



Australian Government

SCREEN
AUSTRALIA

Toronto International Film Festival 2010

A new home

At the 35th anniversary of the Toronto International Film Festival (TIFF), the organisers chose to set themselves up for the future, rather than to fondly reminisce on past successes.

The doors opened to the festival's new year-round home, the TIFF Bell Lightbox. Reported to cost almost \$200m to complete, the five-story downtown complex features five public cinemas, two galleries, learning studios and lounges. Toronto is now one of the very few festivals in the world that owns its own home and infrastructure. In a remarkable demonstration of philanthropic support for the festival, Canada's famous Reitman family (*Ghostbusters'* Ivan Reitman and *Up In The Air's* Jason Reitman) donated the CBD block on which the Lightbox now stands.

Most of TIFF's 3,400 delegates moved downtown too, resulting in a more concentrated, convenient and accessible event, wherein industry executives could easily meet and run into each other.

An upbeat mood

The sky hasn't fallen, the disastrous 2009 was behind us, and the uplifted mood at Cannes proved not to be a blip. You could feel the collective sigh of relief – what a difference a year makes. Business was brisk – sales were happening, and on site, unlike in the not too distant past when filmmakers had to wait until AFM and beyond for deals, if at all. A key factor - films were priced right, encouraging sales and making for, as *Variety's* Tom Lowry noted "*business going from profligate to prudent*". But are we over-optimistic? Sources from NY spoke of double-digit US unemployment and a continued downward spiral.

US deals were concluded for crowd favourites *Barney's Version* (Sony Pictures Classics); *Super* (IFC Films); *Dirty Girl* (Weinstein Company) and *Submarine* (Weinstein Company). WME agent, Mark Ankner said "*all three films that we brought to the festival, sold at the festival*".

Australian filmmakers James Wan and Leigh Whannell (*Saw* franchise) debuted their new haunted house movie, *Insidious*, in Toronto's Midnight Madness section. Within hours of landing in Toronto, Sony Pictures Worldwide had picked up the film for a reported seven-figure sum. Screen Australia has recently approved development funding for Whannell's next project *The Mule*.

Sales agents uniformly said they were "*interested in genre*"; scripts have to have "*a marketing hook*"; "*drama is dead*"; and that for sales, "*we need stars*".

Ed Clarke, Head of Development at UK's Kudos Pictures: “*No period, no drama, and definitely no period drama*”. But the whispered caveat remained – “*it comes down to the material, if it was amazing, we'll break the rules.*” Case in point – the buzz film of the festival was period drama, *The King's Speech*. Directed by Australian-British Tom Hooper, it was produced by Sydney-based Emile Sherman (SeeSaw) and stars Colin Firth and Geoffrey Rush. The film went on to win Toronto's People's Choice Award. The Weinstein Company holds North American rights, and is embarking on a major Oscar campaign.

Films at the festival

Despite the festival featuring many high profile works from world-renowned directors (Clint Eastwood, Robert Redford, Darren Aronofsky, Jean-Luc Goddard), the programmers settled on a proudly populist Canadian film for the festival's opening night. *Score!* is a musical about the national obsession, ice hockey, and stars Olivia Newton John. The media was not so enthusiastic. The Hollywood Reporter advised audiences to “*best leave any expectations on the sidelines*”.

As usual, independent films from around the world arrived at the festival with the hope of generating credibility for the awards season. *Slumdog Millionaire* swept the Oscars in 2009 after winning the 2008 People's Choice Award at TIFF. This year Danny Boyle returned to the festival to try and generate the same kind of heat for his new film, *127 Hours*.

Other films using Toronto as a platform into the Oscar season were the crusading legal drama *Conviction* starring Hillary Swank, Redford's *The Conspirator*, Darren Aronofsky's *Black Swan* starring Natalie Portman; Carey Mulligan-starrer *Never Let Me Go*; Casey Affleck's controversial doco on Joaquin Phoenix, *I'm Still Here*; Matt Reeves' disturbing thriller, *Let Me In*; Ben Affleck's *The Town*; and John Cameron Mitchell's *Rabbit Hole* starring Nicole Kidman.

Australian profile

“*Everyone knows that Australia is hot right now*” – TIFF senior programmer, Jane Schoettle.

