

DRAFT EBAUCHE

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A REPORT ON COMPONENTS OF THE

CANADIAN AND AUSTRALIAN FILM INDUSTRIES

Prepared for the department of Communications
Arts and Culture Branch

by Connie ① Tadros /

March 1983

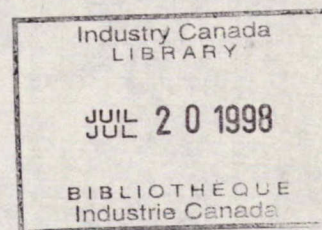
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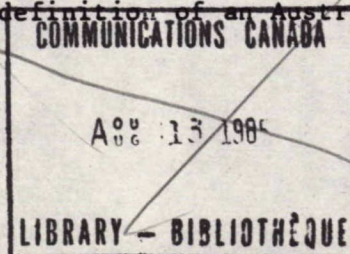
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INTRODUCTORY REMARKS

The following study compares and reflects upon the Australian and Canadian film industries. The points of view expressed are the official opinions as expressed in reports and policy papers, those of people working within the industries, and those of the critics and writers who have followed closely the development of the two film industries and cultures.

To facilitate the study, three different periods have been established. The first, which will be dealt with most briefly, is the period from 1895 until the introduction of serious government legislation to bolster indigenous productions --1968 in Canada when the Canadian Film Development Corporation began to operate, and 1970 when the Australian Film Development Corporation was announced. The second is the period in which the government is an active partner in production but which precedes the intensive use of private sector investment, brought into the industries through the tax shelters which each country introduced. In Canada, that middle period is 1968-1978. In Australia, it runs from 1970-1980. Finally, there will be a look at boom-time, the late '70s and 1980, during which time the impact of the tax shelters is felt.

Obviously, more information is available from Canada, where the 100% capital cost allowance (introduced in a 1974 budget) began to be used vigorously in 1978, than from Australia where government introduced a 150% c.c.a. in December, 1980, only to modify its application in May, 1981.

This study is principally concerned with the feature film industry, and therefore concentrates on the Australian Film Commission and the Canadian Film Development Corporation.

A brief description of the various state film corporations is included, and one chapter is devoted to a cursory comparison of the size and impact of the National Film Board of Canada and Film Australia. Little attention was given the Canada Council film and video program or the Creative Development Branch of the AFC.

Although these programs are mentioned in the course of the present study, they are mentioned in relation to the growth of the feature industry and are not singled out for special examination. It should also be mentioned that Australia has a state-financed Australian Film and Television School which is described in the latter half of chapter X.

CHAPTER I : HISTORICAL BACKGROUND

THE START OF IT ALL : 1895-1970

There is a striking similarity in the growth of the Australian and Canadian film industries, in large part because both countries were young and expanding with immigration at the turn of the century, and because their English-speaking populations made them important targets for the American film industry.

Prior to the First World War, projections of all sorts flowered, and production was begun. Interestingly, the Canadian reflex was to make promotional/propaganda films to encourage immigration, while Australia made the world's first entertainment feature with The Kelly Gang. With the onset of the war, however, local efforts were halted. By war's end, the American industry, unhindered by the war, had consolidated its strength world-wide, and would become the focus of all later efforts, both in Australia and Canada, to repossess a national cinema.

The '20s brought on the 'theatre wars', in which American interests bought up theatres, first in North America and then abroad. During the late '20s and '30s, the major studios expanded

into distribution, and these distribution companies expanded in their turn, dominating the market in both Australia and Canada. By the '40s, the large theatre chains in both countries (GUO and Hoyts in Australia, Odeon and Famous in Canada) were owned by foreign interests.

Concern about American cultural and economic domination was widespread in producing countries, and in the late '20s, many instigated investigations. In Australia, a Royal Commission tackled the job while Canada's Anti-Combines trial produced volumes of evidence. Both of these interventions did little to change the balance of power.

Studios were built and eventually abandoned in Australia and Canada, and in both countries a production gloom settled which was relatively unrelieved until the '60s. Canada, with its tendency to governmental solutions, founded the National Film Board. Its productions, safe from any need to compete with Americans for distribution or production dollars, began a proud and influential career. And then there was the mini-boom in Quebec which followed World War II. Cut off from French films during the war, the Québécois proved once again that the local populations welcomed local productions. But television was on the horizon and soon was

producing indigenous programs. Theatrical feature production went into decline.

Television was a crucial element. In Australia, filmmakers soon became aware that even the worst Australian program ran to the top of the charts against foreign programming. The Australians loved hearing their own voices and seeing their own locales; they responded immediately to programs which dealt with Australian stories and situations. The filmmakers took heart. In Sydney, students and staffers of the Commonwealth Film Unit started to make films on their own, and a lobby gathered for government intervention to sustain production.

Canada proved able to make some of the finest television programming in the world. Unable, however, to duplicate this success in the theatrical market, it lost some of its finest talent. The impact was traumatic for those who went and for those who stayed behind. Those who stayed behind, in great measure the Québécois who had nowhere to go, began too to produce films of their own and to lobby the government for action; action to permit them to proceed, and to provide a context which would encourage talent to remain in the country.

The creation of the Australian and Canadian Film Development Corporations was the culmination of the decades-long fight to establish a national cinema.

CHRONOLOGY:

A comparative look at the Australian and Canadian film situations, prior to the establishment of the Australian Film Development Corporation and the Canadian Film Development Corporation

The following highlights important events in the film history of each country, with special attention to events which parallel each other in both countries, and to the incidents which had a formative impact on the profiles of the film industries in the two countries. This information supports the analysis in Chapter I.

DATE	AUSTRALIA	COMMENTS	CANADA	COMMENTS
1895	The first Pathé cameraman-projectionist, Maurice Sestier, comes to Australia with Walter Barnett.			
1896			John C. Green films Jimmy Hardy crossing Niagara Falls. John Green exhibits the Vitascope in Ottawa.	
1898			American company Edison makes promotional film for Massey-Harris farming machinery in Ont.	
1900	"Soldiers of the Cross," a mixed media events combining gospels, films, slides and song.			
1902			Canadian Bioscope makes films for Canadian Pacific Railway to encourage immigration from Britain.	
1906	"The Story of the Kelly Gang", the world's first feature production, made in Australia.	"The appearance of 'The Story of the Kelly Gang' awakened filmmaking ambitions in many theatre-owners and exhibitors, especially those faced with rising costs for overseas films, long delays in arrival and the unpleasant possibility of landing the latest hit only to find competitors had an identical print on the same boat." ¹	The Ouimetoscope opens at Ste-Catherine and Montcalm, cost \$100,000, had 1,000 seats and charged 25 cents admission in Montreal.	"One theatre, the Ouimetoscope in Montreal, was probably the finest movie theatre in North America in the period before 1910." ²

DATE	AUSTRALIA	COMMENTS	CANADA	COMMENTS
1909	The film exchange comes to Australia.	"...the French firm of Pathé Frères...introduced into Australia an idea popular overseas, the film exchange. It was no longer necessary for theatre owners to import their own films. ...for local producers it was an historic and ominous step." ³		
1911	A mini-boom. Ten companies make 50 films. In 1912, five companies make 30 while the following year only 20 films are made.		Quebec, Ontario, Manitoba pass Theatres and Cinematographs Act, to be followed by New Brunswick in 1912, British Columbia in 1913, Nova Scotia in 1915 and Newfoundland in 1916.	
1914	World War One breaks out.	"The First World War did more to further the growth on an international scale of the American film industry than any other factor, as the conflict paralyzed all but the Italian and American production centres." ⁴	The Minister of Industry and Commerce forms Exhibits and Publicity Bureau.	The Bureau "was to present abroad Canada's natural resources and industrial production to stimulate immigration." ⁵
1917			Studio opens in Trenton, Ontario, by Adanac Films Co.	Later, turned over to the Ontario government.
1919	Raymond Longford's "Sentimental Bloke".	Immensely popular indigenous feature of high calibre.	The Allen family owns one of the largest and most modern chains in North America. Ernest Shipman produces 1919-21.	

DATE	AUSTRALIA	COMMENTS	CANADA	COMMENTS
1920s	Production drops in quality.	"The domination of city theatres by the Union Theatres and Hoyts circuits meant little chance of a good release for any local production." ⁶		
1921			Canadian Government Motion Picture Bureau founded to serve all departments. Associated Screen News founded for news gathering.	Strong reputation until failure to move to sound (technique, introduced in '27, was only adopted in '36) caused damage.
1923			N. L. Nathanson, acting for Zukor of Paramount, buys the Allen theatres.	Both Australia and Canada felt the pressure of the 'theatre war' building in North America and elsewhere.
1926	"For the Term of his Natural Life" is produced.	"...shows the combination of overseas talent and Australian background that was to typify the co-productions of the next 30 years." ⁷		
1927	Royal Commission to look into the cinema.	"Longford resigned from his position and threw himself into the task of persuading the Australian government to investigate overseas domination of the cinema. ...political, social, financial, artistic and moral forces all petitioned the government to investigate and...assist or control the industry." ⁸	"Carry on Sergeant" is made for \$500,000.	This silent film was released just as sound films were being introduced. "His production pretty well finished feature movies in Canada for 30 or 40 years." ⁹

DATE	AUSTRALIA	COMMENTS	CANADA	COMMENTS
1927	Great Britain fixes a quota system for British films. Australia applies same. Royal Commission concludes.	"The Commission's sole concession to the Australian cinema was the institution of an annual Award of Merit ...Efficiently and with political skill of the highest order, the government had executed the Australian film industry, interred it and held down the corpse with an ornate but meaningless memorial." 10	Americans begin to eye Canada with "quota quickies" in mind for the British market.	
1930	20th Century Fox buys Hoyts Theaters			
1931	Cinesound Studios built. In the thriving Australian market, 95% of the films shown are American. 12	"Australasian Films/Union Theatres bought a skating rink at Sydney's Bondi Junction, converted it to a studio, called it Cinesound, and set out to produce a series of low-budget entertainment films to be distributed through its theatres." 11	Gordon Sparling begins making the Canadian Cameo series, which will number 85 shorts by 1953. Produced at ASN. In Canada, 95% of the films exhibited are produced in the United States. 13	
1930-31			Anti-Combines Investigation in the Motion Picture Industry.	"...the long and subsequently fruitless Anti-Combines Investigation attempted to outline the extent to which the industry was in the hands of American interests. The evidence was clearly laid out, and one company, Famous Players, was proven to be patently guilty of maintaining virtual control of... distribution and exhibition." 14

DATE	AUSTRALIA	COMMENTS	CANADA	COMMENTS
1935			Foundation of the National Film Society.	Later to become the Canadian Film Institute.
1936	New South Wales imposes quota for Australian films.			
1937-38	Cinesound produces successful features in Australia.	"But even with these advantages" --low-budget, good crews, cheap actors-- "it is doubtful Hall's films could have made any money at all without the guaranteed distribution of the Union Theatres chain. Films cannot succeed unless they are seen, and even Hall's most commercial productions would have failed if, like Chauvel's, they had to compete on the open market with top American films." 15	"Lest We Forget" and "Heritage" produced by the Motion Picture Bureau.	
	Exhibition control goes to foreigners.	"Overtures were already being made by overseas companies to purchase Union Theatres, and in fact the Rank Organization of Britain and Columbia Pictures of the U. S. did later buy a controlling interest in the firm, changing the name to Greater Union Theatres." 16		
1938			John Grierson visits Canada at Vincent Massey's insistence.	
1939			Prior to 1939, Canada had produced 70 features. 17	

DATE	AUSTRALIA	COMMENTS	CANADA	COMMENTS
1939			The National Film Board Act passes in Parliament.	A ^x 5
			Nathanson begins buying theatres which will make up Odeon chain.	
1940	Grierson visits Australia			
1941			The NFB absorbs the Motion Picture Bureau.	
			Rank buys Odeon.	
1942			The Motion Picture Theatres Association of Ontario is founded.	"The MPIAO successfully co-opted the independents who were now finished as an organized and militant political force pursuing their own interests in opposition to Hollywood's interest." 18
1946	Last commercial feature is made at Cinesound.			
	Commonwealth Film Unit is formed by the government.	Later to become Film Australia. A post-war documentary boom begins.		
1947-48			The Canadian Cooperation Project is negotiated and runs for ten years.	"...a bizarre story of government, civil service and industry collusion and approval of a plan whereby Canada traded its emerging post-war film industry for a few mentions of Canada in bad American feature films and some...tourist plugs." 19

DATE	AUSTRALIA	COMMENTS	CANADA	COMMENTS
1945-55			Feature boom in Quebec sees 14 films, all of which recoup in the province. Among them, "Le Père Chopin", "Le gros Bill" and "La petite Aurore, l'enfant martyre." In English Canada, 7 features flop. 21	
1950-60	Australia serves as Hollywood's Pacific backlot.	"Rogues, visionaries, professionals and amateurs, they turned out films they knew could not readily be shown, relying on native cunning to find the production money and get a release. Between the end of the war and the 1960s, Australian feature production was dominated by these people..." 20		
1951			The Massey Commission begins a Royal Inquiry into the arts, letters and sciences.	The Canada Council is created as a result of Massey's study.
1955			Television broadcasting begins in Canada.	
1956	Television broadcasting begins in Australia. "Three in One" denied release.	"The theatres, by then totally controlled from American and England...could not as a matter of policy accept any Australian features...No independent producer essayed another film in Australia until 1964." 22		

DATE	AUSTRALIA	COMMENTS	CANADA	COMMENTS
1956	By law, all commercials on television must be produced in Australia. Also, a large proportion of Australian material must be broadcast, rising eventually to 50%.			
1962	Publication of the Vincent Report.	Leads to the formation of the Australia Council for the Arts, the Experimental Film Fund and the film school project.		
1960s	Impact of television	"Occupied for most of the late 1950s... by a mushrooming television industry, Australian filmmakers developed the conviction that a local feature industry was not only desirable but practicable. This led to an acceptance of film on the part of Australian financiers and theatrical interests, and a preparedness to invest money." 23	Impact of television	"An outgrowth of the intense television production was the renewed activity in feature-length films. ...these attempts to establish a viable commercial film industry met with little success. The years following found many of our filmmakers departing for either Hollywood or England." 24 (Furie, King, Kotcheff, Jewison, etc.)
1964			The CFI establishes the Canadian Film Archives.	
1965	"They're a Weird Mob" produced, the first genuine co-produced Australian film since W.W.II. 25	"The producers estimate the film made \$2 million in Australia alone on an investment of \$600,000. However, none of this profit came to the producers; Greater Union...handed over \$400,000...after deduction of 'expenses'." 26		

DATE	AUSTRALIA	COMMENTS	CANADA	COMMENTS
1966				Secretary of State Judy LaMarsh announces guidelines for the Canadian Film Development Corp. Bill C 204 passes 3 March 1967, creating the CFDC.
1967		"And we know that by 1967 there was virtually nothing left --except the echoes of various government enquiries: the abortive 1927 Royal Commission, the ineffective and somewhat absurd Victoria and New South Wales Cinematograph Act, and the 1963 Vincent Committee." 27		
1970	Australian Film Development Corporation Bill introduced by Prime Minister John Gorton.	"a more potent appeal... comes from the cinema trade unions and guilds. Although they, like the Australian Writers' Guild, claim to base their campaign on the artistic and social necessity for a local industry, most are more anxious for their members to share in the financial rewards. ...The possibilities of an end to the television boom which employs most of them is also an incentive..." 28		

Footnotes: chronology

1. Baxter, p. 14.
2. Jowett, p. 5
3. Baxter, p. 19
4. Jowett, p. 5
5. Baxter, p. 34
6. Ibid., p. 40
7. Ibid., p. 50
8. Ibid., p. 38
9. Ibid., p. 46
10. Jowett, p. 6
11. Baxter, p. 66
12. Jowett, p. 5
13. Ibid., p. 11
14. Baxter, p. 69
15. Ibid., p. 73
16. Ibid., p. 74
17. Ibid., p. 74
18. Cox, p. 51
19. Collins, p. 19
20. Baxter, p. 78
21. Baxter, p. 87
22. Ibid., p. 108
23. Ibid., p. 93
24. Beattie, p. 11
25. Baxter, p. 93
26. Buckley, p. 32

CHAPTER II: THE AUSTRALIAN FILM DEVELOPMENT CORPORATION
(1970-1975)

By the '60s, a mood was building among those who worked in film, demanding that the government do something to stimulate indigenous theatrical production.

The advent of television in Australia had been the principal stimulus. Film technicians, who had long worked on large films for Hollywood's Pacific backlot, were getting a taste of working in Australian production. Now directors and producers were picking up experience as well.

Australian filmmakers were bolstered by two regulations. First, and of primary importance, was the legislation (1954) which required that all commercials made for television be produced in Australia. A solid base was created for a bread and butter commercial industry, and --as the British also proved-- making commercials was a fine training ground for all filmmakers. Second, the Australian content regulations allowed for program production, weighted away from sports and variety. Comedies, soaps, police series -- the whole range of "American" style programs were now

being produced in Australia, and climbing straight to the top of the charts.¹

There was the Sydney Film Festival, with its competition in short subjects, already creating a taste among young filmmakers for a different kind of cinema, something more authentically Australian than the American fare which crowded the local screens. Co-ops sprung up, and staffers of the Commonwealth Film Unit started to make independent films on the side. University groups in Sydney pressured for change.² Already, a renaissance in theatre was evident, and these writers were anxious to try their hand at writing for film as well.

By the late '60s, there was a feeling among the filmmakers that they had taken the television experience as far as it would go; that television was not going to provide the grounds for more serious filmmaking.³ Many were anxious to break into theatrical filmmaking, but this was a foreign bastion, and distribution and exhibition were thoroughly dominated by American and British interests.

