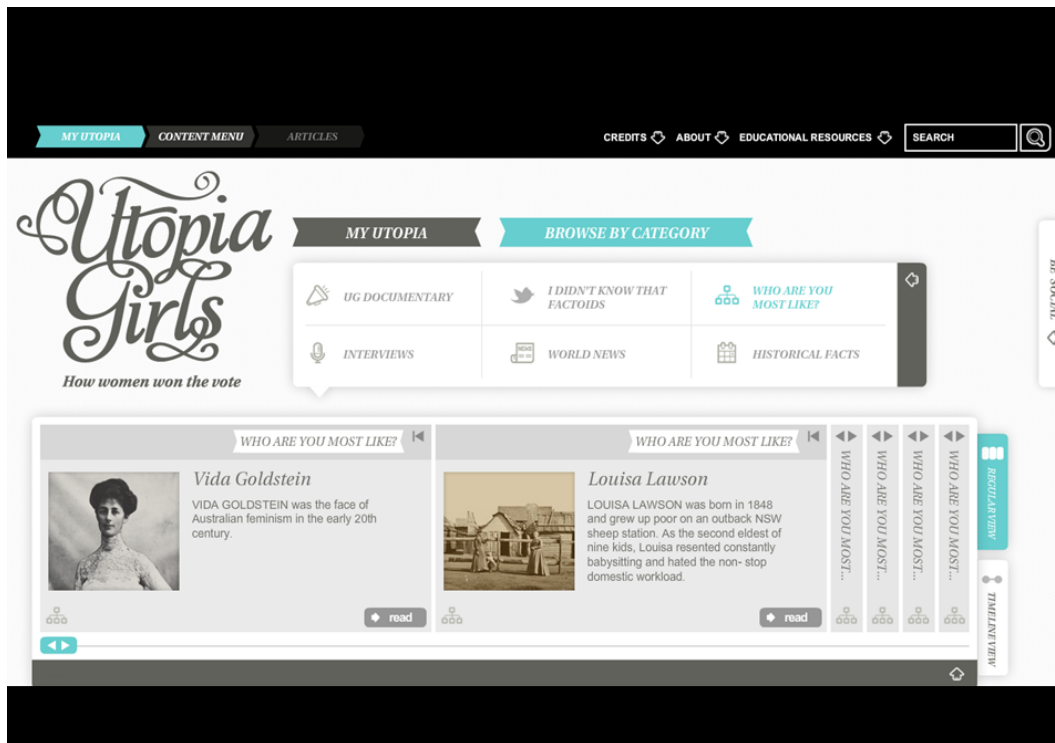
These online projects are not only embracing new way of telling documentary stories.

They also create a new experience for the audience.

The audience becomes an active participant in the unfolding of the story, rather than a passive viewer.

Or, as Sue Maslin has described it, they become the 'authors' of their own experience.

As well as these standalone online projects, documentaries are increasingly working across platforms.



Utopia Girls online takes the core themes of the television documentary – how women won the vote in Australia and around the world – and translates them into an immersive online experience.

Users can link their own social profile to content about women from Australian history, both past and present.

Once you log in, the site matches content to your profile.





And *Coral: Rekindling Venus* was conceived and developed as a multiplatform work.

As well as a website it includes an augmented reality experience called *In Plain Sight*,

This connects audiences, via their smartphones, to a continuous real-time data feed on the state of coral reefs around the world.

Here's Robert Redford checking it out.

**Screen Australia**

HOME FUNDING MARKETING FILMMAKING PRODUCTIONS RESEARCH

RESEARCH

Overview

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Australian content >

**Production industry**

Businesses

Drama

Documentary

**PRODUCTION INDUSTRY DOCUMENTARY**

THIS PAGE: PRODUCTION OF AUSTRALIAN INTERACTIVE DOCUMENTARIES

Production of Australian interactive documentaries

Next update: March 2014

Screen Australia's documentary production data covers documentaries intended for cinema and/or TV release. Recent years have seen a growing number of interactive documentaries produced for online delivery. In addition to the traditional broadcast documentary slate, Australian interactive documentaries are mainly supported by the television broadcasters (predominantly the public broadcasters ABC and SBS) and federal and state film funding agencies.