Highlights of Australia's presence at Toronto included:

- Six films and their associated talent in attendance, as well as the surprise bonus of *The Kings Speech* team with its very high profile.
- A special report on Australia in The Hollywood Reporter (day one).
- A Screen Australia function for 200 guests at a new downtown venue attracted a range of industry heavy weights including Matt Brodli from Paramount, Dylan Wilcox from Universal, Michael Werner of Fortissimo and Trevor Groth from Sundance. Australian cast and key filmmaking talent from our films in official selection all joined in, including the vibrant young cast of *Wasted on the Young* as well as Geoffrey Rush and Ryan Kwanten. Screen Australia co-hosted the event with the Australian Trade Consul in Ottawa.
- Ad campaigns by Fortissimo, Odin's Eye and Screen Australia.
- Solid media coverage of our films. *Griff the Invisible* (in a feature article), *Wasted on the Young* and *Jucy* all appeared.

- Marketing collateral displayed around the main market venue, including producer offset information, booklets, banners and promotional material.

There was solid interest in the producer offset, which was promoted via a booklet in every delegate's bag. News that Alex Sangston would be in LA in October was greeted with interest, generating further meetings for him. Australian filmmakers' access to government funding and support was particularly noted in contrast to the news of the UKFC's impending abolition. Even though the British government has promised that it will continue the film tax credit and Lottery funding, the uncertainty over how it would be administered was talked about with concern.

With uncertainty around UK funding, Australia was all the more attractive for co-productions. Some Canadians said that it was the first time they were looking in earnest at film co-pro possibilities with Australia. Screen Australia had a number of meetings on how to create events to get the producers from each territory together, to foster potential future co-productions. Canadian producer Niv Fichman has optioned the rights to the Broadway hit musical *The Drowsy Chaperone*, securing Fred Schepisi to direct and Geoffrey Rush to reprise the star turn he did on the Melbourne stage.

In the wake of excitement around *Animal Kingdom* and the buzz about Ben C. Lucas, writer/director of *Wasted On The Young* – acquisitions execs and distributors were keen to hear about upcoming projects. Agents and production companies are tracking talent and want to see shorts of up and comers.

Australian films at TIFF

While there was a record 17 Australian films at TIFF 2009, this year the number chosen went back to its more usual level, with six films in official selection.

Screen Australia provided finance for five - three features and two documentaries:

- *Griff The Invisible* (Prod: Nicole O'Donohue; Dir/Wri: Leon Ford)
- *Wasted on the Young* (Prods: Aidan O'Bryan, Janelle Landers; Dir/Wri: Ben C Lucas)
- *Blame* (Prods: Ryan Hodgson, Melissa Kelly, Michael Robinson; Dir/Wri: Michael Henry).
- *Machete Maidens Unleashed!* (Prod: Veronica Fury; Dir/Wri: Mark Hartley)
- *Mother of Rock: Lillian Roxon* (Prod: Robert de Young; Dir/Wri: Paul Clarke).

Screen Australia provided market materials support as well as travel grants for the filmmakers behind *Jucy* (Prod: Kelly Chapman; Dir: Louise Alston).

The public screenings for the features were to full houses, and many stayed afterwards to participate in Q&A sessions with the filmmakers. The documentaries performed strongly with audiences, and screenings were well attended.

GRIFF THE INVISIBLE**Sales: Fortissimo**

Griff The Invisible received good coverage in the local press courtesy of Fortissimo's local publicist. The film also had star Ryan Kwanten in attendance, who was well covered by newsprint media via feature articles.

The world premiere screening at TIFF was positive. But the crowd was even more enthusiastic at its second screening - perhaps the difference between a weary post-work audience at a 9.30pm screening, and a Sunday afternoon crowd fuelled by coffees and brunch. The film battled against another 'superhero' film at the festival, *Super*, which was generating significant sales and critical interest.

Fortissimo secured US distribution for the film through Indomina Releasing, a relative newcomer, established in 2008.

WASTED ON THE YOUNG**Sales: Fortissimo**

Fortissimo also had high hopes for *Wasted on the Young*, an atmospheric teen melodrama based at an exclusive high school. The film had been well reviewed by both Screen Intl and Variety following its Sydney premiere in June. The film packed out public screenings and audiences were positive in Q&A sessions. There was significant interest expressed in director Ben C. Lucas.

Fortissimo secured a US release for the film, again through Indomina, and UK distribution was secured with Momentum, who have rights to *The King's Speech* and *Red Hill*. Director Lucas signed with CAA and lead actor Oliver Ackland with UTA.