These various interests, pressures and moods were brought into focus by the federal elections. The Liberal government, anxious to hang on to power, promised to set up a mechanism to bolster Australian production, once re-elected.

The Creation of the AFDC

The re-elected Liberals, under Premier Gorton, created the Australian Film Development Corporation. Producer Patricia Lovell described it as "a small group of project officers and an executive director, plus a board of businessmen." It was an interim body, set up for five years.

Its mandate was clear, and set by the Prime Minister himself in March 1970. It was to prove to the financial community that investing in film could be profitable.⁴ Indeed, a difficult mandate for a country which had no feature industry, and virtually no film culture upon which to build.

The decisions taken by the AFDC were cautious, and the board seemed more at home with the sorts of programs which had already appeared popular on the television. Sex romps like Alvin Purple, and broad comedies like the two Barry MacKenzie films both earned their money back. The AFDC continued to look for similar projects.

(Although the AFDC had no mandate to worry about distribution, its first experiences were telling, for those films which made it money were not able to feed into the distribution system then at work in Australia. The Barry MacKenzie films were distributed by

their producers, Stork was conscientiously camouflaged by its producer, who took distribution into his own hands, so as not to be identified as Australian. Even Fred Schepisi had to rent a theatre and four-wall his Devil's Playground. For the free-enterprisers of the AFDC, it was evident that the free market was not at play.)

Quantitatively, the AFDC -- because of its reluctance to take risks-- did little to foster important numbers of films. "As only a few of the proposed films have appeared to have a 'good chance of economic success', the resulting increase in feature film production has not been great," sums up the Tariff Board Report.⁵ There was also dissension among the filmmakers about the quality of the projects backed by the AFDC. By the time Pat Lovell had her project Picnic at Hanging Rock turned down for the fourth time, she was beside herself. "They seemed to make decisions out of hand, and there was no right of appeal... They were only interested in sure-fire things, and I told them to take both the words 'Australian' and 'Development' out of their organization." (Lovell is currently serving her third term as a commissioner of the AFC.)

Meanwhile, the South Australian Film Corporation had been formed in that State, and was willing to back filmmakers like Lovell. This strengthened the producers' hand and, once again, an election loomed which was to help the filmmakers along.

The Labour Government

The Labour government under Whitlam had a brief but momentous -- for the film industry-- stay in power ('72-'73). Genuinely interested in film as industry and art, and ready to intervene where Liberals had been more timid, Whitlam promised to reorganize things cinematographic, and called for a Tariff Board Report on the Motion Picture Films and Television Programs. The Report was published on June 30, 1973.

The report dismisses the problems of the feature production industry in five pages (devoting no more than three paragraphs to the unhappy AFDC)⁶ while it scrutinizes the distribution/exhibition sectors for 13 pages. The workings of these sectors come as a revelation to the Tariff Board, though they are the same mechanisms which had been in place since the '30s.

Distribution

In its report, the Tariff Board discovered the following: -- "only seven (distribution companies) provide a significant flow of product to the commercial film industry." Of these, only one was Australian.⁷

-- that, although "in the USA and Britain, as well as in many European countries, the distributor is one of the major sources of 'front money'", none is provided to Australian production from these sources.⁸

-- that, although "one of the most important roles of the distributor is the promotion of a film," the strongest distributors in Australia are incapable of producing a promotional campaign, as all their films come with prepared campaigns from ~~abroad~~ ^{abroad}. Therefore, while "most Australian films are virtually unknown and require a considerable amount of expenditure if they are to be marketed effectively," the distributors are of little help, either financially or creatively.⁹

-- that Australian films had reached audiences only by doing an end-run around the established distributors and going directly to the exhibitors ("The producers of Country Town and The Adventures of Barry McKenzie said that the returns received from their own distribution were considerably higher than they would have been if handled by distribution companies.")¹⁰

It concluded by saying "that the Australian distribution-exhibition network is to a great extent an integrated part of the marketing activities of foreign film producers... there is no

substantial distribution-exhibition system operating specifically with the purpose of marketing Australian-produced films."¹¹

The Tariff Board recommended a government agency, geared to rectify this situation.

Exhibition

As was true in Canada and elsewhere during the '60s and '70s, the Tariff Board recognizes that there had been a "trend towards the consolidation of the major outlets in the hands of a few of the larger companies,"¹² and that these companies had agreements with the major distributors concerning the screening of films. In Australia, these large exhibition companies were Greater Union Organization (GUO), owned 50% by Rank which, in turn, had connections with British Empire Film (BEF), Lion International, and Anglo-EMI Film Distributors; and Hoyts which was "largely owned by the Fox Film Corporation." Village, which was once an independent Australian chain, was then owned 1/3 by GUO.¹³

It recognizes that "exhibitors left outside these agreements and minor chains in this category have been forced to establish their own distribution agencies," and were routinely kept from acquiring first-class, first-run American films.

The report goes on to detail the mechanisms controlling these sectors (see Chapter V). It makes a strong case for backing up every effort in the production sector with a corresponding effort in distribution.

Recommendations

the Tariff Board

In its recommendations, *it* spells out the need to "foster and develop an efficient industry producing motion picture films and television programs in Australia, and to encourage adequate distribution of the products of this industry within and outside Australia."¹⁴ The importance of this two-pronged approach cannot be over-estimated, for the equal weight given production and marketing was to become the trade-mark of the Australian effort.

The report studies, and dismisses, suggestions of increased tariff duties for foreign films and box office levies as a way to bolster the Australian industry.¹⁵ It believes that if an atmosphere of free competition can be established (especially as concerns exhibition and distribution), the Australians should be able to make strides. While aware that distribution companies must begin to invest in Australian production, it hopes that this investment will flow from "normal commercial incentives rather than from compulsion."

In brief, the Board recommends the disbandment of the Australian Film Development Corporation, and the creation of an Australian Film Authority (to be re-named Australian Film Commission) which would be mandated to encourage production, distribution and marketing, and which would administer both the Commonwealth Film Unit (soon to be re-named Film Australia) and the Australia Council's programs entitled Experimental Film, and Television Fund, and the Film and Television Development Fund (see complete recommendations Annex I).

Most important, a five-year term was again affixed to the plan, with recommendations for review at the end of this period.

Death-throes of the AFDC

A year after the Tariff Board report, the AFDC was still in place. The Labour government had been over-turned in what some called a coup d'état; the governor-general had dissolved ^{their government} it/ and appointed the Liberals to carry on. X

Nevertheless, ^{the} heat was increasing. In an article entitled "A State of False Consciousness - Australian Film", Barret Hodson^t ~~16~~ X noted the "calculated, almost cynical view of the mass audience" which was taken by the AFDC in encouraging films like Stork, Barry

MacKenzie, Night of Fear and Alvin Purple, and reported, "the fact that... the AFDC encourages stereotype and obsolete production models provokes an opposition cinema on the part of small-scale filmmakers." He noted that risks and "great convulsions" are part of creating a national cinema, even in the U.S. and Britain, and that the AFDC's policies were "reactionary", unwilling as it was to risk itself in original productions.

As late as 1975, A. Buckley wrote that Australian production was still an "ad hoc" situation, that budgets in support of films were still scattered around (Australia Council \$2 million, Film and TV School \$2.5 million, AFDC \$2.5 million plus the budget for the Commonwealth Film Unit), and that considerable waste was involved. In an article, tellingly entitled "We know where we've been, but..." he asked whether the government had a plan and policy for film production, and answered, "no".¹⁷

The Australian Film Commission legislation was in embryo, and Buckley argued "it must involve all sectors of the industry, whether on the Board or in a consultative panel. Exhibitors, distributors and producers must be brought around the same table." He also insisted that American majors and Australian producers had to be "brought together", underlining that Australia had many directors and writers but few "creative and financially-oriented producers."

While the Liberals had dismantled many of the Labour government's projects, the recommendations of the Tariff Board were, by and large, implemented. The South Australian Film Corp., backing Sunday Too Far Away by Ken Hannam, showed that Australian films of quality could be made, and would attract audiences. Picnic at Hanging Rock was in the works and The Devil's Playground was in pre-production.

In 1974, the Interim Board of the AFC was formed to "give initial direction" to the organization. In 1975, the AFC Act was passed, and in the same year, the CFU, now called Film Australia, joined the Commission. A new force was created to shepherd the Australian film industry to prominence.

Notes

- 1 Conversations with Patricia Lovell and Fred Schepisi.
- 2 Baxter, p. 108.
- 3 Lovell: "We'd been 10 years into television, and the standard was still terribly low. A lot of us were disillusioned with television as a medium for the expression of what we were in Australia."
- 4 Tariff Board Report, p. 36. "However, the Corporation has been guided to a considerable extent by profitability objectives set out in the second reading speech of the ... Prime Minister in March 1970."
- 5 Ibid., p. 36.
- 6 Ibid., p. 36.
- 7 Ibid., p. 39.
- 8 Ibid., p. 40
- 9 Ibid., p. 40.
- 10 Ibid., p. 42.
- 11 Ibid., p. 43.
- 12 Ibid., p. 44.
- 13 Ibid., p. 46.
- 14 Ibid., p. 53.
- 15 Ibid., p. 52-53.
- 16 Hodson, B. Cinema Papers, April 1974, p. 126.
- 17 Buckley, A. Cinema Papers, March-April 1975, p. 32.

CHAPTER III: THE AUSTRALIAN FILM COMMISSION (1975-1980),
AND CURRENTLY

General: the Australian Film Commission

"There was a new government, and it felt that there needed to be a more effective, over-all film body. Various parts of the industry said there wasn't enough being done about marketing, or on developmental work." This is how Joseph Skrzynski, the current manager of the Australian Film Commission (AFC), remembers the creation of his agency on May 5, 1975. Its creation abolished the AFDC with its "very commercial target" to make an umbrella organization which was to become nearly all-encompassing, and which was to focus on making Australian films.

In all, the AFC absorbed four different government departments or authorities. On July 1, 1975, it became responsible for Film Australia which was transferred (with its staff of 168) from the Department of Media. On July 7, seven staffers from the old AFDC joined the AFC. The following year, the Audio Visual Branch of the department of Post and Telecommunications came over to the AFC with its six staff members. Finally, in December 1976, the AFC completed its amalgamation of the various agencies interested in film by

taking over the functions of the Australia Council division called Film, Radio and Television Board. This added eight functional staffers and two more secretaries. In all, the AFC absorbed government agencies which had been employing 220 people. (United within the AFC, that staff strength was to fall continuously for the next four years, dropping from 183 in '76-'77 to 165 in 1979).

Internally, the AFC created five branches to handle its various functions. These branches remain the same today and are the following: Project Development Branch, Creative Development Branch, Marketing Branch, Film Australia Branch, and Secretary's Branch.

The Commissioners

At the outset, the AFC was composed of a full-time chairman, two full-time commissioners and several part-time commissioners. The role of the commissioners was to assess the projects in which the AFC should invest, and to oversee the general functioning of the various branches of the Commission. The commissioners of the AFC were chosen from the private sector of the film industry, and were appointed by the Minister for Home Affairs.

In the first years, according to present part-time commissioner Patricia Lovell, things were rocky. "We had full-time commis-

sioners but nobody was ever quite sure what they did," she told this researcher. "All we knew was they were getting more salary per year than most producers, yet were constantly saying that producers should not be paid more than \$18,000 as production fee per picture."

When it came time to review the functioning of the AFC in 1979, the Film and Television Production Association of Australia made suggestions to the Minister which, coupled with the recommendations of a management consultants' report, led to a revamped Commission. The full-time commissioners were phased out in favor of part-time, unpaid commissioners, and a general manager was hired to bridge the gap between the staff and the commissioners.

The Minister for Home Affairs routinely conducts informal but extensive consultations with the film community, says Lovell, before making appointments to the AFC, and the maximum appointment is five years. Most commissioners are appointed for a shorter term, like three years, and then have their term renewed, if appropriate. Efforts are made to rotate the appointment of new commissioners in order to maintain continuity.

In 1982, the commission was comprised of two producers, one actor, one distributor, and the head of a laboratory. Lovell sees

the Commission's function as being "like a jury" which considers projects as they are presented to the AFC. The manager, in conjunction with the project director, may make disbursements of up to \$75,000 on their own authority, but larger expenditures go routinely to the Commission. The Commission, in turn, publishes its decisions monthly, and the results of its deliberations are available to the film community at large.

The Commissioners also review the decisions which are made by the project directors, keeping in touch, for instance, with the smaller grants awarded young filmmakers through the Creative Development Branch.

Secretary's Branch to 1980

The administration of the AFC was assured by the Secretary's branch, a grab-all branch which filled many functions. By 1977, its roles were more clearly defined to include (1) "the provision of management services and facilities to support the operations of the Commission" and (2) "business adviser to the Commission". In this second role, the Secretary's Branch advises the AFC of the "commercial viability of business propositions put forward by various sectors of the film industry."¹

The Secretary's Branch is primarily concerned with staffing, the financial audit, analysing project performance and overhead costs. Independent of the other branches, it endeavors to give a 'business is business' view of the AFC.

Film Australia Branch to 1980

In the context of this study, no in-depth analysis was made of Film Australia's individual productions. Australian filmmaker Mike Rubbo who now works at the National Film Board of Canada estimates the size of Film Australia to be about 1/10 that of the NFB. In 1981, Film Australia employed 120 people while the National Film Board staff numbered 1000. Like the NFB, Film Australia (FA) makes films for the government.

Like the AFC itself, FA saw its staff depleted over the first four years after joining the Commission. "In keeping with government policies of restraint, vacancies, resignations and retirements were not filled."² In 1976, its laboratory facilities were terminated, and a Five-Year Plan was presented to the Commission. It involved increasing the share of production which was contracted out to the private sector.³ Obviously, FA's marriage to the AFC obliged it to adopt typical private industry patterns, rubbing

elbows, as it were, with the producers of the private sector which also required the support of the AFC.

In March 1977, FA won an Oscar for its short film Leisure, and the following year produced 78 films (152 reels), its highest annual output ever. That same year, it adopted a slogan: "Film Australia tells Australia about the world, the world about Australia, and Australians about themselves."

(Although its administration was initially separate from that of the other branches at the AFC, Skrzynski reports that its integration is now total with the other activities at the AFC.)

Creative Development Branch to 1980

Most easily thought of by Canadians as the "Canada Council" part of the Australian Commission, the Creative Development Branch looks after the younger filmmakers, fostering script development and production. The volume of the support given is important. In 76-77, 111 grants were awarded (36 for script development); in 1978-79, 100 films were approved while 34 script projects received aid.

By '78, aid to young filmmakers was already eight years old, and the AFC organized a consultation with various filmmaking orga-

nizations in order to write clear policy for this division. The resulting policies are defined in the AFC annual report '78-79 (Annex II). Emphasis is put on both script development and distribution, and there is every expectation that the films fostered will be "creative and innovative" and will "contribute to raising the quality and aesthetic value of the Australian industry." 4

In addition, the Creative Branch is responsible for funding a range of cinema groups. It is the major source of funds for the Australian Film Institute and for the National Film Theatre. Once separate entities, these two organizations merged in 1978. The AFI runs the annual Australian Film Awards. In the seventies, grants also went to the Sydney Filmmakers Co-op which published a newsletter and ran a theatre, to the South Australia Media Resource Centre and to the Perth Institute of Film and TV. In addition, the AFC is the principal source of funding for Cinema Papers, Australia's largest film magazine.

Project Development Branch to 1980

This is the branch which advances the feature projects, destined for the theatre or television. When budgets were still modest, the AFC could invest up to 50% of the budget and went as

high as \$350,000 for The Chant of Jimmy Blacksmith in 1978.

(Additional funding for Blacksmith came from the Victorian Film Corporation and from private sources.)

From the start, the AFC placed great emphasis on script development, and even on originality. The following quote, taken from an annual report, describes the context within which projects were developed at the AFC in the '70s. "Despite the emphasis placed on ultimate marketability in script development, new trends and ideas are being developed to a stage where their marketability can be more conclusively judged. New talent and progressive ideas are not overlooked."⁵

Two years later, the AFC still approached script development with respect, despite increasing pressures from the marketing people. "...the Commission will (not) invent a formula for a 'commercial' film in deciding where it will place its funding... Experience shows ways of reducing the financial risks by providing money and time before production starts and it is on these areas that the Commission will be concentrating."⁶

As early as 1976, the AFC resolved to allow private investors to recoup in first place. As a result of the Tariff Board report and the use of the Restrictive Trade Legislation, distributors and exhibitors were encouraged to invest in Australian films, and these

investments were well rewarded. Still, finding private financing proved difficult at best.

When the AFC invests in a film, it considers itself a partner in the process. Eventually, the AFC also represents other investors, and so it begins to act as the investors' representative at the outset. Project officers visit film sets once a week for administrative reasons, keeping close touch with activities. This attitude -- the recognition of the need to help the film maximize its potential -- is reflected concretely by the activities of the Marketing Branch. (See Chapter IV.)

Marketing Branch to 1980

Although producers must chaff at the amount of influence the AFC has over projects in which it is involved, the level of the services and the amounts of monies it is able to make available to producers compensates.

As the industry expanded in 1976, it became obvious that Australia's essentially creative producers were short on managerial skills.⁷ The Marketing Branch provided counselling services to producers, and worked on the distribution and marketing approach required by each project, sometimes even before the principal photography began.

By 1978, its other services were defined as providing funds against first returns, assisting in negotiations (both with Australian distributors and with others abroad), representing the industry at world markets and festivals and providing support services to producers who attend, and staffing two foreign offices, one in London and one in Los Angeles. The services of these offices are also available to travelling producers.

The services of the Marketing Branch are open to all Australian films which show promise, and films which had not been eligible for either loans or investments during production can still benefit from the services of the Branch.

