

b. Enterprise and Professional Development.

“Funding would be available over a three year period to build screen businesses.

- To create an ongoing business, a company needs to create an inventory base which it can sell or use to provide security for ongoing debt financing from the banking sector.
- Apart from selling the films into the market, producers need to think about alternative ways to earn money from their product going forward rather than simply relying on potential returns from films to fund the business.
- While it will probably be a tall order, producers may be well served in their business plans if in the fourth or fifth year of their plans they attempt to re-invest the producer offset in the business itself as working capital for project development rather than in the films themselves.
- I think it is really important to ensure that this money is allocated to businesses that focus on building people and building the business in addition to creating product.
- At the very minimum every ongoing business needs an accountant, a tax accountant, a lawyer and a receptionist/office assistant and it would be very useful for some producers to have a business or sales manager as well.
- To encourage the creation of a complete business infrastructure SA could include allocating some enterprise funding to assist or develop associated companies perceived as key ingredients in the business of film and TV making e.g. executive producing company, film lending company, film and TV advertising company, packaging company.

“Enhanced focus on script development”

- New models of script development need to be created to increase the speed with which feature drafts are funded.
- Like the advertising or TV model, feature film production companies could be encouraged to hire writers and directors on staff for the purpose of writing, perhaps to test a “mini studio” model or a TV writing model.

“Awareness of audience and the marketplace”

- Screen Australia recently did a survey of how Australians view Australian films. Perhaps a similar survey could be done in major markets as a starting place to determine how best to enhance and leverage our film and TV product overseas.
- If we can't co-produce with the Americans, it would be advantageous to understand what it is that makes them shy away from Australian product. We all have theories on this, but it would be fantastic to find out whether it is actually our accent, or whether it's because we make films for the working class rather than middle class, or because we tend to make films about victims who never rise above their flaws...etc, etc....I'd like to know what would make Americans more interested in Australian product?
- I think the challenge is how to create culturally relevant product that appeals to the overseas market. Given our home market is so small, then to be sustainable

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we have no other choice than to appeal to larger overseas markets, and whether we like it or not, that includes the U.S. which represents an enormous potential for us because they are English speaking.

- As a priority we need to assess what restrictions are in the market that actually hinder producers from selling their product overseas. Eg. Are the limits on overseas participation in our films too strict compared with other countries? If we want to create businesses that can compete in the market, any such restrictions need to be re-examined in this process.

4. Marketing and Distribution **“Providing P&A funding”**

- In large businesses marketing and publicity are two separate functions. Until screen businesses can afford to employ an in-house marketing/sales manager, what may be needed is an advertising company to design a marketing campaign with effective marketing materials based on a brief from the producer and the distributor. This job needs to be given to the people who excel at this type of work.

General

- I would request please that SA extend emails requesting feedback on the industry to all cast and crew via the cast and crew agencies as well as producers, directors and writers.

Regards,

Pru Donovan