BLAME**Sales: Highpoint Films**

This modest, low-budget thriller received some of the strongest reviews of the Australian films at the festival. The Hollywood Reporter described it as "a compact little thriller, beautifully modulated". TIFF programmer Jane Schoettle, who selected the film, identified Blame as particularly saleable "due to its simple premise, attractive cast and tight running time."

Blame's sales agent Highpoint did not have a presence at the festival.

JUCY**Sales: Odin's Eye**

Variety described it as a "frisky, low-budget laffer". Director Louise Alston demonstrated a "bravura control of tone and pacing. Real time best pals Nelson and Gasteen [the two female leads] are terrific".

Jucy came to the festival without local distribution. Australian based sales agent, Michael Favelle got good exposure for the film, including buying the cover of *The Hollywood Reporter* on day two of the festival.

MOTHER OF ROCK: LILLIAN ROXON**Sales: SBS**

"An enjoyable portrait" wrote *Variety*. For us, this was an example of a niche film with its heart in the NY rock scene. SBS did not attend TIFF.

MACHETE MAIDENS UNLEASHED**Sales: ABC; XYZ handle North America**

Machete Maidens' charms were hard to resist, with audiences applauding, laughing and cheering. Even the trade critics came on board, with The Hollywood Reporter gushing - "*Mark Hartley (Not Quite Hollywood) again turns trash into treasure*". Hartley was a guest of the festival.

Meetings

- After years of being based at Sutton Place, in 2010 the majority of business was being done downtown in the suites and cafes of the Hyatt Regency (next door to the Lightbox), and other nearby hotels and restaurants.
- Screen Australia was represented by CEO Ruth Harley; Head of Marketing Kathleen Drumm; Development Manager Susan Boehm, and Production Investment Manager, Tim Phillips. The agency met with a broad range of industry at TIFF, the goals being to:
- Gather market intelligence that may impact upon impending SA development, production and marketing decisions.
- Gain information on Australian deal terms for foreign films, to inform both Production Investment and Marketing's discussions with local distributors.
- Pitch new projects for early tracking.
- Get updates on current Australian titles in the international market.
- Check out the possibility of internships for producers with select US sales agents or distributors as part of a new SA Marketing initiative.
- Meet with festival programmers to ensure that upcoming Australian films are on their radar for consideration.
- Meet producers who are interested in co-productions with Australia
- Meet with industry executives who may have a role to play in the finance or production of Australian films.
- Our meetings included:

SALES AGENTS

- Arclight - Gary Hamilton, Mark Lindsay
- Bankside - Hilary Davis, Stephen Kelliher, Phil Hunt
- Bavaria -Thorsten Ritter
- Cinetic Media - John Sloss, Christine Kim
- CMG - Ed Noeltner
- E1 - Charlotte Mickie
- Ealing - Natalie Brenner
- Essential Entertainment - John Frames
- Filmbox - Cedric Jeanson
- Filmnation - Glen Basner
- Fortissimo Films - Michael Werner, Chris Paton
- Hanway - Matt Baker

TRAVEL REPORT

- K5 - Daniel Baur
- Lightning Entertainment - Richard Guardian
- Media 8 Entertainment - Audrey Delaney
- Memento - Tanja Meissner
- Myriad Pictures - Kirk D'Amico
- Protagonist - Ben Roberts
- Salt - Samantha Horley
- The Film Sales Company - Michael Lerman
- The Little Film Company - Robbie Little
- The Works - Beatrice Neumann
- XYZ Films - Nate Bolotin

ACQUISITIONS EXECUTIVES

- ATO – Sarah Lash
- Film Buff - Chris Horton
- Fox - Ray Strache
- Icon - Mark Gooder
- Icon UK (Erica Motley)
- IFC - Arianna Bocco
- Magnolia - Eammon Bowles, Tom Quinn
- Nakamura Group - Ken Nakamura
- Olive Films – Farhad Arshad
- Paramount Pictures International - Matt Brodlie
- Sony Pictures Classics - Dylan Leiner
- Universal – Dylan Wilcox

FINANCIERS

- Quickfire - James Atherden and Jan Pace
- Aver Media - Bradley Sherman and Catherine Stuart

TALENT AGENTS

- Cinetic Management - Dana O'Keefe
- WME - Jerome Duboz
- UTA – Bec Smith

DEVELOPMENT EXECUTIVES

- Kudos Pictures - Ed Clarke, Head of Development
- Optimum - Jenny Borgars, Head of Production

CO-PRODUCTION MARKETS

- Cannes Marche, France - Jerome Paillard
- IFP/No Borders NYC – Joana Vicente, Amy Dotson
- Ontario Media Development Corporation - James Weyman
- Society of Asia Centre, NYC - Susan Talbot