**PRODUCTION INDUSTRY DOCUMENTARY**

THIS PAGE: AUSTRALIAN INTERACTIVE DOCUMENTARIES TITLES

Interactive documentaries financed by Australian screen agencies or broadcasters that started production between 2008/09 and 2011/12

Next update: February 2014

Twenty-three interactive documentaries that had received funding from screen agencies or broadcasters started production between 2008/09 and 2011/12.

Title	Year of production	Production company	Broadcaster
<a href="#">Africa to Australia</a>	2009/10	SBS Online	SBS
<a href="#">After Six Four</a>	2011/12	Freehand Productions Pty Ltd	SBS
<a href="#">Big Stories, Small Towns 2</a>	2010/11	Big Stories Company Pty Ltd	n/a
<a href="#">The Book: Stories from a Meeting Place</a>	2010/11	SBS Online	SBS
<a href="#">Carpark Whalers</a>	2011/12	Vue DC Pty Ltd	n/a
<a href="#">Convenient Education</a>	2011/12	Chocolate Liberation Front	SBS
<a href="#">The Dragon Children</a>	2010/11	SBS Online	SBS
<a href="#">Enter the Detention Centre</a>	2011/12	Prospero Productions	SBS
<a href="#">First Australians</a>	2008/09	Blackfella Films Pty Ltd	SBS

So this year we've also added a new analysis of online documentaries to our regular update of doco production stats – which we'll be looking at in more detail shortly.

# DIVERSITY

- STORIES
- VOICES
- STORYTELLING STYLES

Exactly what constitutes a documentary has been an issue of hot debate over the last year.

And as you're no doubt aware, in December the Department Treasury released draft legislation to introduce a documentary definition, for the purpose of administering the Producer, Location and PDV Offsets.

We are keen to see it leading to greater clarity for all of us.

Alex Sangston will be discussing issues around the administration of the Offset for docs in detail at tomorrow's session with SPAA.

I hope to see many of you there, for an open and frank conversation.

# AUDIENCE

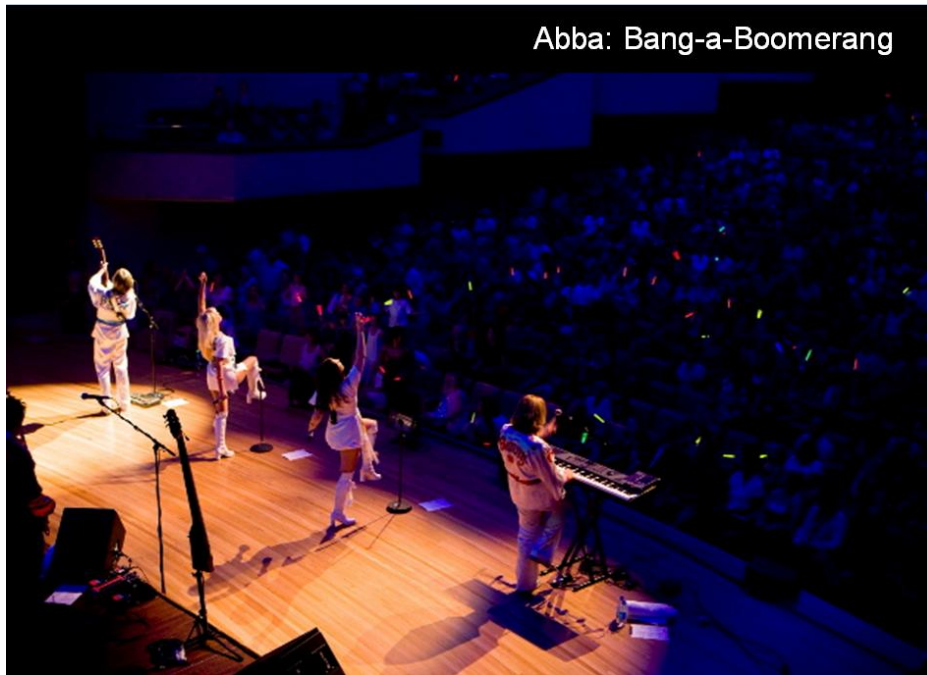
One more thing the 2012 slate has been telling me is that it has also been speaking to its audience.