The Marketing Branch was an aggressive one. In 1978, it realized the need to develop markets for the future, and moved toward the video market, acting as a packager of diverse Australian films for the video buyers who were reluctant to buy single films. It attended the National Association of Theatre Owners (NATO) conventions in the USA in both '77 and '78, showing a product reel to over 1,000 exhibitors; the exercise was awarded with the sale of five titles to American distributors.

At a time when the general box office in Australia was depressed, (exhibition of all films was down by 30% in 1977), Aus-

tralian films were increasing their share of the box office, due in part to distribution strategy of the Marketing division, according to the '76-'77 AFC annual report (p. 9).

In 1977, the Branch began a system of Investors' Meetings, at which it would plan marketing strategy with those concerned. When the producer, the investors and the AFC agreed on a marketing approach, the Commission advanced the funds necessary to undertake the program, and administered the returns from sales and exhibition. In all cases in which the AFC was implicated, returns from the films' exhibition were made directly to the AFC, and it, in turn, reimbursed the investors and returned monies to the producer. Obviously, this removed an administrative burden from those producers who did not regularly employ staff, and, therefore, would not be qualified to follow a film's career over a ten year period (as is required in Canada when public investment is used). Reports indicate that it also heightened investor confidence that a project was worthwhile and would be followed conscientiously through the marketing process.

In speaking of this function today, Skrzynski insists that the AFC does not exercise a "regulatory" presence, that it does not see itself as an executive producer. "We want to get the best return

for a film, and we presume this is also what the producer wants." To do so, the AFC takes "decisions on behalf of the investors as to how much distribution money should be spent, what contracts are good for the film and when the price is right. When the money comes in, the AFC acts as trustee for the disbursement of those funds, making sure that all the priorities are respected, repayment of loans, overages, then the disbursement to actual investors." These services are provided both for local distribution of the film and for its foreign exhibition.

(Despite the volume of the work done for the producer, Skrzynski insists that this role is accepted by producers because the AFC involves them at every step, and works to make them as self-sufficient as possible, looking forward to the day when they will take over these functions from the AFC. "We are perceived as trying to do ourselves out of a job," he says.)

General remarks

Because of the very composition of the AFC, the forces within it work to check and balance each other. Marketing must argue with Project Development to work out a compromise between the creative potentials in the projects submitted to the Commission, and the

requirements of the world market. The Secretary's Branch, divorced from the polemics of the production/distribution sectors, advises, as all administrators do, reminding each of the budgetary limitations and the need to work efficiently.

The presence of Film Australia within the Commission requires that unit to produce films in the manner of the private industry, conscious as the AFC is of the pressures put on producers in the "real world."

The Creative Development Branch works to further round-out the AFC's view of filmmaking in Australia. The realities of the co-ops, of parallel distribution, of young experimental filmmakers and others trying their wings for the first time are all brought before the same commissioners who judge feature projects. There is a permanent consciousness of the need to foster the younger generation to replace those who have matured beyond the point where financial grants from the AFC are still necessary.

During the period before 1980, when the recommendations of the management report were made, the AFC worked on consolidating its positions, yet suffered staff decreases each year. These positions and policies became clearly defined by 1978, and were made public in the annual report of the AFC. The guidelines of the Commission

were clearly enunciated, and the private sector was invited to comment. (See Annex III).

Dialogue between the Commission and the private sector is enhanced by the presence of private sector members serving as commissioners, and the frequency of the contacts between staff and the private sector as films are shot and marketing strategy is planned.

Moreover, the AFC avoids hiring bureaucrats to fill staff positions. Rather than pick up staff from other government agencies, it endeavors to pick people from the private sector.

(At present, the head of Australian distribution came from United Artists, and a comptroller from the private sector was brought in to oversee the Secretary's Branch-- obviously the branch with the largest number of public service people in it. The long-time head of Marketing, Alan Wardrope came from one of the largest exhibition chains. Joseph Skrzynski, the actual manager, is an investment banker, who has had film clients for over ten years.)

In 1979, the AFC was entering its fifth year, and commissioned a management consultant study of its functioning. Peat, Marwick, Mitchell were awarded the contract, and were asked to study the AFC in light of the following factors; the amendments to the taxation

legislation, the advent of five State film corporations to assist film production, the effectiveness of industry development policies so far pursued by the Commission, other methods of developing the film industry and, finally, whether further developmental support of the industry is justified and by what means.⁸

Asking the consultants to seek "a wide cross-section of views and opinions from people associated with the industry," it specified that the report should contain "an evaluation of the effectiveness of the procedures and policies so far pursued by the Commission, an assessment of present trends in the industry and implications these have for the future role of the Commission, and a consolidated set of recommendations for the future development of the industry and an appreciation of the various roles and options available to the Commission."

This need to study performance periodically, to define goals with input from the private sector, is another distinguishing factor of the Australian scene. (A recent illustration of this same process is documented in the Australian Motion Picture Yearbook 1983, pp. 51-61. It tells of the various studies, meetings and discussions which led to the most recent revision of the tax legislation.)

Australian Film Commission 1981-82: General remarks

Several important changes in the structure of the AFC came about as a result of the management consultants' report. (The complete recommendations are in Annex IV.)

Obviously, the cumulative burden of looking after so many productions had caught up to the AFC, and the consultants deplored the lack of readily available information on the films, on the contractual arrangements made for each project, and on the revenues generated from foreign markets. These are the same difficulties we experience in Canada. The consultants recommended a complete overhaul of the administrative methods, and the introduction of modern data processing to aid. Moreover, it recommended that the employees of the AFC be removed from the jurisdiction of the Public Service Act. This was done, through an amendment to the Australian Film Commission Act. Subsequently, there was an increased use of experts, advisers and consultants, brought into the AFC by contract for special projects. (In 1982, the AFC numbers 160 people, 120 of which work for Film Australia.)

The most important modification was the introduction of a new position, the general manager. Joseph Skrzynski, the investment

banker chosen to fill the new post, proved to be a popular man, anxious to maintain a mood of good will with the private sector. In his own words, "this relationship involves a very fragile chemistry. We work with a developing industry and a very individualistic one. In Australia, you could find many critics of the AFC but, to the extent that we've been able to support the most successful people and to learn as we go along, we have tried to make everyone else as self-sufficient as possible. We're not there to lock ourselves in or to rival the producers. We're there when the producer needs us." Words easily said, perhaps, but which are confirmed over and over again by the Australians consulted in the context of this study.

Following the report, Film Australia was further integrated into the AFC, doing away with duplicate administrations. Other functions, like the funding of public broadcasting and video access centres, were thought to now be inappropriate to the functions of the AFC, and responsibility for the funding of such was returned to the central government for possible reintegration into the Australia Council.

Throughout the report, there is an emphasis on the need for the AFC to more clearly move into the camp of the "global indus-

try," "to move from production values to market values," to realize that the "AFC is in the money business, not the movie business." Added efficiency, added sophistication were the buzz words. Suggesting a radical change of attitude, the report concluded that, for the next five years, the "first responsibility is to manage the funds provided, rather than (to follow) the concept of an organization whose role is to support an infant industry and to subsidize its endeavours."⁹

Commenting on these recommendations, Skrzynski states that they were appropriate to the time, but that in light of the new tax incentives, the AFC remains alert "to insure that the films of quality and excellence don't get left behind." He doesn't feel that the AFC need worry about "the deal makers" who, by definition, "follow market trends, are financially more sophisticated and quicker off the mark." He believes that the AFC must continue to work with "the traditional filmmaker, whose main objective is to tell a story, and to get the right team together." This takes time and continues to require assistance from the AFC.

Notes

- 1 Australian Film Commission Annual Report 1977-1978, p. 25
- 2 Australian Film Commission Annual Report 1976-1977, p. 16.
- 3 "This plan, which carries on the thinking of last year's Steering Committee Report, was approved by the Commission and looks forward to a redesigned organisational structure for Film Australia, based on typical industry patterns and a policy of letting more work fully to contract to the private sector." AFC '76-'77, op. cit., p. 15.
- 4 Australian Film Commission Annual Report 1978-1979, p. 8.
- 5 AFC '76-'77, op. cit., p. 1.
- 6 AFC '78-'79, op. cit., p. iv.
- 7 AFC '76-'77, op. cit., p. 1.
- 8 AFC '78-'79, op. cit., p. 36.
- 9 Peat, Marwick, Mitchell, p. 80.

CHAPTER IV : FILM PRODUCTION; A COMPARISON OF AMOUNTS SPENT ON
FEATURES IN AUSTRALIA AND CANADA

General remarks

The Australian Film Commission and the Canadian Film Development Corp. do not spend money to the same ends. Their differing objectives are crucial to the understanding of the amounts which are spent, and of the manner in which they are spent.

The objectives of both organizations are in annex. Clearly, the CFDC was created to foster an industry (Annex V). By definition, commercial objectives must play a large part in policy decisions. While there has always been the assumption of cultural objectives -- in part because the CFDC fell under the jurisdiction of the Secretary of State who was perceived as the Culture Minister -- these objectives are not written into its mandate. There is no mention of a need to make quality films, and the only mention of anything approaching a qualitative goal is found in the words, "outstanding accomplishments in the production of Canadian feature films." (Given its box office success, Porky's could qualify as an outstanding production, there being no need to look at other criteria.)

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The AFC, on the other hand, has in its mandate the primary need to foster Australian programs, either for television or theatres. Perhaps the very commercial experience of the AFDC was lesson enough, but no mention is made in the Australian mandate of any preoccupation with the creation of an industry. The question of quality is, however, approached directly, and the AFC is instructed to insure that "special attention (is given) to making experimental programs and programs of a high degree of creativeness and the making and appreciation of Australian programs...as an art form." This is the mandate which precluded giving aid to Mad Max, but which aided such unlikely projects as Picnic at Hanging Rock.

The basic orientations of the two organizations is at the heart of the kinds of attention and emphasis given those aided.

Some comparative statistics

Comparative studies are difficult because of the lack of solid information in both Canada and Australia, and because of the inherent confusion in the information which is available. Whereas Canadians tend to keep feature film statistics according to year of principal photography, the Australians tend to organize their lists around the release dates of the films.

The following information is taken, in large measure, from the annual reports of the AFC and the CFDC. Both organizations revamped their methods of accounting during the period studied, and both warn that, because of these changes, figures from one year to the next are not necessarily equivalent. To further complicate the task, figures for Film Australia are found in the annual report of the AFC. As those figures are more appropriately compared to the figures from the National Film Board of Canada, they have been excluded in the following analysis. (See Chapter X.)

In general, this study has looked at the period from 1970, when the AFDC was founded, to 1980, the year before the introduction of the 150% tax shelter in Australia. That period can be profitably compared to the years between the founding of the Canadian Film Development Corporation in 1968 and the massive use of the tax shelter legislation in 1979.

Table I indicates the numbers of feature films made in each country during the ten years under study. Although in all the literature (cf. Cinema Papers, speeches by AFC staff, various newspaper articles) the Australians mention having made about 115 films over the ten-year period to 1980, we have tabulated 173 titles. This is less than 1/4 of the Canadian output over the same

period (1971-1980). Over the ten-year periods we have chosen to contrast, the Australian output is 173 films vs. the Canadian output of over 700. (This latter figure includes feature documentaries which are not included in the Australian figures.)

Our information concerning the Australian production scene is not complete, and Table II represents our calculation of the amounts of monies spent by the CFDC and the AFC on script development and film production over the ten-year periods. While the Canadians spent \$12,906,427 through the CFDC to aid production, the Australians spent \$12,645,822 Australian (rough Canadian equivalent, \$15,807,277). This money went, in loans and grants, to 80 Canadian films, while the Australians distributed the sums among 54 different films. Where available, Table II also lists the percentage of the federal aid in terms of the total budget. Whereas the CFDC's contribution fluctuates (37% in the year of early '70s tax shelter, up to 46.8% as private funds fall off, and back to 24% as the 100% c.c.a. begins to come into play), the Australian percentage drops steadily from a large 58% in 1972 to 42% in 1978.

Several conclusions are obvious. The Australians distributed more money to fewer films. Whether this is because the selection

process was more demanding is one hypothesis we have not been able to verify. Certainly, the AFC shows a concern with scripting which only comes into play very late at the CFDC. The amounts of money and the numbers of projects supported (see Table III) for script development show that the AFC understood the need to support many projects, with the expectation that only several would make it through the process to production. In the years under study, script funding rose from \$228,847 to \$968,156, and the numbers of scripts being aided from 40 to 93. (These dollar figures are not adjusted for inflation.)

In contrast, the CFDC started out in 1968 with a script development program, but discontinued it in its third year because so few scripts went into production.¹

By 1973, the CFDC was spending money on script-readers (instead of script-writers) and then moved back towards script consultation and finally development in following years.

A few years after it abolished its script development program, the CFDC instituted a low-budget production program (1973). Certainly, the CFDC seemed anxious to get numbers of projects into production, and little is written in the annual reports about the process which preceded that production.

Also, in that same year, the responsibility for giving grants to younger filmmakers and making merit awards was removed from the CFDC and given to the Canada Council. Previously, much like the AFC, the CFDC had given grants to filmmakers on merit, backed co-operatives (ACPAV), given grants to film magazines, etc. Whereas the AFC's mandate put it in contact with all the filmmakers in the country, from the most fledgling to the most accomplished, the CFDC's mandate, in 1973, required it to maintain contact only with makers of feature-length films. Only in 1981 did the door open again at the CFDC for support of non-feature-length production.

Production flow: Australia

In general, government-aided production began in Australia with comedies and sex romps; little production was undertaken independently of the government aided films. Although the first films were ignored by distributors, several made their money back, and opened both the theatre chains and distribution to subsequent Australian material. Picnic at Hanging Rock stands as the 'break-through' picture, the first of real quality in which the Australian public understood that film could deal with art as well as entertainment. The public reaction in Australia was enthusiastic, making

the film 34th of the 100 most popular films screened in Australia to 1982, according to the Australian Motion Picture Yearbook 1983 (p. 302). X

State film corporations sprang up, eager to share the job of fostering Australian production.² Yearly, the amount of equity financing by the AFC fell as state agencies got involved. Private investment rose as the reputations (and Australian box-office results) brought encouragement, moving from \$705,500 in 1975 to \$3,013,686 in 1977, only to fall back to \$1,258,001 in the following year. By 1979, the Australians had peaked at home, and attendance was falling quickly. Just as the international reputation of Australian cinema was becoming established abroad, the bottom was falling out at home (see Australian Motion Picture Yearbook, 1980).

There is evidence that the Australians were involved in the type of 'over-kill' the Canadians were accused of in 1980 after the "Canada Can and Does" promotion at the Cannes Festival. "The industry has been saying to the public that our films are as good as anyone else's," said Alan Wardrope, head of AFC's marketing branch. "The public is now taking us at our word. The industry has to deliver those promises." (1979)³ Six films had been rushed to completion in time for the Cannes festival, and needed to be released before the end of the year to qualify for the Australian

Film Awards. This haste was detrimental to the films' careers, and suggests that the slower, marketing-oriented approach of the AFC was being challenged by the producers' desire to get into the marketplace as quickly as possible.

In 1980, the year in which the consultant's report was released, Australian production was indeed in the doldrums, with only Breaker Morant on the horizon as a promising film. Gallipoli had been in pre-production for several years already (it is listed as a project of the South Australian Film Corporation as early as 1973), and no one was willing to finance it. Pressure was building for some sort of tax incentive to stimulate production.

During the four years from 1976-1980, several trends are evident at the AFC. Yearly, the equity amounts invested in feature films dropped, while equity investment in television production increased. Loans toward feature production did not noticeably increase. As was true in Canada, the AFC found itself increasingly involved in completion funding of films which ran over budget, and concerned about the distribution of films it had already funded. As budgets grew, the AFC was unable to keep up its share of production financing, and turned increasingly to backing script development.

Production flow: Canada

As was true in Australia, production figures in the first years of government help were high, connoting that numbers of filmmakers had been waiting for government assistance. In Canada, the Québécois filmmakers were first off the mark, due partially to the artistic ferment in the province, and to the training these filmmakers had had at the Montreal office of the National Film Board.

There was a mini-boom in 1971-72, due to a tax loophole which was being used to write-off productions for many times their value; private funds were largely available. In 1971, 54 films were produced and in 1972, 71 feature length films were made. Many of these were poor in quality, but the Québécois found a ready audience for the same sort of comedy/sex romp pictures which were similar to the first productions of the Australians.

The years 1972-75 were the years of the new wave of Québécois filmmakers, and many important, culturally exciting films were made and appreciated by critics around the world (see chapter VII). Failure at the Canadian box-office -- magnified by the absolute inability of even the best Québécois film to break into the English Canadian market (Les ordres grossed \$5,000 in its English Canadian run), took the steam out of that production.

Low-budget films were encouraged and then dropped; a parallel distribution system was tried in Quebec and then dropped. Tax incentives were introduced (1974), but local producers were slow to pick up on the importance of these measures. Co-productions flourished after 1975, with the Canadians usually in a minority position. Several years of production were marked by increased concern about monitoring the use of the tax shelter, and the period of non-recourse notes ran its course. With production climbing at a heady rate, Canadian policy was outstripped by the volume of activity, and the tax shelter period was entered into with no firm policy commitment underneath it.

(It is curious to remark that during the same month in 1975 the Secretary of State, Hugh Faulkner, announced the 100% tax incentive for feature production, and the Treasury Board announced that it was withholding funds from the CFDC pending an evaluation of the corporation's performance. In Canada, the two-pronged approach of fiscal incentives and federal agency assistance has been marked by an absolute lack of coordination between the department of Finance and the Secretary of State/Department of Communications. It has never been clear on a policy level just what the fiscal measures were to accomplish.)