PRODUCTION COMPANIES

- Belladonna, NYC - Rene Bastian
- Blue Horizon Productions, UK - Andrew Bendel
- Do Productions, South Africa - Brigid Olen
- Occupant Films, LA - Felipe Marino
- Rhombus Media, Canada - Niv Fichman
- This is That, NY - Ted Hope, US Producer

FUNDING AGENCIES

- Film 4 – Katherine Butler and Sue Bruce-Smith
- Israeli Film Fund – Katriel Schory
- National Film and Video Foundation of South Africa - Ryan Haidarian
- Telefilm Canada – Sandra Desrosiers Karr, Business Affairs
- UKFC - Lizzie Francke

FILM FESTIVALS AND SHOWCASES

- Emerging Pictures- Barry Rebo
- Sundance – Caroline Libresco, Trevor Groth, Alesia Weston
- SXSW - Janet Pierson
- TIFF - Jane Schoettle
- Tribeca - Geoff Gilmore

GOVERNMENT AND TRADE

- Australian High Commission Ottawa - Consul General & Senior Trade Commissioner Austrade, Stefan Trofimovs; 1st Secretary, Melissa Fransen
- Australian Consulate General, NYC - Consul General, Phillip Scanlan; Fiona Gosschalk and Alexandra Peard

Ruth Harley, Tim Phillips, Susan Boehm and Kathleen Drumm

APPENDIX: NOTES FROM MEETINGS

SALES AGENTS

Arclight (Gary Hamilton and Mark Lindsay)

Arclight has been busily involving itself in the production, financing and sales of Australian films to date. Recent and upcoming titles: *A Heartbeat Away*; *Bait*; and *A Few Best Men*.

Bankside (Hilary Davis, Phil Hunt and Stephen Kelliher)

Bankside's deal with Killer Films was front page news in Screen Intl. The company will provide development funding and have a first look to cherry pick the projects on the Killer slate they want to invest in and sell. Christine Vachon's iconic Killer Film is one of the companies participating in SA's Talent Escalator Internship program.

Noted that what's selling are *cast driven projects; genre films if they're exceptional, unusual and clever; and romcoms, but they have to have cast.*

Bavaria (Thorsten Ritter)

They lean to genre, are rooted in arthouse but want films to have a marketing hook. The emotional core of the film matters to them. They have shown great taste as *Goodbye Lenin*, *Run Lola Run* and *Let The Right One In* were on their slate. They don't need projects to be star driven, but if there is one and it's English language their 30% fee may come down. Interested in romcoms. Have potential to co-produce.

Cinetic Media (John Sloss, Christine Kim)

John wants to do projects in Australia. John is also keen to rep Australian films in North America or to provide distribution services through his new division.

CMG (Ed Noeltner)

This ex-Miramax, ex-Pandora sales exec is based in LA and one of the most experienced in the business. He expressed a keen interest in finding out more about Australian projects for representation.

E1 (Charlotte Mickie)

Taken a strong interest in Australian films, acquiring sales rights to *South Solitary*, *Sleeping Beauty* and *Mad Bastards*, and updated Screen Australia on proposed festival strategies.

Ealing (Natalie Brenner)

Is attached to the project *Goddess.com*. She is also tracking other Australian projects in development.

Essential Entertainment (John Fremes)

Discussed upcoming sales plans for Screen Australia-funded *Red Dog*.

Filmbox (Cedric Jeanson)

Cedric was at Toronto with a single focus – to position *Burning Man* with targeted buyers in readiness for 2011.

Film Buff (Cinetic digital distribution) (Chris Horton)

Offers integrated digital rights management, and is a recent spin off of Cinetic. It's an aggregator, distributor and seller, with 150 output deals including iTunes and Hulu; '*anywhere consumers can get content on demand*'. Have digital online distribution in 45million American homes.

Due to their clout, Cinetic has studio-level deals. They offer flexible deal terms, not taking ownership of the film but rather 'repping it'. Have most reach in the US but growing elsewhere. Fees are 15 – 25%. This compares with companies like IFC and Magnolia who do 15-20 year terms with crossed rights.