The commercial strength of factual entertainment has been clear for years, with programs such as *The Force* and *Border Security* regularly achieving ratings of around 1.5 million viewers nationally.

These are comparable with popular Australian and foreign dramas, including *The Big Bang Theory*, *Winners & Losers*, *Offspring* and *Miss Fisher's Murder Mysteries*.



*Anh does Vietnam* was the top-rating documentary on free-to-air television in 2012, averaging 2.3 million viewers nationally.



1.4 million people watched the premiere of *Abba: Bang a Boomerang* last month.

If you take into account the repeat screening and the iView audience, it takes the figure over 2 million.

And all of these documentaries had National TV ratings of over 1 million:



Sporting Nation  
1,019,000 nationally

Sporting Nation,



Great Southern Land,





Two in the Great Divide,

Go Back to Where You Came From series 2  
1,056,000 nationally

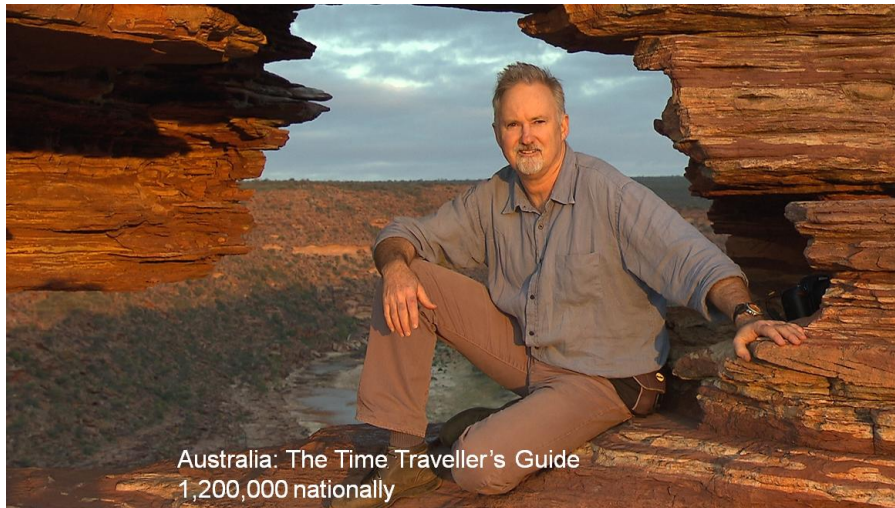


Series 2 of Go Back to Where You Came From

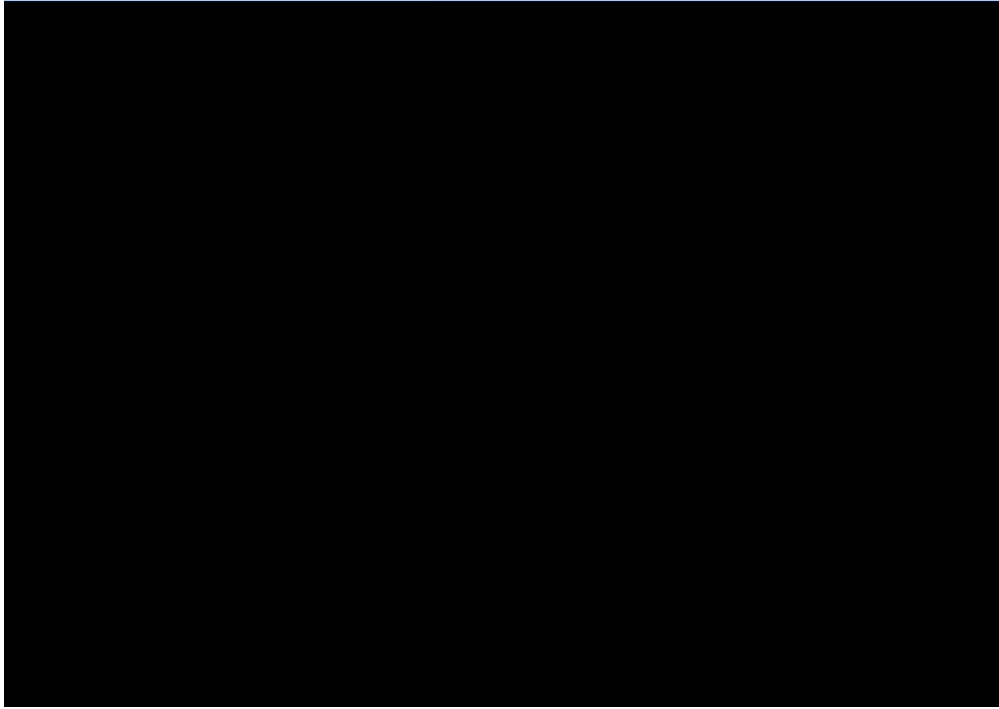


The Swimmer  
1,006,000 nationally

The Swimmer.



And another one of my favourite's, Australia The Time Travellers Guide.



*CLIP – Australia The Time Traveller's Guide*



It was also another year of critical acclaim for Australian documentaries.

*Immortal*, the story of the discovery of an immortalising enzyme, an apparent 'cure' for aging won an Emmy Award.



My Thai Bride

*My Thai Bride* won the award for Best Mid-Length Documentary at Hot Docs.



*Go Back to Where You Came From* won the Best of Rose d'Or.

This highly regarded international TV award was presented to the show not only for its entertainment value but for its cultural relevance.





The website attached to documentary *Making Australia Happy* was an official Honoree in the 2012 Webby Awards.