Within the first few years, consultative committees were formed in Montreal and Toronto which met regularly with the CFDC executive director. Members came from all film sectors: producers, directors, performers, technicians. The meetings gave regular feedback to the CFDC, and were used to work through problems together. In 1978, the Canadian Association of Motion Picture Producers (CAMPP) withdrew from the Toronto committee, charging that the non-producing sectors were using the meetings for propaganda purposes, and had undue influence on CFDC strategy. After Michael Spencer left the CFDC in 1978, there were no further consultative committee meetings.

In the spring of 1982, the CFDC held large meetings in Montreal and Toronto with producers and distributors to share its objectives with the private sector, and to build regular consultative committees once again. In 1983, six different task force committees (three in French, three in English) are at work: the Program Committee, the Finance Committee and the Consultative Committee.

Notes

1 "During the year, the Corporation decided to cut back significantly on providing pre-production funds for scripting since the results of these investments had been quite disappointing. As is indicated in the financial report, eight of these have had to be written off completely and six reduced to one-half of the original investment. Only two of the films presently in production are the result of pre-production funds provided by the Corporation." Canadian Film Development Corporation Annual Report 1969-70, p. 9.

2 New South Wales Film Corporation (1977) Queensland Film Corporation (1977), South Australian Film Corporation (1973), Tasmania Film Corporation, Victorian Film Corporation (1976), as reported in Beilby, Motion Picture Yearbook 1980.

3 Bromby, p. 85.

CHAPTER V: DISTRIBUTION/EXHIBITION IN AUSTRALIA AND CANADA

Anyone who knows the Canadian distribution/exhibition system will immediately recognize a similar system in Australia. Neither country has managed to foster strong independent distributors (free of foreign distributors control), nor promote genuine competition among the principal exhibition chains for first-class product. Each hosts a Motion Picture Distributors Association which regroups the American Major distributors, and neither country has access to official box office figures (without which any analysis of performance is essentially futile).

Says Peter Beilby, editor of the Australian Motion Picture Yearbook 1980, "Unfortunately, it is not possible to publish comprehensive and accurate details on the box-office performance of films released in Australia. In contrast to what has become established practice in most of the world's film industries, box-office information about films released here is not made public by distributors and exhibitors. The secrecy which surrounds this information has concerned the local industry, but attempts by producers, government film organization³, publishers and critics to

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reverse this stand have so far been unsuccessful."1 Unfortunately, he could have been writing about Canada.

Exhibition

There are three major chains in Australia. Hoyts, which is 90% owned by 20th Century-Fox; Greater Union Organization (GUO) which is 50% owned by Rank, and Village Theatres, in which Hoyts now holds a 1/3 interest. These chains are all "married" to the largest distribution companies, in the following fashion:

<u>Distribution Company</u>	<u>Chain</u>
CIC (Paramount, Universal)	GUO
20th Century-Fox	Hoyts
Warner Bros.	GUO/Village
British Empire Films (Rank & MGM)	GUO
Columbia	Hoyts
United Artists	Hoyts
Roadshow	GUO/Village
Filmways.	Dendy Theatres

The above information, taken from the Tariff Board report, reports that as of June 1972 the three major exhibitors controlled 60% of the cinemas in Australia, including 50 of the 77 city locations (of a total of 843 theatres).

By the late '70s, events had taken their toll of Australian theatres. The introduction of color television in 1975 diminished attendance, and rising costs of maintaining big theatres was causing the move to complexes, much as was the case in Canada. By 1979, independent sources report only 400 full-time (open seven days a week, year 'round) theatres out of an existing 800, down from over 2,000 in 1956.

Distribution

As reported above, the Australian movies made in the early '70s did not receive any normal distribution, and producers took matters into their own hands, releasing the Barry MacKenzie films, Storm, The Devil's Playground, etc. independently. Most of these films made their money back, and enthusiasm picked up for Australian product.

AFC Marketing Director Alan Wardrope told CineMag in 1978 that the major American distributors in Australia were then anxious to

distribute Australian films within the country, and were making fair offers to do so. He added that they were still reluctant, however, to market the films in other territories, or to introduce them to the U.S. market.

Because of the difficulties independent theatres had to get product, they necessarily got into the distribution business. Roadshow was, at the outset, a branch of the Village theatre chain which was a strong, independent chain (GUO soon bought a 1/3 interest in the chain). Filmways was created by the Dendy Theatres, a smaller chain which could not get first-release product through established distributors. Since the 1972 Tariff Report, the Hoyt Theatre chain has found the distribution business interesting enough to open up shop as a distributor, according to recent reports. Another independent distributor, 7 Keys, operates with some first-run product; otherwise, there are some 16 smaller distributors which service the ethnic clientele and import the odd specialty film.²

No information is readily^{ily} available in Canada on distribution in X Australia. Roadshow would seem to be the most active distributor handling Australian films (Gallipoli, Breaker Morant, Storm Boy, Mad Max I). Roadshow is owned by GUO which distributed Picnic at Hanging Rock and My Brilliant Career.

As Australian films found foreign markets, the Majors became increasingly interested. Paramount handled Gallipoli in the States, and 20th Century-Fox has world rights (except North America) for Puberty Blues, a current success in Australia. Although, Mad Max was handled by an American independent, Mad Max II (retitled The Road Warrior in the States) has been picked up by Warner Bros.

The Australian Film Institute approach

Regardless of Australian enthusiasm for some Australian films, the "minority appeal" Australian film, in the words of Sydney festival director David Stratton, remained a problem. These minority appeal films were getting no distribution and no exhibition, and the AFC wanted exposure for them as it had invested in their production. The AFI (funded by the AFC) decided to acquire three cinemas in which to screen these films.

According to Stratton, the films were obviously unwanted because they were totally uncommercial, so having screened these marginal films before empty houses, the AFI began screening minority appeal films from abroad. It wasn't long before the AFI moved from exhibition into distribution, and today this situation is one of Australia's more contentious cinema issues.

The AFI is actually bidding against other independent distributors for the foreign rights to important foreign films. Not only is it in competition with distributors, but it is cutting into the exhibition market importantly as well. As an incentive to distributors to use the three AFI cinemas, the AFI picks up all costs of publicity and promotion for the films it screens, making it cheaper for a distributor to use the AFI houses first, and then move on to other screens. The AFI houses themselves (one is at the Sydney Opera), have become art houses of great prestige, "mainstream houses," according to Stratton. (Currently screening Wajda's Man of Marble.) X

The AFC had also been funding the Sydney Co-op, which for over ten years had been an important exhibitor of young, independent Australian product. Due to recent budget cut-backs, the AFC has discontinued funding the co-op, "backing the wrong horse," according to Stratton, by going with the more commercial AFI theatres.

The Canadian experience

In the early '70s, independent Canadian distributors played a much larger role in Canadian production, both by contributing toward production costs, and by actually moving into production

(Cinépix, Mutuel, Ciné-Art, Ambassador). Few of these distributors were tied to chains, as was the case in Australia, and none had ties to American or British companies (except as sub-distributors for some independent American distributors).

Unfortunately, this sector has weakened considerably over the past ten years, leading to the situation which Francis Fox calls his "number one concern."

Although the Majors have played similar roles in Australia and Canada, their influence is differently felt. Because Australia is still a foreign market for the Majors, promotional campaigns must be specially tailored to an Australian launch, and the Australian distributors with their ties to the theatres do not seem weakened by the presence of the Majors. In contrast, a film distributed by the Majors in Canada is on the tag-end of an American launch, and little special attention is given to the launching of a Canadian film in Canada.

Australians do not have to cope with the "domestic market" situation which Canada shares with the USA, and it is essentially this situation - and the feeling it engenders in Canada of having no say in internal affairs concerning film distribution - which is the central challenge to film policy in Canada.

Neither the Australian nor the Canadian (Réseau Parallel) experience in finding an outlet for "minority appeal" cinema has been conclusive, as that cinema is, by definition, a minority affair.

Some Australian statistics

As of 1980, the top grossing Australian film was Picnic at Hanging Rock which had gross film rentals of \$1,700,000. At that time it ranked 18th in Australia's all-time top grossing films (led by Star Wars at \$5 million). Other Australian films to rank in the top 100 are the following: Alvin Purple, no. 21, \$1,700,000; Caddie, no. 56, \$900,000; Storm Boy, no. 59, \$900,000; Alvin Rides Again, no. 80, \$700,000; Eliza Fraser, no. 91, \$700,000.³ These figures, furnished by the Motion Picture Distributors Association (the Majors in Australia) do not include films distributed by GUO-Rank.

Neither the Australians or the Canadians are now making pictures which they believe can recoup in the home market. Scandale is perhaps the Canadian exception which proves the rule.

Notes

¹ Beilby, Peter, ed. Australian Motion Picture Yearbook 1980,
p. 22.

² Analysis by Marc Gervais after study of Australian distribution
in 1980.

³ Beilby, op. cit., p. 304.

CHAPTER VI: WORLD SALES, AGENTS, MARKETS.

World sales

On the subject of world sales, information is also scant, but it would seem that the Australians go about reaching world markets much as the Canadians do. There are no bona fide world sales agents in Australia, and all films are handled either by their producers in direct representations, or by foreign sales agents. Given Australia's (relative/psychological) proximity to Europe and ties to Great Britain, there was a tendency to use European sales agents in an effort to crack Europe and the U.K. in the '70s, rather than to look to the U.S. Jeannine Seawell, an agent well-known to Canadians and based in Europe, handled sales for Picnic at Hanging Rock and is generally credited with helping the Australians raise their image at the Cannes festival several years ago. X

Now that the budgets are growing and Australian films have begun to open up the U.S. market, there is a tendency to look first to the States. Agents from the U.S. now frequently visit Australia. Viacom has an office there, and HBO held a seminar under the auspices of the AFC in the summer of 1981. There is no question that the presence of the 150% tax shelter is drawing the attention

of the American industry as in Canada, with similar results.

AFC foreign offices

The Australians have a logistical problem which the Canadians do not. Canadians sit on top of their largest market; the Australians are half-a-world away. The establishment of an AFC office first in London, and later in New York was done, in large measure, to compensate for that distance. (Interestingly, the Québécois are an ocean away from their largest market, France, and the Institut québécois du cinéma saw the need for opening a Paris office. This office, established in 1981, has now been closed.) The foreign offices of the AFC served to sell films from the Film Australia unit, and to alert others to the presence of Australian films.

As the head offices of the American film companies moved from New York to Los Angeles, the AFC offices moved too, continuing its program of sales for FA, service and p.r., Above all, these offices served as a home away from home for travelling Australians, helping them to cut the costs of making those foreign contacts which are now increasingly necessary to the financial success of their films.

There was a period in the late '70s when the AFC actually

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started to sell Australian features other than those made by Film Australia. This move was quickly criticized by the private sector and, having been generally unsuccessful, was dropped.

The Export Market Development Grants Scheme

It is difficult to over-estimate the importance of the export grant scheme in the continuing effort to attract the attention of foreigners to Australian films. The grant, which applies to all exports and which was in place prior to 1970, rebates 70% of costs incurred in marketing products abroad. Although it will not cover accommodations or entertainment abroad, travel costs are included, as is the production and shipping of any promotional material needed to sell a product. (The promotional material may be printed in Australia and shipped abroad.)

Consequently, Australian producers are able to print flyers, make up product reels, and even take out ads in Variety, and recoup 70% of that expenditure from the federal government. Since the grant is guaranteed but may take up to 20 months to obtain, the AFC has assumed a "cash flow function", and will put up the money for the foreign expenditures on projects approved jointly. The enormous presence of the Australians at the Cannes festival, the AFC's

presence at the North American Theaters Association (NATO), some of the expenses of the foreign bureaus may all be reimbursed 70%, giving the Australians a tremendous foreign presence unlike anything they would be able to muster without the export grants.

As Skrzynski explains, international film business is made up of a web of personal contacts. One must go, one must talk and touch. Normal business relations do not pertain; it takes the handshake and the personal word. The Australians understand this and have not let their distance keep them from making those contacts necessary.

CHAPTER VII: INFLUENCE OF AUSTRALIAN AND CANADIAN FILMS OUTSIDE THEIR OWN DOMESTIC MARKETS

There are several criteria one may use to measure the performance of a film. Box-office success measures the public's reaction to a film, and gives some measure of a producer's continuing economic strength. Performances at festivals may also be measured. In most cases, festival programmers have screened a great number of films world-wide, and have an over-view of world production which few others have. Finally, there are the critics, who may be reviewing individual films, or interviewing people, or reacting to a group of films in articles about national output.

Box office

As noted above, box-office figures, which would give us the surest measure of public acceptance, are by and large unavailable. A few years ago, the American market was said to comprise half of the world market, with the other territories accounting for the other half. Today, the introduction of cable, pay, video and other ancillary rights is radically changing this profile, and only individual producers and sales agents are able to keep track of these sales.

In going over the ten-year periods which constitute the bulk of this study, Canadian films drew a stronger box-office in the States than did Australian films. Lies My Father Told Me grossed about \$6 million; Duddy Kravitz did very well, as did exploitation films like They Came From Within (Shivers). Cinepix was able to recoup on all but one of its small-budget sexploitation films because of play-offs in countries around the world.

The only Australian film to do well in the States over the ten-year period was Mad Max which, however, did not match the box-office for Meatballs. Recently, Breaker Morant did well, as did Gallipoli, which reportedly grossed \$400,000 in its first four weeks in distribution by Paramount. During the period of the Canadian film boom, and now with Porky's, Canadians can point to more films than the Australians which have had a strong North American box-office.

It would be interesting, however, to do a proper statistical study of the numbers of Australian films vs. Canadian films released in the States, their relative budgets, and box-office returns. There is a feeling that the Australians have done well, given the lower levels of production, and that the Canadians, in contrast, have produced greater numbers of unscreenable films.

Festival performance

The Australian Information Service provided a list of all the international awards made to Australian films since 1975; Canada Film Festival Bureau is in the process of preparing a similar list, but many awards are mentioned in the annual reports of the CFDC.

In general, an invitation to a first-class festival is already meaningful, as festivals are in competition with each other, looking for new, promising material of acceptable technical standards. Various festivals have differing criteria (Cannes competition: new product of world-class standard; Directors' Fortnight: innovative, original trend-breaking films; Taormina: mass popularity; Sitges: horror and fantasy), and prizes won are often accompanied by critical esteem and, sometimes, box-office pay-offs.

Australian films have been invited to the competition at Cannes in the past few years: The Chant of Jimmy Blacksmith, My Brilliant Career and Breaker Morant (for which Jack Thompson won best supporting actor). Judy Davis was named Best Actress for My Brilliant Career by the British Academy of Film and Television Arts (1981), and several years earlier cinematographer Russell Boyd was awarded by the same Academy for Picnic at Hanging Rock. Picnic had

won Best Picture at Taormina, as had Sunday Too Far Away in 1975. Many horror films picked up horror prizes here and there (Patrick, The Survivor, Thirst, Harlequin, Long Weekend, Mad Max). The Picture Show Man was named one of the year's ten best by the US National Film Board of Review in 1977, as were Breaker Morant and Gallipoli in 1982. Blue Fin and Storm Boy have been honored at children's festivals and The Irishman won the top prize at Karlovy Vary in 1978.

In the festival circuit, the Australian films come close, but seem to fall short of taking the risks, innovating to the degree necessary to win accolades among the world's top competitions. The story lines are classic, the plots straightforward, and the production values extremely high. The current awareness of Australian films does not, however, stem from their performance in the competitive festivals.

Looking back over the years between 1973-1975, one realizes that Canadian films -- led by the films from Quebec -- were attracting a great deal of attention in the top festivals. Already in 1972, two films, A Fan's Notes and La vraie nature de Bernadette played in the competition at Cannes while La maudite galette was accepted in the Critics' Week and Les smattes screened in the

Directors' Fortnight. The following year, Carle was again in competition with La mort d'un bûcheron while Wedding in White and Réjeanne Padovani were in the Fortnight. U-Turn competed in Berlin that year while Between Friends was invited to London, Chicago, San Francisco and Tehran. The following year topped all expectations with Il était une fois dans l'est invited to the competition at Cannes, and six films playing in the Critics' Week and the Fortnight: The Hard Part Begins, Wolfpen Principle, Montreal Main, The Visitor, A Quiet Day in Belfast, and Sweet Movie. Duddy Kravitz took the top prize in Berlin, and Sorrento organized a retrospective of 47 features.

During the following years, Canadian performance remained high. Lies My Father Told Me won the Golden Globe for best foreign film in 1976 and an Oscar nomination for best screenplay, while Duddy won a nomination for best adaptation. Michel Brault crowned the year taking a Best Director award at the competition at Cannes for Les ordres. Two years later, Monique Mercure won best actress at Cannes for J.A. Martin photographer, while four other films played in the various selections. Craig Russell won Berlin as best actor as Outrageous was voted the most popular picture.

Then came the barren years, and it is perhaps the sudden dis-
interest of the international community in Canadian films during
1979-1981 which has caused the Australian successes to become
magnified. In sum, a close study would certainly show that more
Canadian films had been invited to and awarded by major festivals
than had Australian films during a similar period. Even today, the
success of Atlantic City or Quest for Fire remains unmatched by any
Australian festival performance.

Critical response and perceptions of a national cinema

In general, the period covered by this study was a period of
relatively low quality production internationally. The Germans made
a mark, and Australian cinema began to be noticed in the late
'70s. There were rumors of something exciting coming from Spain or
Portugal. Eastern European films were not remarkable, exception
made of the Polish cinema, and even the Americans were having
trouble rising above the mediocrity of their material. There had
been a flourish of interest in Québécois cinema in the first half
of the decade.