They monetise their line up through various platforms:

- Traditional cable VOD, rent for \$3 - \$5. Films available for 3months then gone. Often supported by theatrical or day and date across platforms.
- VOD – iTunes Microsoft Xbox, Sony Playstation, Amazon. 24 hour rental at \$4 or \$10 to download and own permanently. Films remain visible as long as possible, but work better if they are timed to DVD street date.
- Subscription VOD via Netflix, which is now the 3rd biggest cable operator in US. Offers 1 year non-exclusive deal.
- Hulu – free streaming, with ads imbedded in content.

Filmnation (Glen Basner)

Handling international sales for *I Love You Too*.

Fortissimo Films (Michael Werner and Chris Paton)

Fortissimo did an admirable job repping both *Griff* and *Wasted on the Young* at TIFF. Both films were evident in the trades and were well covered by buyers at the screenings. Fortissimo is looking for more commercial projects.

Hanway (Matt Baker)

HanWay has a long history working with Australian films, most recently *Two Fists* and *The Boys Are Back*. Discussed a number of large-scale projects Screen Australia is assisting to develop, to which Hanway is attached or tracking.

K5 (Daniel Baur)

This sales and production outfit based in the UK and Germany, co-produced *At Worlds End* and *Separation City* with Australian producer Cathy Overett. They handled the sale of Oscar nominated *The Visitor*. They offer MGs, and are looking for projects with stars. Want to increase budget levels of films to cover anything up to \$20-25 million, with a focus on English language projects. Interested in romcoms.

On October 1, 2010 they announced the opening of a LA office with Carl Clifton, who left his post as international sales chief at The Works Intl, to head it up.

Lightning Entertainment (Richard Guardian)

“Sales were being made despite working in a challenging environment.”
Dramas were a “four-letter word” and extremely hard to sell.

Media 8 Entertainment (Audrey Delaney)

This LA-based, HK-owned production, financing and sales company reps the low-budget, Screen Australia-assisted *The Horseman*. They are primarily interested in smart thrillers, action and crime films as well as romantic comedies with cast.

Memento (Tanja Meissner)

Agent for Australian co-productions *The Tree* and *Lore*. Described the US market as very difficult.

Myriad Pictures (Kirk D’Amico)

Agent for *The Cup*, intending to launch at AFM with a completed trailer. Kirk advised that Myriad are joining forces with a Vancouver based production company, and will be looking for co-production possibilities.

Protagonist (Ben Roberts and Charlotte Van Weede)

A stepchild of Film 4 and Ingenious Media, Protagonist is supplied by production company, Vertical Films, (*Street Dance 3D*.) They do a lot of smaller budget films, but challenging films are balanced with other with more commercial titles.

Don’t view Toronto as a major presale market.

Attached to Screen Australia funded film, *Snowtown*.

The Film Sales Company (Michael Lerman)

Small sales company which also does a bit of financing. Take on 30 projects per annum of all sizes. Majority of their projects are picked up in post.

The Little Film Company (Robbie Little)

The sales agent for *The Eye of the Storm*. Discussed Australian films in development that LFC is tracking.

The Works (Beatrice Neumann)

Interested in all genres, but “*must be theatrical, not straight to DVD*”. Mix of foreign and English language films. “*Pay advances occasionally, but only if they can pre-sell and at the moment that’s tough.*” Handled feature docs *The Cove* and *Man on Wire*. Only acquires finished docs and must be theatrical, Oscar contender level.

XYZ Films (Nate Bolotin)

Selling *Machete Maidens* for North America. An LA based sales and packaging company with a partnership with Celluloid Nightmares, the genre label of Celluloid Dreams. Has a development deal with Time Inc whereby they get one-year exclusive rights on all Time content. They have 20 projects in development, including five from their Time deal. Interested in Australian films; international co-productions saying budget levels not a concern. Projects on their slate include: one with Hanway/TF1 & SeeSaw Pictures and another *The Jealous Ghost* (Kirsten Dunst) with K5. Upcoming US projects

include: Darren Aronofsky's next film about a bank heist and a film about John DeLorean with Matador Pictures.

ACQUISITIONS EXECUTIVES

ATO (Art Takes Over) Pictures (Sarah Lash, Head of Acquisitions)

Cashed up with backing from musician Dave Matthews and his music label, ATO Pictures, is a production, finance and distribution company with offices in New York and Charlottesville. Headed up by Jonathan Dorfman and Temple Fennell; releases its films theatrically through its partnership with Samuel Goldwyn Films in the distribution entity - IDP - and have *Mao's Last Dancer*. Has with a home video deal with Fox Entertainment and co-own ADP with Goldwyn, having bought out Roadside Attractions. Provide a theatrical release and Fox informs their decisions. Mostly interested in horror, thriller, comedies and romcoms with cast. In the absence of cast they need to estimate that film will make \$US2.5M. Recently bought the Kevin Spacey starrer *Casino Jack*. Get involved with director/cast packaging.