And there were many international festival screenings of our docs.

Make Hummus Not War has had a strong festival life, from Guangzhou to Berlin.



*CLIP – Make Hummus Not War*



So that's our snapshot of Australia based on some of the many documentaries we watched over the last 12 months.

Looking forward, we're of course in an election year, which makes for interesting and eventful times.

As we know, the government's national cultural policy is waiting in the wings pending costing of its implementation.

We will likely know more in May when the Budget is announced, and election campaigns step up.

But let's have a quick look at Minister Crean's discussion paper .



## NATIONAL CULTURAL POLICY

**Goal 1:** To ensure that what the Government supports — and how this support is provided — reflects the **diversity** of a **21st century Australia**, and protects and supports **Indigenous** culture.

**Goal 2:** To encourage the use of **emerging technologies** and **new ideas** that support the development of **new artworks** and the creative industries, and that enable more people to **access** and **participate** in arts and culture.

**Goal 3:** To support **excellence** and world-class endeavour, and strengthen the role that the arts play in telling **Australian stories** both here and **overseas**.

**Goal 4:** To increase and strengthen the capacity of the arts to **contribute** to our **society and economy**.

It sets out a framework for supporting arts and culture, including 4 key goals.

What's interesting to note is that documentaries deliver on all of these goals, and they do it well – as demonstrated by the slate that we've just been looking at.

We've seen diversity;

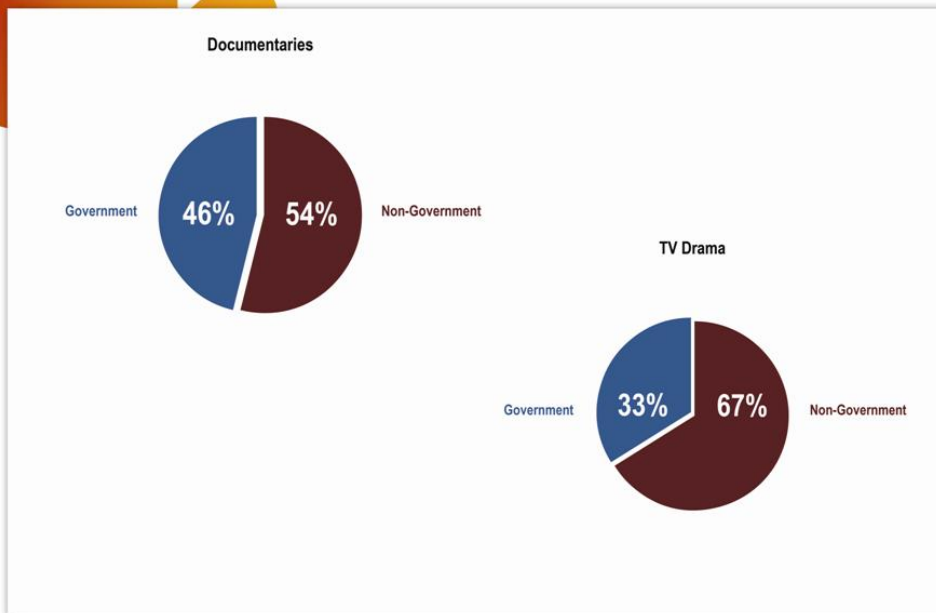
We've seen strong Indigenous stories, told in their own voices;