After reading several of the articles written in North America
about the emerging Australian cinema, several things become appar-

ent. Critics see the promise of a fresh voice, a distinct voice which speaks with "soul" in a period when other English language cinemas are dutifully copying the American example. There is fascination with the geography of Australia, a land which imprints its films, good or bad, with an unavoidable characteristic. There is also a certain warm nostalgia awakened by the period pieces which mark the Australian successes. Through their films, critics have learned a great deal about the country itself, its regions, its Aborigines, its English heritage and the rest.

Many Canadian films are simply not identifiable as such. In the early '70s, the films from Quebec were, and there was much written about the emerging cinema in Quebec. From a North American point of view, the problem was that the films were in French, and were met with indifference by English Canadians and Americans alike. No number of articles written in Le Monde could penetrate the North American indifference to these foreign films.

Many English Canadian films, on the other hand, simply have no distinguishing characteristics. Canadian prairies look like American prairies, the East coast looks like Maine, and a big city is a big city. English Canada has never produced a body of films

which could be screened together and pass for national cinema. As the film boom took hold, this problem was exacerbated as some producers actually camouflaged their films to look American.

Tribute was entered at Berlin as an American film, and many films were sold at Cannes under the banner of their U.S. world sales agent. As the volume of schlock films increased with the boom, those films of quality which could, ran for cover, calling themselves 'American.'

National pride, and wooing the critics

Fred Schepisi explained the tactic. "You let the critics discover you. You make yourself available, you woo them. You get enthusiastic about your own films and about your fellow filmmakers' films. You make them think something big is happening, because every break anybody gets in Australia is a break for us all." Schepisi was an advertising executive before becoming a filmmaker.

The Australians made a conscientious push to get themselves on the map. This is not to say that their films did not support the public relations effort -- the proof is to the contrary -- but the effort was there nevertheless.

Canada has had great difficulty promoting indigenous films. In cultural terms, the French and English societies are distinct one from another, so there are two different realities to project. Few filmmakers in Canada would speak for the nation as a whole; in the days of the finest Québécois films, its filmmakers even boycotted the Canadian Film Awards. There are very few people in the nation who have an overview of Canada's total production and could make a case for Canadian cinema, either historically or currently.

Second, it has been a long time since enthusiasm wafted across the Canadian film scene. Writers, after all, do little more than reflect what they are able to see and hear easily, and the bad press about Canadian films stems not only from the films themselves but from the general mood of dissatisfaction which permeates the milieu.

Third, there is a real problem of nationality. The coverage received by the Australians is coverage which talks about national cinema, not about commercial successes and business trends. (Canada set out to build an industry; Australia to make culturally excellent films). Unfortunately, the best Canadian films, whether commercial or artistic, are more often than not films Canadians have made for others. Quest for Fire is not a Canadian film;

Canadians may have crewed it, but in inspiration and financing, it is a Franco-USA co-production; the Canadians saw that it got made. Is Porky's--the umpteenth collaboration between Mel Simon and Harold Greenberg--a Canadian film, made as it was in Florida by American Bob Clark? Does Louis Malle's Atlantic City feel like anything other than a fine Louis Malle film? And what of the films like Cross Country (which its producer says will be just like Body Heat) and Paradise (which remade Blue Lagoon)? Avoiding the technical argument about whether or not these films qualify as "Canadian", there is simply the gut feeling in the creative milieu that Canadians are now involved making other people's films. For every Grey Fox which begs to differ there is a Motherlode which proves the point. (X)

To sum up, there may be a Canadian 'industry' about which one can become enthusiastic, but there is no body of films which cause excitement from a creative point of view. Too often, the official pronouncements are remarkably up-beat, enumerating recent successes. But for those who listen, the message rings hollow. (X)

Lastly, press coverage has reflected the official view of Canadian cinema. The campaigns in Cannes in 1980-81 were based on the tax-shelter-boom mentality, not on artistic accomplishment.

Canadians encouraged others to become interested in the business aspects of their affairs, in the deals, the stars, the aspirations. The producers began to speak for the industry, leaving the directors by the wayside. Nowhere but in Canada does one read articles about national cinema from the producers' point of view. German directors are known by name, as are many Australian directors. In Canada, the name of the producer comes more readily to mind than that of the director, and this sums up the present malaise.

A national cinema comes from directors and writers; producers worry about business. It is not made by dealers who package elements. If the critics have not said much recently about Canadian films as a whole, it is because, despite the obvious success of a number of films, both critically and financially, there has not been a "whole" about which to talk.

CHAPTER VIII: THE DEFINITIONS OF AN AUSTRALIAN FILM AND A CANADIAN FILM

The definition of an Australian film for tax purposes is brief and to the point: "'Australian film' means a film that a) has been made wholly or substantially in Australia or in an external Territory and has a significant Australian content or b) has been made in pursuance of an agreement or arrangement entered into between the Government of Australia or an authority of the Government of Australia and the Government of another country or an authority of the Government of another country."¹

James Henry, past chief of the AFC bureau in New York, expanded on this definition, listing the criteria used to measure whether a film is "significantly Australian": "1) the subject matter of the film, 2) the place where the film is to be made, 3) the nationality and places of residence of those involved and 4) the source of other investment money and the nationality of investors and copyright holders."² When the commissioners of the AFC balance these elements in order to make their decision, they consider whether the film is of "possible interest" to Australians, he concludes.

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This definition is not unlike the one used in Canada in 1968: ...that "the completed film will, in the judgment of the Corporation (CFDC), have a significant Canadian creative, artistic and technical content, and that arrangements have been made to ensure that the copyright in the completed film will be beneficially owned by an individual resident in Canada, by a corporation incorporated under the laws of Canada or a province or by any combination of such persons or, that provision has been made for the production of the film under a co-production agreement entered into between Canada and another country."³

Over the years, the Canadians refined the definition, eventually transferring the job of certification to the Certification Bureau in Ottawa (1974). In Australia, like in Canada, certification is a two-step process, with a preliminary certification being issued as the production is undertaken, and a final certification being granted once the film is completed. In Australia, the commissioners of the AFC decide whether the films in which the corporation invests meet the criteria of the definition, but all certification comes from the Minister of Home Affairs and Environment.

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In 1976, a new definition of a Canadian film was gazetted (24 Nov. 1976). This marked the beginning of the point system (2 for director, 2 for screenwriter, 1 for highest paid performer, 1 for second highest paid performer, 1 for art director, 1 for cinematographer, 1 for music composer and 1 for picture editor), and of the other conditions of the definition: that the producer be Canadian, that 75% of remuneration^{for services} be paid to Canadians, that 75% of aggregate costs^{for processing and final preparation} be incurred through the purchase of Canadian services. X

At the beginning of 1982, the definition was modified once again in an effort to toughen its Canadian-ness.

The Canadian definition (the point system) was enacted, in part, to satisfy the requirements of the tax legislation; investors would not be eligible for a deduction if the film was not "Canadian", and the government tended to so define a film in terms which would lend themselves to administration. There is no subjective judgment required by the Canadian definition; the structure of the film is examined to determine whether or not it is Canadian.

The Australians have endeavored to do just the opposite: to give themselves the leeway to make subjective judgments about the films, and to decide to what degree they are basically Australian in terms of content, merit and structure. Skrzynski speaks to this

point: "The film community in Australia is comfortable with our definition. The only people who are not are the 'internationalists' who say, 'Forget all this.' Anybody should be allowed to do anything they like.' But the hardcore of Australian filmmakers are generally very comfortable with it. It is subjective, but it is calculatedly so." He goes on to say that a precise definition like the Canadian one is an "invitation to lawyers to drive buses through it or around it." He concludes by saying that one must attempt to stay within the spirit of filmmaking.

Because of the great distance to Australia, that industry is not threatened by the mass importation of technical and creative staff to which Canada would obviously be open, were there no precise definitions to keep them out. Nevertheless, by creating a bureaucratic sort of definition, Canada has been unable to resist certifying several films in which the spirit of the definition was certainly betrayed. For example, there have been many instances in which the editor of record was not the actual editor; instances of this sort of fraud are well-known within the industry but the certification office has been helpless to rectify the situation because the papers are, inevitably, in order.

Notes

¹ Income Tax Assessment Amendment Act 1981, p. 22.

² Henry, James. P. 12

³ CFDC annual report 1968-69, p. 9.

CHAPTER IX: THE TAX SHELTER SITUATION IN AUSTRALIA AND ITS
INFLUENCE

Before 1978, investment in a film in Australia was depreciated over a 25-year period. Obviously, this did not provide much incentive for private investment, and, in 1978, the tax law was modified to permit a 100% write-off over a two-year period, much as the Minister of Finance proposed in Canada during the last budget.

The film community was moving into the 1979 slump, and that legislation failed to entice any important numbers of investors to look to film as a good investment. There were other tax shelters which were more attractive.

But if 1979 represented a slump, 1980 was a full-blown crisis. Production ground to a halt, with no features going into production during June, July and August of the year and only three films starting up in the next two months; all three films heavily backed by the state agencies and the AFC. The private investor was not to be seen.

During the summer of 1980, the government announced that it would tighten-up the application of the two-year write-off, and that it would no longer permit leveraging (called "gearing" in

Australia) of non-recourse loans, just as had happened in Canada in 1977. This was a cold shower indeed.

Again, an election was at hand, and the Liberals promised that, if returned to power, they would ease the situation for Australian filmmakers by tax incentives for production. In fact, once back in office, the Prime Minister announced two generous measures: a 150% write-off for investments in Australian films, to be applied in the year of the investment (the tax year in Australia runs from June 1 to May 31), and an exemption from income tax on the earnings from those films, up to 50% of the amount invested. For a film to be eligible, it had to be certified as an "Australian film" (see Chapter VIII).

Between December 1, 1980 and May 27, 1981, 20 features went into production, all with important amounts of private financing. Many were alarmed by the rush to invest, and by the sort~~X~~ of films~~X~~ which were being funded. (In two cases, the unions refused to work on certain features, accusing them of being fake Hollywood films in Australian clothing, and the films moved to New Zealand for completion.) On May 27, the government announced important modifications to the application of the tax incentive, triggering confusion at all levels.

The government revised its position, saying that the deductions could be claimed only in the year in which the film was completed and had begun to generate revenues. As May marked the end of that fiscal year, and as the films in production had not been slated for completion so quickly, consternation was total, and many projects were in fact in dire situations, with investors threatening to withdraw funds, etc.

By June 3, the government had understood the problem, and announced an amnesty clause, which would allow investors in films contracted prior to May 27 to claim in the same year as the investment was made. Engagements entered into after that date would fall under the new regulations.

In contrast to the Canadian situation where a producer may begin production of a film and raise the money publicly after the shoot, an Australian investor must fully commit his investment to the producer before the latter begins to make expenditures. Any investments made after an expense is incurred are not eligible for the tax write-off, and pre-sales of certain sorts are admissible, with investment money still considered "at risk". As explained by the AFC in an information bulletin, "Providing that such a pre-sale arrangement was the result of a normal commercial arm's-length

transaction, then the income arising from such a pre-sale arrangement will not generally be taken to reduce the taxpayers' risk of loss."

By the end of the first full year after the May 1981 regulations of the 150% tax incentive, the effects of that legislation could be discerned. Already in the period from June 1980-June 1981, total production had risen to \$36 million, and many films were being undertaken for the first time without state support.

Articles in the Australian press, and conversations, reveal that the Australians were in the same state Canada was in several years ago, adjusting itself to the presence of financiers and lawyers in an industry which had few before. Producers are having to learn a new language, budgets are rising rapidly, and foreign stars are making their way to Australia.

As of April 1982, the Australian Information Service reported that 20 features were in production, and another 20 were waiting release. Several are of the sort made possible by a tax shelter: the \$7 million comedy The Return of Captain Invincible starring Alan Arkin, and the \$6 million The Pirate Movie starring Americans Kristy McNicol and Christopher Atkins. The \$4 million film The Man

from Snowy River, starring Jack Thompson and Kirk Douglas has been released in Australia and is meeting with warm audience response.

In the main, those working on features would seem to be the same directors and producers who had been active before the tax shelter. Peter Weir has wrapped The Year of Living Dangerously (said to be financed by MGM); Anthony Buckley (Caddie, The Irishman) is producing Kitty and the Bagman directed by David Crombie; Patricia Lovell has produced Monkey Grip and Gillian Armstrong (My Brilliant Career) has finished Starstruck. There are still a number of films based on historical themes and set at the turn of the century.

One will have to await release of these films in order to measure the quality of the films made under the tax shelter.

Certainly one recent modification in the Australian scene is the numbers of Australians who have been enticed to go to Hollywood: Fred Schepisi, Bruce Beresford, Judy Davis, Jack Thompson, Russell Boyd have all recently made films there. Asked if this were the start of a brain-drain, Skrzynski replied that for creative people, making a film in Hollywood must certainly be a goal, but that he hoped the road traveled would be a two-way street. As for the role of the AFC, "We have to make sure that

there are enough new directors coming up that even if the overseas period of work is a temporary one for our established names, there's something else going on in Australia at the same time."

CHAPTER X: THE NATIONAL FILM BOARD OF CANADA AND FILM AUSTRALIA

The limits of this study do not allow a lengthy, historical study of the differences between the producing arms of the Canadian and Australian governments: The National Film Board of Canada and Film Australia. A look at the fiscal year '80-'81 --the most recent for which we have figures from Australia-- does however allow us to measure the differences in size and impact of the two organizations two years ago.

During the year in question, both agencies were hard-pressed because of world-wide inflation and government priorities. In Australia, the AFC annual report states, "The funding of Film Australia has not kept pace with inflation. The erosion in purchasing power is greater than that for other organizations subject to similar restrictions in Government funding because the costs of operating in the film industry have risen at a faster rate than the general consumer price index."¹ In Canada, Film Commissioner James de B. Domville echoes that the NFB was feeling the "continued effects of austerity on our parliamentary appropriation at a time when production costs were rising at a faster rate than our inflationary increase..."²

As noted elsewhere, Film Australia is an integral part of the Australian Film Commission and its administration and marketing is so interwoven with the AFC that it is not possible, from current information, to adequately analyse the figures. Production information, however, is more accessible.

Production

Film Australia has two different programs: the National Program, through which it produces "films which reflect an Australian view of our own people, our society and culture, and to make Australia more aware of other societies and their cultures",² and the Department Program, through which it produces films commissioned by departments and agencies of the government. These two programs parallel closely those at the NFB which are called the National Film Board Program of films made in the public interest, and the Sponsored Film Program, in which films are made for government ministries and agencies. The NFB also makes some films for other sponsors, like the United Nations, etc.

In '80-'81, Film Australia produced 76 new titles, 37 for the National Program (running 12 hours in length) and 39 for the Departmental Program (running 12: 15 in length). Comparative

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figures show that the National Film Board produced 112 titles in the same year for a total running time of 72 hours.³ (Only original films are included. Films which were "versioned" at the NFB - converted from one language to another - are not included in this analysis.) Of the NFB production, 55 hours 45 minutes were made for the NFB program, and 17 hours were made for the sponsored film program or in co-production with government agencies.

Whereas Film Australia divides its energies evenly between sponsored films and those of its own initiative in the public interest, the NFB spends roughly 2/3 of its efforts on public interest films and only one third producing for the government.

The areas in which the largest discrepancies are found are those of budget allocation and staffing. Although staff figures for Film Australia in '81 are not available, FA staff was 120 in 1982, according to AFC manager, Joseph Skrzynski. Production expenses for 1981 were as follows: salaries-\$1,890,000; National Program-\$2,348,000; Departmental Program-\$1,530,000.

That same year, the NFB employed 999 people. André Brunelle, head of finances at the NFB, estimates that 500 people were involved in production, a figure which includes those involved in laboratory work. The production expenses, which at the NFB include

salaries, were as follows: National Film Board Program-\$25 million; in-house Sponsored Film production-\$4,425,830; and other production-\$1,131,000.

While FA farmed out \$2,465,235 of government contracts to the private sector through the Departments Program, the NFB contracted out \$3,647,000 from the sponsored program to the private sector.

In brief, FA made 24 hours of film with a staff of 120 at a cost of \$5,768,000 while the NFB made 72 hours of film with a staff of 500 and a cost of \$34,131,000. If one adds the cost of the FA's lab work, done outside the FA facilities, its total production cost would be \$6,928,485. It would seem, therefore, that the FA average cost is \$288,687 per hour while the NFB spends \$474,042 per hour. (In fact, the cost of the NFB production should be adjusted upwards as the Australian dollar equalled about \$1.20 Canadian, and the figures, taken from annual reports, are not calculated in uniform dollars.)

Distribution

Within Australia, FA distributes its films through the National Library system, and has no internal system similar to that of the NFB. It does, however, use the offices of the AFC Marketing branch where necessary.

Abroad, FA uses foreign missions, embassies and the offices of the AFC in L.A. through which to sell films. The AFC financial statement records an expense of \$910,000 toward the distribution and sales of FA product.

For its part, the NFB maintains 30 regional offices in Canada and five foreign distribution centres (Australia, England, France and two in the U.S. - Chicago and New York). Its total distribution budget is around \$15 million.

Sales revenues and distribution fees for FA were \$2.56 million in '81 compared to \$16 million for the NFB. In computing revenues against production expenditures, FA recouped about 44% whereas the NFB recouped 47%. The NFB spent considerably more in distribution costs, however, to obtain this result.

Other aspects

There is a fundamental difference between the stature of the FA and that of the NFB. While the FA works from within the AFC structure which, itself, tends to gather the attention of the Australian film community, the NFB operates as an independent body. Decisions affecting the FA are taken by the commissioners of the AFC and, are set often in the larger context of the objectives

of the AFC. Decisions concerning the NFB are taken by its own Board of Directors though, increasingly, a great effort is made to consider the effects of these decisions on the larger film community, (cf. the Sponsored Film Program Committee which attempts to function as a liaison between the NFB and the private sector producers.)