Fox (Ray Strache)

Fox Searchlight launched several high profile titles at Toronto including *Black Swan* and *Never Let Me Go*. Ray said there was '*nothing exciting in the market*' for them though they were involved in negotiations on a couple of films at the lower end of the scale, passing as other bidders raised the stakes.

IFC (Arianna Bocco)

US distributor with three platforms for release – *IFC Films* – full service theatrical company handling 25 - 30 films p.a., all released day and date theatrical and VOD simultaneously. IFC Midnight is for genre, thrillers, broad comedies, releasing four per month. Sundance Selects is a new VOD platform. IFC acquires 100 films p.a. Has a lot of flexibility about where and how they release them. *In the Loop* was a huge success. Looking for Australian films, all genres. Had two docs this year including the Joan Rivers (*A Piece of Work*), but very selective. Don't do pre-buys, just finished films.

Icon (Mark Gooder)

The festival had been "*busy in terms of acquisitions because territories for many films, were still available*". He felt like movies were selling at realistic levels, and it was a market for finished films. Pre-sales were not being made.

Discussed upcoming project *A Few Best Men*.

Icon UK (Erica Motley)

Headed up by Stuart Till who used to run Polygram. Actively buying; can put in one third of the budget. Script needs to have "*a hook*." Has an output deal with D Films. Based in NYC.

Nakamura Group (Ken Nakamura)

Ken buys for Canada, Scandinavia and Japan. He is interested in quality genre (mostly horror or thrillers). He also wants cast driven titles.

Olive Films (Farhad Arshad)

Interested in exploring acquisitions of Australian films. A niche player in the US indie distribution scene.

Paramount Worldwide Acquisitions (Matt Brodlie)

Inferno's screening of *Tomorrow When The War Began* outside the festival went well and they were getting offers for the film from a number of territories – helped by the strong Australian box office.

Will open *Wasted On The Young* in Australia next year.

Covers China but don't directly distribute there, going through local distributors.

Sony Pictures Classics (Dylan Leiner)

Sony is distributing *Animal Kingdom* in North America. It is mostly playing well in the large cities.

FINANCIERS

Less financiers than usual were in attendance. Most of the banks were noticeably absent, and Ingenious did not come.

Quickfire (James Atherden and Jan Pace)

Outlined their rather unique business model, which is effectively acting as a lender of distribution advances. At the same time as recovering the advance from sales, Quickfire also share the distribution commission with the sales agent (representing its margin). Interested in Australian projects.

Aver Media (Bradley Sherman and Catherine Stuart)

Toronto based Aver Media is still keen to expand its activities in the Australian market, providing cash flow loans against the offset, broadcast licenses and distribution guarantees. It pays in \$A removing any forex concerns, and is offering competitive rates relative to the players in the Australian market.

TALENT AGENTS

Cinetic Management (Dana O'Keefe)

A division of Cinetic, headed by Bart Walker (formerly of CAA) which handles directors.

UTA (Bec Smith)

An Australian, at UTA for four years, who focuses on writers and directors, and is an aggressive supporter of Australian talent, always looking for up and coming talent.

UTA's standard terms are 1-3% for financing; 10% for repping North America.

UTA is co-repping *Sleeping Beauty* in North America with E1.

Recommends that Australian producers hold back North American rights, where their sales agent is not strong in the territory.

Recently signed Ariel Kleinman, the young Melbourne based writer/director of the award winning shorts *Young Love*, (Sundance 2010) and *Deeper Than Yesterday*, screened (Cannes 2010).

DEVELOPMENT EXECUTIVES

Optimum (Jenny Borgars, Head of Production)

Releasing *Animal Kingdom* in the UK in January 2011. Three years ago Optimum was bought by Studio Canal, the French company emerging as a significant new force in UK film-making. Optimum has done four films over the last year, often with first time directors. Goal is to do 4-6 films a year, higher budget levels and do more international films.

Kudos Pictures (Ed Clarke, Head of Development)

Headed by Paul Webster (Film4 founder), Kudos exploits the synergies between film and TV and takes advantage of the flow of writing, directing and acting talent passing through their doors. Three films produced so far: Oscar and BAFTA-nominated *Eastern Promises*; *Miss Pettigrew Lives For a Day* and *The Crimson Wing*.