We've seen innovation, creativity and some trailblazing in the use of emerging technologies;

We've seen international award-winning and audience engaging stories;

And we've seen people connecting with and participating in issues in a way that the documentary format is uniquely able to facilitate.

## FINANCING THE SLATE



Here's a reminder – nearly half of the finance for the documentary slate comes from government sources.

That includes direct finance from Screen Australia and the state agencies, as well as the public broadcasters and the Producer Offset.

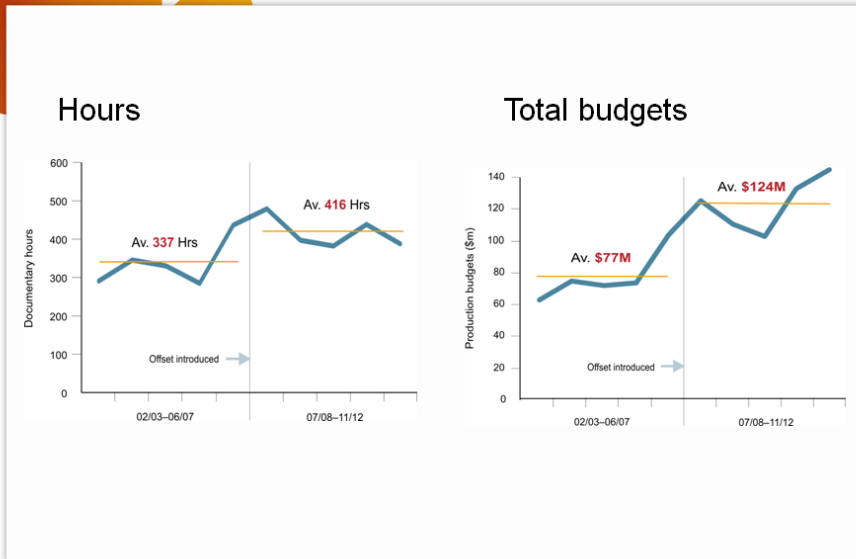
That compares to a third of finance for television drama, including drama for children.

So that brings us to our latest industry data.

As usual, we've updated our documentary production statistics in time for AIDC.

Let's have a look at some of the highlights.

## LATEST DOCUMENTARY PRODUCTION DATA

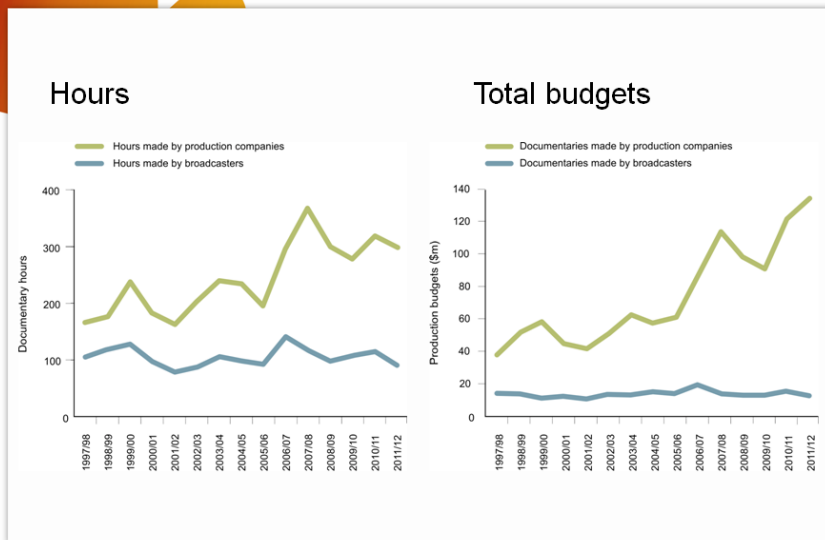


Overall, hours were down.