The FA organization has no body similar to the Canadian Government Photo Center, nor does it undertake the technological and innovative studies which are permitted by the NFB's lab facilities.

In Australia, the Film and Television School provides an educational opportunity to advanced students of filmmaking unlike anything which exists in Canada. The NFB does admit, however, to having served as an unofficial film school traditionally. "Over the 42 years of its existence, the NFB has graduated hundreds of 'students' now active in the film industry," writes Domville.³ Many of the contacts between the NFB and freelancers, and some of the activities organized at the Board (cf. workshops with Primo Piano) can be viewed as activities which might rightly be absorbed by a Film School (see below) should one be established in Canada.

There is no information available concerning relative prizes and international recognition given the FA and the NFB. The former mentions that it entered nine festivals during the year and won three first prizes. The NFB publishes an eight-page list of the awards and prizes it has garnered at a wide range of manifestations throughout the same year. There can be no question that the level of excellence at the Board is recognized around the world.

Lacking any better measure of performance, Mike Rubbo, who has worked both at the NFB and at FA, and who recently spent a semester at the Australian Film School commented that, while the FA was a good work-a-day production facility, turning out consumer-related films to meet specific needs, the Film Board was able to take more chances and reach for more innovative, risky heights. A film like Not a Love Story, for instance, would never have got produced at Film Australia, he said.

It would be interesting to measure the effect of the two national productions in terms of spectators reached, and results obtained.

The Australian Film and Television School

The limits of this study do not allow a lengthy examination of the program of the Australian Film and Television School. The information which follows all comes from the AFTS Handbook, printed in 1979.

The impetus for the foundation of the film school came in 1968 after a UNESCO symposium was held in Sydney entitled "The Professional Training of Film and Television Scriptwriters, Producers and Directors." By the following year, a formal recommendation was sent to the government by the film committee of the Australian Council for the Arts, and Prime Minister John Gorton appointed an Interim Council for a National Film and Television Training School in November 1969.

Over the next three years, the Council furnished reports and gathered expert advice, notably from Jerzy Toeplitz who was to become the first director of the school, and in 1973 a pilot program called the Interim Training Scheme was established to pave the way for a three-year course. Twelve students were enrolled, among them Gillian Armstrong, Phillip Noyce and Chris Noonan.

The Labour government, under Prime Minister Gough Whitlam, ~~which~~ voted the Bill to establish the Australian Film and Television School on August 18, 1973. In April, 1975, 25 fulltime students entered the school for a three-year course.

A Council was appointed to oversee the administration of the school. In 1979, five members were appointed by the Governor-General (coming mostly from the private sector of the film or television industry), five were elected by the Convocation, two by the staff and two by the students. Three committees --an Academic Board, an Open Board and an Administration and Finance Committee-- advised the Council.

About 25 students are accepted each year, and are chosen for their mature, professional interest in filmmaking and television production. Although there is no scholastic prerequisite for entrance, two different panels examine each application, and interviews and practical tests are given which may last two days. Once accepted, students are not allowed to hold any other job, and are given a stipend of \$5,000 each year.

The school is located outside Sydney; the facilities include professional standard film and television studios, and one of the best film reference libraries in Australia. The students' work-

load lasts for 42 weeks in the first year, 48 weeks in the second and 60 weeks in the final ^{Term} year. The curriculum includes specialist workshops in production management, camera, sound and editing, film direction and television direction; documentary; history of cinema; research into the film and television industries; and general studies. The latter are organized as intensive seminars in sociology, psychology, art, literature and the rest. "Attachments" are also important, giving students the opportunity to spend time in an apprenticeship relation in a professional situation outside of the school. In some cases, the attachment can be served abroad.

Completion of the three-year course leads to a Diploma of Arts, Film and Television, which is accredited by the Australian Territories Accreditation Committee for Advanced Education.

In addition to the above described Fulltime Program, the AFTS has an Open Program, its bridge to the film community across Australia. In 1979, it planned 109 programs with various professional organizations, providing workshops, seminars, special projections, etc. throughout the country. It extended its expertise in camera assistants' certification courses and worked in a broad range of areas: continuity, computer editing, chroma key, laboratory techniques, lighting techniques, etc. It concentrated on

educational objectives, and runs special seminars for educators on the use of film and video. It gives management training, and offers the use of its extensive research library to those undertaking film-related projects.

Returning from the AFTS in 1983, Mike Rubbo reports that little has changed from the above description as concerns the organization of the school. It is now, however, accepting 60 students in every class, and is planning a move to a larger, state-of-the-art facility near a university next year. This move is creating controversy; some fear that the school will isolate itself from the film community and would have preferred to see it move to downtown Sydney, ^{an} ~~a~~ option, evidently, turned down by the Council. X

Notes

- 1 Australian Film Commission Annual Report '80-'81, p. 22.
- 2 National Film Board of Canada Annual Report '80-'81, p. 3.
- 3 Ibid., p. 14.

CHAPTER XI: STATE FILM CORPORATIONS

Five state film offices were incorporated during the 1970s to assist in building an Australian film industry. The various corporations differ greatly, one from another, as they respond to local film situations and the state governments' mandates.

Although all the state corporations share a common appellation, i.e. a reference to the state followed by "Film Corporation" as in South Australian Film Corporation, there are important differences in the structures and goals of each organization.

Some are fully funded by grants from the state in question; others must raise monies through production. All were founded to oversee and sometimes actually produce the sponsored films required by the various state government departments, except that of Queensland which does no production. Several organizations limit their interest to state-based projects while others are aggressive about bringing in outside producers and even in investing in outside production. Some draw staff from the public service while others fill staff requirements from the private sector.

Fundamentally, the attitudes of the various state offices toward the nature of filmmaking differ. Some are interested only in commercial projects while others reward the aesthetic and cultural aspects of film production.

The following analysis deals individually with the various state corporations.

The South Australian Film Corporation

The SAFC was founded in 1972, and had an ambitious set of aims and intentions. Not only did it hope to establish a film industry in South Australia (where only two production companies were at work), but it also aimed to reflect the South Australian "way of life with truth and artistry," to make "a positive, creative contribution to the culture, learning and industry of the nation" through providing opportunity for talent to express itself, "to extend the horizons of film by researching the effectiveness of existing techniques of production and distribution and attempting to discover new means of visual communication" and to promote "cinema as an art and as a vital part of education, mass media and entertainment."¹

In many ways, the SAFC, which in the early '70s out-distanced the Australian Film Development Corporation in the production of prestige films, served as a model for the creation of the AFC. As early as 1973 Gallipoli was on its roster of "films pending"; its early successes included Picnic at Hanging Rock, Sunday Too Far Away, and Storm Boy.

Its three branches cover production, distribution and marketing.

The SAFC receives subsidy for production, but is responsible for the production of all government films, and charges the cost plus a make-up in order to gather funds to invest in other projects. From the beginning, its intention was to maintain an international standard in production, and to turn over responsibility for the production of sponsored films to private companies as soon as the latter were able to meet the standard.

The SAFC did not restrain itself from getting into all sorts of productions. Already in its second year, by June 1974, 25 films were in production for various government departments, 5 more for state agencies, and 5 for commercial sponsors. Twenty-one more films were being produced or researched as production "intended for commercial release" and a co-production with the National Film Board of Canada was in the works.

By 1975, the SAFC reported that it was able to tender almost all of the sponsored program to private producers, and to concentrate its energies on over-seeing that production, and on stimulating commercial work for television and theatres. A modification has been introduced in the funding of the corporation. Still working from the cost-plus principle to gather production funds, the state government now makes an allocation of \$430,000 from which the government departments can draw for production. This gives the SAFC some idea of the size of the production pool from which it can work in a given year.

Operating expenditures in 1974-75, the year in which the AFC began to function, was \$893,282 and the staff numbered 65. While staff positions fell to 54 in '79-80, operating expenditures ~~will~~ rose to \$2 million.

From the outset, the SAFC hoped to build a proper studio complex, citing the impossibility for the private sector, removed as it was from the filmmaking center of Sydney in New South Wales, to pay for a first class installation. (By '80-'81, the studio was completed, and the SAFC is able to integrate its services from the three different locations where it had been functioning.)

By 1975, marketing had become of primary importance, and the SAFC articulated the need for consultation with producers to achieve a "total marketing" approach. The SAFC launched its first feature, Sunday Too Far Away in Adelaide directly through the exhibitor, Warner Bros., and made a distribution sale with Roadshow Distributors for the rest of Australia. It marketed the film at the Cannes Fest, and ~~goes~~ ^{at} MIP-TV. This pioneering approach to world markets ~~would~~ soon be echoed by the activities of the AFC.

By 1981, the SAFC saw Breaker Morant play in the competition at Cannes and receive North American distribution. Its Film Library - operating with a half-million budget each year - is one of the most impressive in Australia, and its studio is being used full-time for its own productions and by the private sector which it stimulated. The Minister of Arts, the Hon. C. Murray Hill, recognized the benefits which the state has received from the SAFC's activities, stating that of the \$30.5 million it has spent over nine years, 70% was ploughed back into the economy of South Australia. Of this investment, \$16 million had been attracted or earned from outside the state, he concludes, contributing to the financial health of the state.¹

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Compared to the other state organizations, the SAFC is the most fully integrated, maintaining sponsored films as the backbone to which are attached initiatives in commercial, fiction film and documentaries. While its library functions are fully funded by the state, its production monies must be earned through contract work and aggressive marketing. Still today, its aims are to contribute to the culture and education of its citizens and to create a commercially viable entertainment-oriented industry.

New South Wales Film Corporation

In contrast, the NSWFC took a more commercial approach. Founded in 1977, it "functions and operates along private sector corporate lines" and places "no limitations of a parochial nature" upon producers. It feels free to operate outside of the "confines of New South Wales."²

The fact that it
Operated in Sydney where the Australian film industry is centered, modified the point of view of the corporation, allowing it to take a more commercial approach to filmmaking than that of the SAFC.

The NSWFC, like the SAFC, has the "sole responsibility for the making, promotion, distribution and exhibition of short films and

documentary films" for any department of the state government. Unlike the SAFC, however, it does not engage in filmmaking but places all contracts in the private sector.

Already in its first year, the NSWFC opened an "Australian Film Office" in Los Angeles, openly competing with the AFC in wooing foreign producers and distributors. X

Unlike the SAFC, the NSWFC refused to "dictate standards" to producers³ and hoped that its policies would allow the creative community to develop its potential. It moved heavily into script development, spending \$155,872 in '78-'79. That same year, it saw its film My Brilliant Career - in which the AFC had no investment - go to the Cannes competition.

The NSWFC is set apart from other state film offices, by its aggressive foreign involvement, being the first to go after the cassette, pay and cable markets in North America. Its total investment in films (rising to \$5.2 million in equity investment in '82) is the largest of any state office, while its actual production involvement in the sponsored program is the least substantial, being able to use the NSW film community to do all its production work.

Victorian Film Corporation

The state of Victoria brought Jill Robb from the marketing division of the SAFC to act as its first Chief Executive of the Victorian Film Corporation in 1977. From the outset, the VFC was marked by the expertise of its staff, and its definition of its functions: "We were resolved to place as much emphasis on counselling as on funding." Like the SAFC, the VFC recognized that "high quality material cannot always be produced without financial risk" and that economic viability and aesthetic significance must be "considered conjointly" when lending support to projects.⁴

Unlike the other corporations, it created three "specialist sub-committees" to aid staff. They were 'educational,' 'technical' and 'writers.' Throughout, emphasis was on building ties with the local community and maintaining an open door to filmmakers. It undertook to build a studio complex in Melbourne to be used by all. Like the other state offices, its backbone was the contracts from government departments.

Already in its second year, the VFC saw The Chant of Jimmie Blacksmith go to the Cannes competition, and took an aggressive role in backing television series, ultimately producing A Town Like Alice. It justified its involvement in filmmaking on terms other than solely commercial. "The Corporation takes the view that the

benefits and ramifications of the support of filmmaking go far beyond the recoupment of investment, and indeed far beyond our shores. It is impossible to over-estimate the value of the exposure in foreign markets for Australian product."

The VCF provided loans for marketing, and concentrated on the coming importance of television production. By '79-'80 government funding for the corporation was declining, and the VFC law was amended to make it a full statutory authority, removing its employees from the public service. The Melbourne studio was completed and the VFC was ^{met} ~~matching~~ government funding 1:3 as its marketing strategy generated revenues.

The Queensland Film Corporation

Working from a dual mandate to develop an industry and to promote Queensland as a location (Queensland being the Florida of Australia), the QFC initiated two incentives to foreign producers in the first year: a Location Allowance and a Trainee Attachment Scheme.

As the only state office which has no responsibility for producing or overseeing production for the state government, the QFC's only ~~role in that production~~ was to act as a liaison between

service rendered the government

the government and production companies, and to counsel, the
~~government.~~

The tax shelter boom brought feature activity to Queensland, and in many ways, the QFC seems to operate more like a municipal film office, ready to cut red tape for visiting producers, than as a film authority in itself. By 1981, 2 features were being shot as was one television series, four features were starting up and 8 were in pre-production. "Good weather and promotion activity were responsible for the activity," said the '80-'81 annual report.

By the end of 1981, the QFC was, too, planning to build a studio complex in order to continue to attract productions to the state.

Tasmanian Film Corporation

In 1977, the TFC was started up with its own staff and equipment, coming from the Department of Film Production. The corporation was to be an "independent, profit-oriented organization" which, though not receiving government grants, would have the right to borrow money. Initially, it was to be involved in television work and low-budget features. Like the SAFC, it was to operate on a cost-plus budget to raise production funds.

In 1978, the TFC opened a studio complex, and a distribution office in Sydney. Concentrating on developing a market for its production, the TFC soon had distribution contracts with the NSWFC and the VFC, becoming one of the most important distributors of short films in Australia.

The profit basis of the corporation proved, however, to be unrealistic. The percentage of government support fell from 78.6% of total income in 1978 to 47.3% in 1980. The plea made for additional state support in '80-'81 went unheeded, and the TFC was terminated in 1983.

CHAPTER XII: CONCLUDING REMARKS

"I am here because your past could be our future."

Joseph Skrzynski in Canada, April 1982

There is no question that the Canadian and Australian film industries and agencies resemble each other to a remarkable degree. There is also no question but that Canada served as the model and that the development of the film structures in Australia have lagged in every case by a few years.

To date, it would be difficult to make a case that the Australian films which have had wide distribution in North America are better than any number of Canadian films. The Canadian box-office has been stronger in foreign territories than has the Australian, though Australian audiences have probably responded with greater enthusiasm to their own films than have the Canadians.

Australian films have reached the Australian audiences because they are culturally tuned-in, whether broad comedies, historical pieces or current dramas. The Canadian films which have tallied important box-office in Canada (and too often failed in foreign

markets) have been the same sorts of films: films which are immediately recognizable as being centered in the Canadian experience (Mon oncle Antoine, Goin' Down the Road, Who Has Seen the Wind, and in Quebec, from any number of light films like Deux femmes en or or to Les ordres, L'affaire Coffin or Cordélia).

A distinction must be made between films which qualify as national cinema, and those which aim to join the mainstream of international filmmaking. To put matters simply, one does not make Picnic at Hanging Rock or Les ordres to break into the international market place. If the film makes it, so much the better. On the other hand, one does not make Deathship or Mad Max to strike a responsive chord of national pride/identity. If the film does, nevertheless, as Mad Max did, so much the better.

As defined in its mandate, the CFDC set out to create an industry, and it is not surprising that it has fostered a great number of mainstream films. One cannot hope to build an industry capable of competing with the best if its main output is to be films of national interest. For their part, the Australians set out to make films of quality and of national interest. Industrial goals are not mentioned. That they have succeeded in doing so is not surprising either.

What one can conclude (as the Australians have), is that the finest films made for national purposes are finally those films which do break out and make a reputation for a country. They do not necessarily bring in the box-office receipts of some mainstream films, but they certainly do more for the morale of the country. Australians report that their film industry has put the country on the map, and that the government remains willing to back that industry because of its public relations impact, not because of its commercial success.

For the moment, there is an ugly mood among filmmakers in Canada. There is little sense of pride in the films which have been made, and certainly Canada could do without the reputation it has earned for itself internationally. These realities must be accepted and dealt with.

If the government wishes to foster films of national interest, it must consider foregoing the commercial benefits which accrue to mainstream films (relations with the Majors, international stars, foreign executive producers with connections to help market the product, etc.) and to write clear, discretionary policy to protect the creators of that cinema. While it may be possible to make films of national interest within a film industry such as Canada's, the

two kinds of films cannot issue from a single policy and tax approach. National cinema cannot compete with mainstream films, being essentially a different sort of cinema. Some national films may well perform better than many 'commercial' films, but the government must become committed to national cinema because of its essential content, because it is an outlet for the finest talents of the land, because it aims to produce something of artistic value, and not because it promises to perform internationally.

The malaise which oppresses the Canadian film industry actually is not unlike the malaise which afflicts the country at large. This too must be recognized. Canadians are not in a prideful mood.

The heady days of Australian filmmaking came at a time of great national pride in general. In pop music and the theatre there was a renaissance, and filmmaking was simply one manifestation of something which was sweeping the country. Filmmakers record, through fiction or documentaries, the moods and events of a country.

Canadians have yet to react to the cavalier attitude taken by the Americans towards Canadian films. Yet this must happen if Canada is going to produce interesting, Canadian films, distributed by Canadians with a special approach to a Canadian public. The government has not yet said this is its goal, except as it is stated in the mandate of the NFB. If the government wishes the private sector to participate in the making of national films, it must write policy to protect those willing to work toward that goal.