They have a contest called "The Big Idea" giving the winner a development deal for £25,000 - they go from treatment to draft and a set of revisions. Not for entry-level writers; criterion is you need an agent, have to have had a short in a festival or be a published playwright or novelist. Have 25 projects in active development, and a deal with the studio New Regency for which they are looking for genre and sci-fi at budgets of \$25million. "No period, no drama and definitely no period drama"

Melanie Coombs, Australian producer (*Mary & Max*), has been supported by SA Development for a four-month internship in London, with Kudos Pictures.

PRODUCTION COMPANIES

Belladonna, NYC (Rene Bastian)

Known for Oscar nominated *Transamerica*. Actively involved in co-pros and is one of the two NY based companies that will host an Australian producer intern selected in SA's Talent Escalator Program. Aidan O'Bryan (*Wasted On The Young*) begins his internship in November 2010. In addition to producing features (have eight films in development plus international co-productions in the works) and commercials, Belladonna is in the process of starting a digital distribution arm. Will be subscription based and curated, catering to different audience demographics.

Blue Horizon Productions, UK (Andrew Bendel)

UK based producer, very interested in co-producing with Australia.

Do Productions, South Africa (Brigid Olen)

Have worked on Australian films before, including *Disgrace*.

Occupant Films, LA (Felipe Marino)

A three-year-old company producing features, reality TV, programs for MTV, and web content for Michael Eisner's online studio Vuguru. Felipe and

partners Keith Calder and Joe Neurauter, are high on UK writers, optioned William Sutcliff's book, and have three films in production. Their film in Toronto, *Peep World*, sold to IFC Films.

Rhombus Media, Canada (Niv Fichman)

Niv held a function to promote the intended Australian/Canadian co-production, *The Drowsy Chaperone*. Fred Schepisi (attached as director) and Geoffrey Rush (attached to reprise his role from the play) were in attendance.

This is That, NY (Ted Hope, US Producer)

Ted's NY-based company is folding, although he and long time partner Anne Carey may co-produce with each other in future. Their film *Super* screened in the festival and sold early and quickly to IFC. Ted is interested in working with Australian producers.

FILM FESTIVALS AND SHOWCASES

Emerging Pictures (Barry Rebo)

Runs theatrical showcases of Australian films in US in conjunction with Screen Australia. Barry has programmed the second season, which is all docs – *A Good Man*, *Going Vertical* and *Salute*. Barry was in Toronto as the doco on Bruce Springsteen, *Darkness*, featured previously unseen archival footage Barry shot some decades ago. His footage was acclaimed by film critics, who singled it out for attention.

Sundance (Caroline Libresco, Trevor Groth, Alesia Weston)

The Sundance Labs, are highly competitive for international participants with only three – four slots for all non-US projects. Sundance Film Festival is equally competitive. Trevor Groth now covers Australia/NZ selection. There are only three slots for films that have been in Toronto. Sundance takes 16 Narrative and 16 Docs as international world premieres. Trevor Goth and David Courier (programmer for Docs) attended the Screen Australia function in Toronto, where they were introduced to all the Australian filmmakers.

SXSW (Janet Pierson)

The Austin-based SXSW Film, Music and Interactive Festival (and Conference,) has become a destination for industry execs. SXSW Interactive features a line up of special programs showcasing the best new websites, digital projects, wireless applications, video games and start-up ideas - the place to preview what is unfolding in the world of creative technology. SXSW is flexible on world premieres. *The Hurt Locker* had its world premiere at Venice, Nth American at Toronto and then US premiere at SXSW. Janet is interested in our line up of films and keen to explore a closer relationship with Australia including an official presence in 2011.

TIFF (Jane Schoettle)

Happy with move downtown although it was a big strain on the staff to open the building with its technical difficulties. There was a reduced number of films this year as they had to focus on opening a state-of-the art building with screening rooms and galleries as well as an interactive film reference library and National Training Program, Archive. It will all now have a home.

Has the best sales agents and agents calling her regularly to get the scoop on films and Jane can be bridge.

Tribeca (Geoff Gilmore)

Have a new distribution initiative - they select 12 films, pay MGs (in the low six figures) to go out via Comcast on VOD to 40M homes for a two month window around the time of the Tribeca Film Festival (April/May). Seven - nine of them may go out theatrically. Five of the selected films weren't in Tribeca, so that's not a prerequisite. The cost on VOD to download is \$6.99 and on HD its \$7.99. They have powerhouse American Express, (a founding partner/investor of Tribeca) on board for marketing. Randy Manis (ex ThinkFilm) and Nick Salvo will consult.