But total budgets climbed even further this year, to \$145 million, breaking last year's record.

And the producer offset has continued to encourage sustained levels of documentary production.

## LATEST DOCUMENTARY PRODUCTION DATA

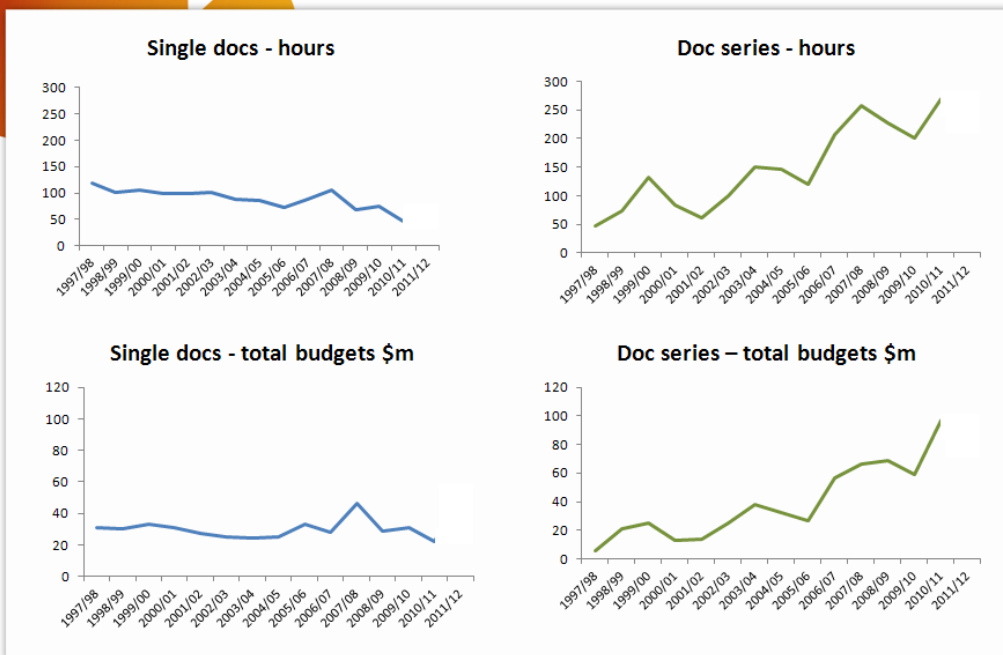


In-house production by the broadcasters remained a small proportion of overall activity.

The majority of documentaries continue to be made by the independent production sector.



## DOCS MADE BY PRODUCTION COMPANIES



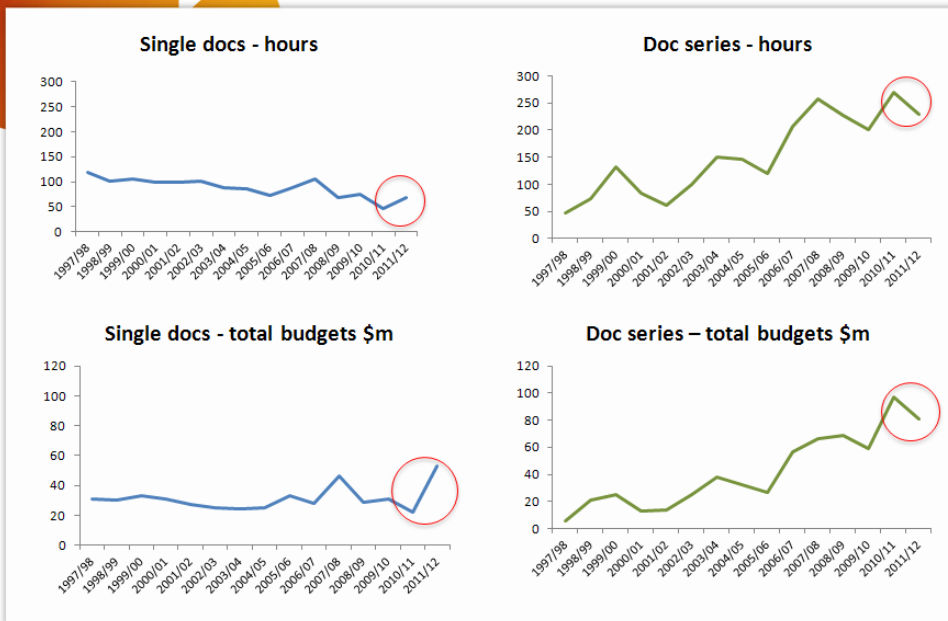
Looking now just at those at documentaries made by production companies, we have single episode docs in blue and series in green.