Table I: COMPARATIVE NUMBERS OF FEATURES PRODUCED

YEAR	Total	CFDC	YEAR	Total	AFC
68-69		11			
69-70	32	18	71-72	21	
70-71	26	29	72-73	3	
71-72	46	18	73-74	14	
72-73	54	37	74-75	23	
73-74	71	19	75-76	28	
74-75	46	26	76-77	25	22
75-76	59	18	77-78	16	13
76-77	58	16	78-79	9	8
77-78	54	20	79-80	34	11
78-79	87	27	80-81		
79-80	77	34	81-82		
80-81	34	26			
Total	644			173	

This list has not been amended according to the most recent feature film figures provided by the Department of Communications because the Canadian numbers above correspond more nearly to the figures obtained about Australian productions, i.e. feature length documentaries without theatrical interest are, in the main, not included.

TABLE II COMPARATIVE PRODUCTION STATISTICS

Year	% (1)	CFDC aid	Nb	Year	% (1)	AFC aid	Nb
68-69		466,639	11				
69-70		1,858,729	18	71-72	58%*	383,500*	
70-71		3,757,445	29	72-73	55%*	218,910*	
71-72		4,783,911	18	73-74	53%*	1,625,289*	
72-73	37%	4,142,590	37	74-75	51%*	1,025,053*	
73-74	37%	3,136,510	19	75-76	43%*	2,163,379*	
74-75	43%	3,564,169	26	76-77	43%*	3,872,401	22
75-76	46.8%	3,832,000	18	77-78	42%*	3,053,059	13
76-77	22.57%	2,957,430	16	78-79		2,727,632	8
77-78	24.12% E 54.79% F	2,552,828	20	79-80		2,992,730	11
78-79	8.9%	5,600,000	27				
79-80	10%	10,800,000	34				
80-81		7,300,000	26				

¹ This column represents the percentage of total film budgets which was provided by aid from the state agencies.

Note: Australian figures marked (*) are taken from the Peat, Marwick, Mitchell report, and are computed by release date, i.e., the monies the AFC had disbursed for films released in that year. All other figures are computed by Concept Mediatexte Inc. from the annual reports of the two agencies, and include all monies given for script development, production and awards of various types. The numbers of films include only the films receiving aid for the first time in production, i.e. films which received script development aid are not counted, and films which received aid in more than one year (or which received both investment and a loan in the same year) are not counted twice. Advances for distribution are not included.

Canadian figures are given in Canadian dollars; Australian figures are given in Australian dollars. The rate fluctuates, but may be thought of as \$1.25 Cdn = \$1.00 Aus.

TABLE III AUSTRALIAN FILM COMMISSION DISBURSEMENTS

Item	76-77	77-78	78-79	79-80
Investments				
script development no. of projects	228,847.00 40	490,759.31 56 (incl pack)	598,087.77 77	968,156.45 93
feature films no. of films*	2,341,499.20 19	1,975,605.97 13	1,336,352.00 11	1,005,839.00 8
distribution assistance no. of films	417.94 1			
tv production assistance no. of programs	549,491.69 8	95,027.00 5	695,198.91 15	553,438.01 6
other (overseas print sales etc.)	56,090.00	37,431.41	12,706.99	2,677.95
TOTAL	3,176,346.25	2,598,823.69	2,642,345.67	2,530,111.41
Loans				
features films no. of films*	387,043.71 11	433,943.37 15		430,000.00 4
distribution assistance no. of films	168,905.03 11	500,039.84 21	373,804.09 23	421,928.76 29
tv production assistance no. of programs	365,520.81 10	57,724.00 2	97,995.20 9	34,964.10 4
other	132,250.00	253,128.00	193,343.00	96,888.00
completion guarentees no. of films		268,873.31 7	294,315.03 14	405,371.50 10
Total	1,053,719.55	1,513,718.52	959,457.32	1,389,152.36

*It is not possible to extrapolate the cumulative number of assisted films from this table because the AFC often extends a loan and an investment to the same film in the same year, or aids a given film over a number of years. The actual numbers of new films helped over these four years is as follows: 22, 13, 8, and 11.

TABLE IV: OPERATING BUDGETS OF THE STATE FILM CORPORATIONS

State Film Corp.	'72-'73	'73-'74	'74-'75	'75-'76	'76-'77	'77-'78	'78-'79	'79-'80	'80-'81	'81-'82
South Australian Film Corp.-1972	\$70,574	\$481,576	\$893,282	\$1.679M	\$1.621M	\$1.625M	\$2.5M	\$2.M		
New South Wales Film Corp.-1977 (invested in film)						\$421,332 \$1.354M	\$1.7M \$2.37M	\$2.1M \$2.6M	\$2.468M \$3.1M	\$2.7M \$5.2M
Victorian Film Corp.-1976 (invested in film and scripts)					\$28,046 \$1.188M	\$179,996 \$1.3M	\$208,238 \$908,338	\$152,409 \$681,450	\$1.689M \$1.39M	
Queensland Film Corp.-1977 (invested in film)							\$23,506 \$115,461	n/a	\$1.008M	
Tasmanian Film Corp.-1977						\$315,241	\$1.25M	\$1.767M	\$2.192M	

The first sums cited above are the operating budgets, as given in the various annual reports. Where a separate figure was given for investment in films and/or scripts, that figure is also given. The year which follows the name of the corporations is the year of foundation.

Annex I: TARIFF REPORT

Recommendations

The paragraphs below summarise the main measures the Board recommends for the purpose of carrying out the Government's intention to foster and develop an efficient industry producing motion picture films and television programs in Australia and to encourage adequate distribution of the products of this industry within and outside Australia.

Having regard to the special nature of this inquiry the Board has endeavoured to lay down general guidelines rather than to offer the detailed and precise type of recommendations that would be appropriate for a tariff review inquiry.

In the majority of instances the recommendations summarised here have been set out in the body of the report. They are for the most part expressed broadly and in terms of the objectives to be achieved. The selection of appropriate machinery and administrative detail has been left to those concerned with giving effect to the Board's recommendations.

The Board's recommendations follow:

Statutory Body

1. That an independent statutory body, to be known as the Australian Film Authority, be established with the structure and membership set out in Division II, Part D.
2. That the Australian Film Development Corporation be disbanded.

Functions

3. That the Australian Film Authority have the functions and responsibilities set out in Division II Part D and that in particular it be required to:

(a) administer the grants and other financial measures recommended in this report, including -

(i) the provision, at its discretion, of an amount equal to not more than 50 per cent of the agreed budget of any proposed Australian theatrical film, half of any money so provided being a direct grant to the producer of the film and half being an investment ranking proportionately with all other equity finance provided for the film.

(ii) the provision of a promotion subsidy to the producer of any film assisted under the provisions of (i) above, any such subsidy to be made available at the discretion of the Australian Film Authority and to be an amount equal to not more than 10 per cent of the total amount made available for the same film under the provisions of (i) above.

(iii) the provision of such award, if any, as it deems appropriate to the producer of any Australian theatrical film with regard to which an application for finance under the provisions of (i) or (iv) has been rejected but which is subsequently deemed by the Australian Film Authority to have been successful by Australian standards.

(iv) the provision of such grants, if any, as it deems appropriate to producers of any Australian films not granted assistance under (i) or (iii) above and not certified for inclusion in the cinema shorts quota as set out in (e) below but which because of the special nature of the subject or of

other considerations, are judged worthy of some financial assistance for production and exhibition.

(b) distribute or arrange the distribution of (both within Australia and overseas and on such terms as it regards as reasonable) any Australian film or television program which is made available to it and which it considers to be worthy of distribution.

(c) if considered necessary, direct and control the distribution of, or if necessary acquire and distribute, any film, whether produced in Australia or overseas, intended for showing in a theatre in Australia.

(d) determine from time to time the quota provisions for short films intended for showing in Australian theatres, and take such action as is considered necessary to ensure the operation of those quota provisions.

(c) certify, on request, short films which it regards as not being sponsored, and thus as eligible for inclusion in the screen quota resulting from the operation of (d) above.

(f) assist, by hiring or by subsidising the hire of exhibition facilities, the exhibition of films judged to be worthy of exhibition but considered unlikely to achieve such exhibition because of the limits set by commercial competition.

(g) operate an agency charged with the purchase of overseas produced television programs required by Australian television stations, and control the distribution of such programs among the stations concerned on equitable terms.

(h) administer and control the Experimental Film and Television Fund and the Film and Television Development Fund, including the extra functions of the latter.

- (i) administer and control the Commonwealth Film Unit.
- (j) make such grants to State authorities as are considered necessary to support the purchase of Australian educational films and education in the film media.
- (k) make available such financial or other assistance as is necessary for archival purposes.
- (l) supervise and monitor the commercial activities of distributors and exhibitors, including the collection of any necessary statistics and the conduct of any market research regarded as necessary.

Finance

4. That funds be made available as required for operations of the Australian Film Authority and that, in setting the amount to be allocated in the first year, regard be had to the assessment set out in Division II, Part D3.

Film Distribution and Exhibition

5. That legislative provision be made to adjust and regulate the ownership and control of cinemas as set out in Division II, Part C4.

Review

6. That assistance to the production of motion picture films and television programs be reviewed in the five years.

No recommendation is made for any variation in the structure or functions of either the Australian Broadcasting Control Board or the Australian Film and Television School.

ANNEX II: THE CREATIVE DEVELOPMENT FUND POLICY

1. The Commission will allocate money each year for the Creative Development Fund, which will be administered by the Creative Development Branch.

2. The Fund will provide grants for scriptwriting and filmmaking with the aim of encouraging new talent and developing creative ideas for the benefit of the film industry.

3. Support will be offered in three ways:

- (a) Pre-production (including research and script writing)
- (b) Production (to release print stage)
- (c) Distribution (for specific distribution campaigns)

4. In order to assist scriptwriting, grants will be provided to help meet the living costs of writers, so that they may gain some time off from regular employment for the purpose of writing.

5. Script grants will also be available to producers and directors to enable them to employ a writer on a given project, or for writers to employ a script editor to assist with the project.

6. Support for filmmaking is intended for the making of low-budget films which give filmmakers the opportunity to demonstrate and develop their talents.

7. It is expected that the assessors will look for creative and innovative ideas which should contribute to raising the quality and aesthetic value of the Australian industry, whilst resting on the principle that films are made to be seen by an audience.

8. While narrative drama is expected to be a major part of the fund, support is offered for all kinds of filmmaking, i.e. documentaries, avant-garde, animation, etc. X

9. A panel of three assessors will be appointed from time to time to consider applications for assistance.

10. Where necessary, the panel will co-opt other assessors to advise on specialist areas, e.g. animation. X

11. Distribution proposals will be considered separately by the Commissioners.

12. For film projects, the Commission will make grants available to meet the cost of an approved budget or such portion of the budget as may be necessary if the filmmaker has obtained funds from other sources.

13. No variations of the budget can be made without the approval of the Commission.

14. Except in special circumstances, which will be considered by the assessors for recommendation, the Commission will not provide supplementary funding.

15. The budget approved will cover all stages of production to release print stage and will include the cost of two prints and an answer print.

16. The Commission retains absolute discretion to withdraw support from the project at any time. Furthermore, the Commission reserves the right to make on-location visits or to investigate the books of the project at any time.

17. Once a budget is agreed, arrangements will be made for payments in agreed allotments, usually spaced according to pre-shooting, shooting and post-production.

18. The filmmaker must provide an audited account of expenditure.

19. The film must carry the credit 'with the assistance of the Creative Development Fund of the Australian Film Commission'.

20. The Commission reserves the right to impose other financial conditions on projects recommended by the assessors, e.g. commercial investment arrangements, if it so desires.

21. The Commission will ask assessors to view projects at double-head stage and to advise the Commission on further action in regard to projects.

22. The Commission will not withhold support unreasonably but will be seeking the assessors view as to whether projects have been - X

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realised according to the original understanding.

ANNEX III: FUNCTIONS AND PURPOSES OF THE COMMISSION

Section 5 of the Australian Film Commission Act 1975 states the functions of the Commission are:

(1) (a) to encourage, whether by the provision of financial assistance or otherwise, the making, promotion, distribution and broadcasting of Australian programs;

(b) subject to the approval of the Minister, to make, promote and distribute any programs and in particular:

(i) programs that serve the purposes of a Department of State or an authority of the Commonwealth;

(ii) programs that deal with matters of national interest to Australia; and

(iii) programs that are designed to illustrate or interpret aspects of Australia or of the life and activities of the Australian people;

(c) subject to the approval of the Minister, to provide financial assistance to a State or an authority of a State for the purchase by it of:

(i) Australian programs that are of an educational nature and of national interest or importance; and

(ii) rights in respect of any such programs; and

(d) to encourage, whether by the provision of financial assistance or otherwise, the proper keeping of recordings in archives in Australia.

(1A) In the performance of its functions, the Commission shall give special attention to the encouragement of:

(a) the making of experimental programs and programs of a high degree of creativeness; and

(b) the making and appreciation of Australian programs and other programs as an art form.

(2) The functions of the Commission specified in paragraphs (1) (a) and (b) may be performed either within or outside Australia.

(3) The Commission may carry out a matter within the functions specified in paragraph (1) (b) by commissioning a person to undertake that matter.

(4) The Commission may perform its functions to the extent only that they are not in excess of the functions that may be conferred on the Commission by virtue of any of the legislative powers of the Parliament and, in particular, may perform its functions:

(a) by way of expenditure of moneys that are available for the purposes of the Commission in accordance with an appropriation made by the Parliament;

(b) by way of, or in relation to, trade and commerce with other countries, among the States, between Territories or between a Territory and a State;

(c) for purposes related to broadcasting services;

(d) so far as they relate to the collection of statistics;

(e) for purposes related to external affairs; and

(f) for purposes in relation to a Territory.

ANNEX IV: RECOMMENDATIONS OF THE PEAT, MARWICK, MITCHELL REPORT
(October 1979)

1. The AFC should encourage the continued growth and self-sufficiency of the film industry, orientating it towards participation in the 'global' market.
2. The AFC should liase with the Australian Bureau of Statistics to initiate a quarterly collection of Australian box office statistics and export earnings from films.
3. The AFC should plan on the basis of five further years of governmental commitment to the film industry, subject to a further review in 1984-5.
4. A commercial approach to funding should be continued, investing where there is an opportunity of recouping at least part of the investment.
5. The AFC should not, at this stage, enter into feature productions on its own account or act as commission agent in distribution.
6. The AFC should apply commercial standards in employment, financial management and conduct of its operations.
7. The AFC should continue to fund through investment and loans and not through a success incentive. The concept should be reviewed in 1984-5.

8. The future investment policy of the AFC should remain flexible but with particular attention to the capacity of the film to succeed in export markets. The AFC should progressively reduce the proportion of its investment and improve the terms of recovering its investment.

9. Alternative tax concessions should be discussed with Treasury, and a proposal to enable moneys paid on subscriptions for shares in a company which produces Australian films is proposed.

10. The AFC should explore the feasibility of establishing Film Australia as a separate organisation. If this is not practical, the administration of the two organisations should be integrated.

11. The AFC should continue to fund organisations associated with film culture, but video access centres and public broadcast funding should be transferred to the Australia Council.

12. The AFC should supplement its internal skills with external advisors, establishing panels of experienced individuals or firms who can assist.

13. A General Manager should be appointed with particular responsibility for day-to-day operations, planning and investment management.

14. The Commission should recommend that staff of the Commission should no longer be persons employed under the Public Service Act.
15. A revised organisation should be implemented, integrating the finance and administration function.
16. Market intelligence capability should be established through a new appointment.
17. The staffing of overseas posts should be strengthened.
18. The AFC should review the physical feasibility of locating all activities at Lindfield and, if practical, should transfer in 1980.
19. A Project Management system for all commercial investments should control the AFC's investment programme.
20. Producers submitting proposals for production funding should be required to submit comprehensive business plans with their proposals.
21. The feasibility of a small business computer to handle all data processing applications should be investigated immediately.
22. The use of word processing systems should be investigated.
23. The funding of future operations of the General Activities through the provision of initial capital of \$25m, the reimbursement of creative and cultural expenditure and the recognition of capital ... X

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deposition (in lieu of an annual appropriation
is proposed. (Section 9.7))

24. A more effective form of management reporting should be introduced. EDP based and responsibility budgeting and control reports introduced for each Division.

25. Improved financial and investment management procedures should be introduced.

26. A corporate planning process should be established within the Commission, with Divisional objectives and plans. Divisional budgets, with progressive budget reports, should be introduced.

27. The informal Federal-State meetings of film authorities should be formalised into a Committee of Government Film Organisations.

28. A programme to implement the recommendations of this report should be initiated.

Annex V: OBJECTS AND POWERS OF THE CORPORATION

Section 10 of the Canadian Film Development Corporation Act:

(1) The objects of the Corporation are to foster and promote the development of a feature film industry in Canada, and without limiting the generality of the foregoing, the Corporation may, in furtherance of its objects,

(a) invest in individual Canadian feature film productions in return for a share in the proceeds from any such production;

(b) make loans to producers of individual Canadian feature film productions and charge interest thereon;

(c) make awards for outstanding accomplishments in the production of Canadian feature films;

(d) make grants to film-makers and film technicians resident in Canada to assist them in improving their craft; and

(e) advise and assist the producers of Canadian feature films in the distribution of such films and in the administrative functions of feature film production.