CO-PRO MARKETS

Cannes Marche (Jerome Paillard, Head)

The Cannes Marche provides free two-hour orientation sessions for those who are first timers during the first days of the market. They will have a new program at Cannes 2011 of conferences and panels that will include networking. He recommended participation in both the Cinefondation's Residence program (where six filmmakers work on their scripts for six months in Paris), and the Atelier program during Cannes (for filmmakers to meet with industry), especially for emerging producers.

IFP/No Borders/Independent Film Week NYC – (Joana Vicente, Amy Dotson)

North America's leading co-production market and No Borders is the section that presents both US and international feature narrative projects. IFP runs Independent Film Week, the oldest and largest forum in the U.S. for the discovery of new indie projects and talent. No Borders links experienced producers who have advanced projects - with distributors, buyers, investors and agents in a market setting via one:one meetings and networking opportunities.

Ontario Media Development Corporation (James Weyman)

OMDC runs 'IFF' the producer market during the Festival. Interested in ways of incentivizing co-pros between Canada and Australia.

Society of Asia Centre, NYC (Susan Talbot)

An Australian and former friend of Lillian Roxon, who introduced Susan to Paul Simon and Patti Smith backstage at Max's Kansas City some decades ago. Susan is a philanthropist who has been involved in the arts in both NY and Australia for 30 years. She is closely associated with the Consulate and runs film programs at the Society of Asia Centre on Park Avenue.

FUNDING AGENCIES

Film 4 – (Katherine Butler and Sue Bruce-Smith)

Like Australia, the UK had six films in the festival.

Film4, cashed up from *Slumdog*'s success, has had their funding increased from Channel4 and their films (Mark Romanek's *Never Let Me Go* and Danny Boyle's *127 Hours*) were highly anticipated festival premieres. Film4 has a doc fund for theatrical distribution and other funds to support non-theatrical distribution – community focused free open-air screenings for tiny films.

Katherine Butler spoke of how UK ad agencies are putting money into film and a lot of brands will be associated with film.

UKFC (Lizzie Francke)

The UKFC will be shuttered in April 2012 and various organizations are now scrambling to administer the UK's lotteries film funding which will rise from \$42m to \$47m once the UKFC closes. Following Toronto, news of UKFC CEO, John Woodward's resignation made industry headlines.

National Film and Video Foundation of South Africa (Ryan Haidarian)

Their film *Life About All* is being sold by Bavaria Film and will likely be South African nominee for foreign Oscar.

Telefilm Canada (Carole Braband)

CEO Carole Braband has a real interest in doing business with Australia. Their television focus is very much towards a multi platform environment, such that their premium television content must all be available on more than one platform to be eligible. This is a new policy and has a 'soft' launch in that Telefilm is currently accepting catch up screenings as a second platform, but their intention is to move beyond this once the producers have become accustomed to the strategy.

Israeli Film Fund – (Katriel Schory)

Done 30 co-pros with France, 20 with Germany, lots with Canada. There are no post facilities in Israel. Outlined Jerusalem Pitch Point – where 10-14 Israeli projects are presented. Projects must have third of finance in place. IFF invites seven major European decision makers for one-one meetings with the filmmakers for half an hour.

They have two development application processes - an "Open Door", where they don't accept anything more than five pages and anyone can apply- a maximum of \$US5,000 for first draft. For "Professional Door" - submitters need to have had 60 minutes of screened content (can be broken into two ½ hours). IFF can give up to \$20,000 with 92.5% going to the writer and 7.5% to the producer. Submissions don't require a producer. They fund roughly 10 - 15% of their submissions. If they get 500 submissions a year 300 are non-professional and 200 are. They only fund narrative features. Another fund in Israel funds shorts. If they like a script but aren't sure about it, they'll fund a scene for a 1-2 day shoot and some funds for casting and then they'll decide whether to give final \$10,000. Have a maximum of \$600,000 to invest and can't fund more than 70% of below the line. Average budget of an Israeli film is \$US 1-1.5 M.

Anyone who receives \$5 - \$20K of dev funding is entitled to five sessions with a script editor; they have a list and let filmmakers choose and the writer decides when they'll start with them. Katriel doesn't get involved, except for getting a report from the script editor at the end. Then they decide if the

treatment is promising. They pay \$200 for up to three hours per session (eg for five sessions the script editor gets \$1,000 per project).

TRAVEL REPORT