Hours are on top and dollars below.

we know that overall, single-episode docs have been on the wane in recent years, and series have been increasing.

This was a topic of much discussion at last year's AIDC, and has continued throughout the year.

## DOCS MADE BY PRODUCTION COMPANIES



This year's slate has actually seen a slight reversal of this trend.

Single episode docs increased and series saw a decline.

Though this change is not enough yet to impact the overall trend over time.

We've particularly seen an increase in high-cost single episode documentaries

These include ambitious, big-screen projects such as Coral: Rekindling Venus, The Last Great Apes and the 3D Imax documentary Deep Sea Challenge.

Screen Australia has continued its commitment to the development and production of single docs.

# LATEST DOCUMENTARY PRODUCTION DATA



You'll find a summary of the latest data in your conference bag, and full details on our website.

Along with our new summary of online documentary activity.



I'm also very happy to be able to announce the recipients of the second Opening Shot initiative.

If the first series of Opening Shot proved young filmmakers had something important to say, then the slate for the second series drives that message home.

These projects offer a great opportunity for audiences to hear from the next generation of documentarians on subjects that affect many Australians.

They are:

**Keep Me Safe Tonight**

Director Corrie Chen  
Writer Michelle Law  
Producer Jiao Chen

**Growing Up Gayby**

Director Maya Newell  
Producer Charlotte McLellan

### **The Vagina Diaries**

Director/Writer Rachael Thompson

Producer Kate Breen

### **The Final Word**

Director Daniel Mansour

Producer Tim Ryan

### **Our Little Secret**

Director Monique Schafter

Producer Lee Matthews

I'm also very pleased to be able to tell you today that we will be running another round of the Opening Shot Initiative with the ABC.

Opening Shot 3 is now open for applications.

Guidelines are on the website, and the deadline for applications is April 12.

And, as many of you will have heard, the federal government has charged Screen Australia with administering a new \$20 million Interactive Games Fund.

This fund will help build a sustainable base for the Australian interactive entertainment industry.

The draft guidelines are currently in circulation for feedback.

But in devising the structure of the games program, we also looked at all of Screen Australia's current interactive and multiplatform programs, and have identified funding specifically for documentary projects.

So the Signature Documentary program has been expanded with an additional \$500,000 for interactive and multi-platform projects.

In keeping with the general guidelines for the Signature program, no marketplace attachment is required, and the focus will be on bold documentary storytelling.

Draft guidelines have been released, and we need your feedback by the 1<sup>st</sup> of March.

Final guidelines will be released on March 11.

We've extended the deadline for the Signature program to 22 March to open it up to applicants under the revised guidelines.

So it's a pretty tight timeframe, and we'd encourage you to start preparing your documentation if you're thinking of applying.

All the information is up on our website, and of course you'll be seeing Screen Australia's documentary team around over the next few days.

Liz Stevens, Mary-Ellen Mullane, Sam Griffin, Sue Maslin and Hannah Leach will be able to answer any questions.

So it's gearing up to be another eventful year.

And I'd like to finish now by giving you just a small taste of what's in store for documentary audiences over the next 12 months.