(2) For the purposes of this Act, a "Canadian feature film" or "Canadian feature film production" is a feature film or feature film production in respect of which the Corporation has determined

(a) that the completed film will, in the judgment of the Corporation, have a significant Canadian creative, artistic and technical content, and that arrangements have been made to ensure that the copyright in the completed film will be beneficially owned by an individual resident in Canada, by a corporation incorporated under the laws of Canada or a province or by any combination of such persons; or

(b) that provision has been made for the production of the film under a co-production agreement entered into between Canada and another country.

(3) The Corporation shall not be regarded as a partner in any film production in which it may invest and its liability shall be limited to the amount of its investment in the production.

(4) The Corporation shall, to the greatest possible extent consistent with the performance of its duties under this Act, consult and co-operate with departments, branches and agencies of the Government of Canada and of the governments of the provinces having duties related to, or having aims or objects related to those of the Corporation.

Annex VI: AUSTRALIAN FEATURES - 1971-1980

The following lists chronologically the features made in Australia from 1971 through 1980. Information was taken from many sources: Cinema Papers, annual reports of the AFC and state organizations, newspaper reports, etc. Only theatrical features were included. The following information, when available, is listed: title, director, production company, year of principal photography, budget, running time and format.

Title: About Love
Director: George Schwartz
Production company:
Year: 71
Budget:
Running time & Format:

Title: And the Word Was Made Flesh
Director: Dusan Marek
Production company:
Year: 71
Budget:
Running time & Format:

Title: Bonjour Balwyn
Director: Nigel Buesst
Production company:
Year: 71
Budget:
Running time & Format:

Title: City's Child, A
Director: Brian Kavanagh
Production company:
Year: 71
Budget:
Running time & Format:

Title: Country Town
Director: Peter Maxwell
Production company:
Year: 71
Budget:
Running time & Format:

Title: Demonstrator
Director: Warwick Freeman
Production company:
Year: 71
Budget:
Running time & Format:

Title: Hands of Cormac Joyce, The
Director: Fielder Cook
Production company:
Year: 71
Budget:
Running time & Format:

Title: Homesdale
Director: Peter Weir
Production company:
Year: 71
Budget:
Running time & Format:

Title: Marco Polo Junior Versus the Red Dragon
Director: Eric Porter
Production company:
Year: 71
Budget:
Running time & Format:

Title: Naked Bunyip, The
Director: John B. Murray
Production company:
Year: 71
Budget:
Running time & Format:

Title: Nickel Queen
Director: John McCallum
Production company:
Year: 71
Budget:
Running time & Format:

Title: Night of Fear
Director: Terry Bourke
Production company:
Year: 71
Budget:
Running time & Format:

Title: Private Collection
Director: Keith Salvat
Production company:
Year: 71
Budget:
Running time & Format:

Title: Shirley Thompson versus The Aliens
Director: Jim Sharman
Production company:
Year: 71
Budget:
Running time & Format:

Title: Stockade
Director: Hans Pomeranz
Production company:
Year: 71
Budget:
Running time & Format:

Title: Stork
Director: Tim Burstall
Production company:
Year: 71
Budget:
Running time & Format:

Title: Sunstruck
Director: James Gilbert
Production company:
Year: 71
Budget:
Running time & Format:

Title: Sympathy in Summer
Director: Antony I Ginnane
Production company:
Year: 71
Budget:
Running time & Format:

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MEDIATEXTE_{inc}

Title: Wake in Fright
Director: Ted Kotcheff
Production company:
Year: 71
Budget:
Running time & Format:

Title: Walkabout
Director: Nicolas Roeg
Production company:
Year: 71
Budget:
Running time & Format:

Title: Adventures of Barry McKenzie, The
Director: Bruce Beresford
Production company: Longford Productions
Year: 71
Budget:
Running time & Format:

Title: Crystal Voyager
Director: David Elfick
Production company: Voyager Films
Year: 72
Budget:
Running time & Format:

Title: 806/The Beginning
Director: Chris Lofven
Production company:
Year: 72
Budget:
Running time & Format:

Title: Office Picnic, The
Director: Tom Cowan
Production company:
Year: 72
Budget:
Running time & Format:

Title: Angel Gear
Director: Esben Storm
Production company:
Year: 73
Budget:
Running time & Format:

Title: Alvin Purple
Director: Tim Burstall
Production company: Hexagon Productions
Year: 73
Budget:
Running time & Format:

Title: Avengers of the Reef
Director: Chris McCullugh
Production company: Timon Productions
Year: 73
Budget:
Running time & Format:

Title: Cars that Ate Paris, The
Director: Peter Weir
Production company: Saltpan Films
Year: 73
Budget:
Running time & Format:

Title: Come Out Fighting
Director: Nigel Buesst
Production company:
Year: 73
Budget:
Running time & Format:

Title: Dalmás
Director: Bert Deling
Production company:
Year: 73
Budget:
Running time & Format:

Title: Don Quixote
Director: R. Nureyev, R. Helpmann
Production company:
Year: 73
Budget:
Running time & Format:

Title: Libido
Director: J. B. Murray, T. Burstall, F. Schepisi, D. Baker
Production company:
Year: 73
Budget:
Running time & Format:

Title: Lost in the Bush
Director: Peter Dodds
Production company:
Year: 73
Budget:
Running time & Format:

Title: Number 96
Director: Peter Benardos
Production company: Cash-Harmon Pty. Ltd.
Year: 73
Budget:
Running time & Format:

Title: Skin of your Eye
Director: Arthur & Corinne Cantrill
Production company:
Year: 73
Budget:
Running time & Format:

Title: Stone
Director: Sandy Harbutt
Production company: Hedon Productions
Year: 73
Budget:
Running time & Format:

Title: 27A
Director: Esben Storm
Production company:
Year: 73
Budget:
Running time & Format:

Title: Australia after Dark
Director: John Lamond
Production company: John Lamond Motion Picture Ent. Pty.
Year: 74
Budget:
Running time & Format:

Title: Alvin Rides Again
Director: D. Bilcock, R. Copping
Production company: Hexagon Productions Pty. Ltd.
Year: 74
Budget:
Running time & Format:

Title: Barry McKenzie Holds His Own
Director: Bruce Beresford
Production company: Reg Grundy Productions
Year: 74
Budget:
Running time & Format:

Title: Between Wars
Director: Michael Thornhill
Production company: Edgecliff Films Pty. Ltd.
Year: 74
Budget: 320,000.
Running time & Format:

Title: Children of the Moon
Director: Bob Weis
Production company:
Year: 74
Budget:
Running time & Format:

Title: Inn of the Damned
Director: Terry Bourke
Production company: Terryrod Productions
Year: 74
Budget:
Running time & Format:

Title: Lost Islands, The
Director: Bill Hughes
Production company:
Year: 74
Budget:
Running time & Format:

Title: Love Epidemic, The
Director: Brian Trenchard-Smith
Production company: The Movie Company Pty. Ltd.
Year: 74
Budget:
Running time & Format:

Title: Matchless
Director: John Papadopoulos
Production company:
Year: 74
Budget:
Running time & Format:

Title: Petersen
Director: Tim Burstall
Production company: Hexagon Productions
Year: 74
Budget:
Running time & Format:

Title: Plugg
Director: Terry Bourke
Production company: Romac Productions Pty. Ltd.
Year: 74
Budget:
Running time & Format:

Title: Promised Woman
Director: Tom Cowan
Production company: B. C. Productions
Year: 74
Budget: 70,000.
Running time & Format:

Title: Removalists, The
Director: Tom Jeffrey
Production company: Margaret Fink Productions
Year: 74
Budget:
Running time & Format:

Title: Ride a Wild Pony or A Sporting Proposition
Director: Don Chaffey
Production company: Walt Disney
Year: 74
Budget:
Running time & Format:

Title: Rolling Home
Director: Paul Witzig
Production company:
Year: 74
Budget:
Running time & Format:

Title: Sabbath of the Black Cat
Director: Ralph Marsden
Production company:
Year: 74
Budget:
Running time & Format:

Title: Great McCarthy, The
Director: David Baker
Production company: Stoney Creek Films
Year: 74
Budget:
Running time & Format:

Title: Sunday Too Far Away
Director: Ken Hannam
Production company: South Australian Film Corp.
Year: 74
Budget: 300,000.
Running time & Format:

Title: True Story of Eskimo Nell, The
Director: Richard Franklin
Production company: Quest Films
Year: 74
Budget:
Running time & Format:

Title: Wokabout Bilong Tonten
Director: Oliver Howes
Production company: Film Australia
Year: 74
Budget:
Running time & Format:

Title: Firm Man, The
Director: John Duigan
Production company:
Year: 75
Budget:
Running time & Format:

Title: Solo Flight
Director: Ian Mills
Production company:
Year: 75
Budget:
Running time & Format:

Title: Avengers of the Reef
Director: Chris McCullugh
Production company:
Year: 75
Budget:
Running time & Format:

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Title: Made in Australia
Director: Zbigniew Friedrichs
Production company:
Year: 75
Budget:
Running time & Format:

Title: Man from Hong-Kong, The
Director: Brian Trenchard-Smith
Production company:
Year: 75
Budget:
Running time & Format:

Title: Golden Cage, The
Director: Ayten Kujululu
Production company:
Year: 75
Budget:
Running time & Format:

Title: Down the Wind
Director: Kim McKenkie, Scott Hicks
Production company:
Year: 75
Budget:
Running time & Format:

Title: Sidecar Racers
Director: Earl Bellamy
Production company:
Year: 75
Budget:
Running time & Format:

Title: Understudy, The
Director: Eric Luighal
Production company:
Year: 75
Budget:
Running time & Format:

Title: Barney
Director: David Waddington
Production company:
Year: 75
Budget: 257,842.
Running time & Format:

Title: How Willingly You Sing
Director: Gary Patterson
Production company:
Year: 75
Budget:
Running time & Format:

Title: Caddie
Director: Donald Crombie
Production company: Anthony Buckley Productions Pty. Ltd.
Year: 75
Budget: 500,000.
Running time & Format:

Title: Devil's Playground
Director: Fred Schepisi
Production company: Feature Film House Pty. Ltd.
Year: 75*
Budget: 298,000.
Running time & Format:

Title: End Play
Director: Tim Burstall
Production company: Hexagon Productions
Year: 75
Budget:
Running time & Format:

Title: Fourth Wish
Director: Don Chaffey
Production company: South Australia Film Corp.
Year: 75*
Budget: 270,260.
Running time & Format:

Title: Let the Balloon Go
Director: Oliver Howes
Production company: Film Australia
Year: 75*
Budget: 473,875.
Running time & Format:

Title: Mad Dog
Director: Philippe Mora
Production company: Mad Dog Pty. Ltd.
Year: 75*
Budget: 473,875.
Running time & Format:

Title: Picnic at Hanging Rock
Director: Peter Weir
Production company: Picnic Productions Pty. Ltd
Year: 75
Budget: 300,000.
Running time & Format:

Title: Scobie Malone
Director: Terry Ohlsson
Production company: Rampton Pty. Ltd.
Year: 75
Budget:
Running time & Format:

Title: Surrender in Paradise
Director: Peter Cox
Production company: Paradise Productions
Year: 75
Budget: 35,000.
Running time & Format:

Title: Box, The
Director: Paul Eddy
Production company: Crawford Productions
Year: 75
Budget:
Running time & Format:

Title: Trespassers
Director: John Duigan
Production company: Vega Film Productions
Year: 75
Budget:
Running time & Format:

Title: Fantasm
Director: Richard Franklin aka Bruce
Production company:
Year: 75
Budget: 70,000.
Running time & Format:

Title: Born to Run (w.t. Harness Fever)
Director: Don Chaffey
Production company: Walt Disney
Year: 76
Budget:
Running time & Format:

Title: Fantasm 99 (w.t. My Best Time)
Director: Colin Eggleston
Production company:
Year: 76
Budget: 80,000.
Running time & Format:

Title: Olive Tree, The
Director: Edgar Metcalfe
Production company:
Year: 76
Budget:
Running time & Format:

Title: Fantale
Director: Richard Franklin
Production company: TLN Films
Year: 76
Budget: 70,000.
Running time & Format: 16

Title: Black, Red, White
Director: Peter Friedrichs
Production company:
Year: 76
Budget: 12,000.
Running time & Format: 86 16

Title: Highway One
Director: Steve Otton
Production company: Highway Productions
Year: 76
Budget: 40,000.
Running time & Format: 80 16

Title: Betty Blokk-Buster Follies
Director: Peter Batey
Production company:
Year: 76
Budget:
Running time & Format:

Title: Singer and the Dancer, The
Director:
Production company:
Year: 76
Budget: 100,000.
Running time & Format:

Title: Nuts, Bolts and Bedroomsprings
Director: Gary Young
Production company: Garron International
Year: 75
Budget: 65,000.
Running time & Format:

Title: Living Goddess, The
Director: Frank Heimans
Production company: Cinetel
Year:
Budget:
Running time & Format:

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Title: Reef, The
Director: John Heyer
Production company: John Heyer Film Co.
Year: 76
Budget:
Running time & Format: 77 16

Title: Eliza Fraser
Director: Tim Burstall
Production company: Hexagon Productions
Year: 76*
Budget: 1,200,000
Running time & Format:

Title: Lost in the Wild
Director: David Waddington
Production company:
Year: 76
Budget:
Running time & Format:

Title: Don's Party
Director: Bruce Beresford
Production company: Double Head Productions
Year: 76*
Budget: 329,000.
Running time & Format:

Title: Oz
Director: Chris Lofven
Production company:
Year: 76*
Budget: 150,000.
Running time & Format:

Title: Picture Show Man, The
Director: John Power
Production company: Limelight Productions
Year: 76*
Budget: 619,340.
Running time & Format:

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Title: Summer of Secrets
Director: Jim Sharman
Production company: Secret Picture Productions
Year: 76*
Budget: 350,000.
Running time & Format:

Title: Deathcheaters
Director: Brian Trenchard-Smith
Production company: Deathcheaters Pty. Ltd.
Year: 76*
Budget: 156,000.
Running time & Format:

Title: Storm Boy
Director: Henri Safran
Production company: S.A.F.C.
Year: 76*
Budget: 359,984
Running time & Format:

Title: Raw Deal
Director: Russell Hass
Production company: Homestead Films
Year: 76*
Budget: 449,581.
Running time & Format:

Title: Pure S
Director: Bert Deling
Production company:
Year: 76
Budget:
Running time & Format:

Title: F. J. Holden
Director: Michael Thornhill
Production company: F. J. Films Ltd.
Year: 76*
Budget: 319,695.
Running time & Format:

Title: Break of Day
Director: Ken Hannam
Production company: Clare Beach Films
Year: 76*
Budget: 540,000.
Running time & Format:

Title: Journey Among Women
Director: Tom Cowan
Production company: KoAn Film Productions
Year: 76
Budget: 90,000.
Running time & Format:

Title: Fantasm Comes Again
Director: Colin Egglestone aka Ram
Production company:
Year: 76
Budget:
Running time & Format:

Title: Dot and the Kangaroo
Director: Yoram Gross
Production company: Film Studios Pty. Ltd.
Year: 76
Budget:
Running time & Format:

Title: Backroads
Director: Phil Noyce
Production company:
Year: 77
Budget:
Running time & Format:

Title: Drift Away
Director: Richard Bradley
Production company: Drift Away Productions/Morning Star
Year: 77
Budget: 68,000.
Running time & Format: 75 16

Title: Floating -This Time
Director: Michael Edols
Production company:
Year: 77
Budget:
Running time & Format: 75 16

Title: Two in the Family (aka Inside Looking Out?)
Director: Paul Cox
Production company: Illumination Films
Year: 77
Budget:
Running time & Format: 92

Title: Mamma's Gone A-Hunting
Director: Peter Maxwell
Production company: Gemini Productions Pty. Ltd.
Year: 77
Budget: 105,000.
Running time & Format: 16

Title: Alternative, The
Director: Paul Edday
Production company: Gemini Productions Pty. Ltd.
Year: 77
Budget: 105,000.
Running time & Format: 75 16

Title: At Uluru
Director: Arthur & Corinne Cantrill
Production company:
Year: 77
Budget:
Running time & Format:

Title: Gone to Ground
Director: Kevin Dobson
Production company: Gemini Productions Pty. Ltd.
Year: 77
Budget: 105,000.
Running time & Format: 75 16

Title: Beat Goes On, The
Director: Mike Konrads
Production company: Dorcliff Film Productions
Year: 77
Budget: 400,000.
Running time & Format:

Title: Cosy Cool
Director:
Production company: Film Factory Pty. Ltd.
Year: 77
Budget: 150,000.
Running time & Format:

Title: Night Nurse, The
Director: Igor Auzins
Production company: Gemini Productions Pty. Ltd.
Year: 77
Budget: 105,000.
Running time & Format: 75 16

Title: Plunge into Darkness
Director: Peter Maxwell
Production company: Gemini Productions Pty. Ltd.
Year: 77
Budget: 105,000.
Running time & Format: 75 16

Title: Apostasy
Director: Zbigniew Freidrich
Production company: Ukiyo Films
Year: 77
Budget: 50,000.
Running time & Format: 90 16

Title: Harvest of Hate
Director: Michael Thornhill
Production company: South Australia Film Corp.
Year: 77
Budget: 150,000.
Running time & Format: 75 16

Title: Image of Death
Director: Kevin Dobson
Production company: Gemini Productions Pty. Ltd.
Year: 77
Budget: 120,000.
Running time & Format: 90 16

Title: Getting of Wisdom, The
Director: Bruce Beresford
Production company: Southern Cross Film Productions
Year: 77*
Budget: 519,210.
Running time & Format:

Title: High Rolling
Director: Igor Auzins
Production company: Hexagon Productions
Year: 77*
Budget: 432,000.
Running time & Format:

Title: In Search of Anna
Director: Esben Storm
Production company: Storm Productions
Year: 77*
Budget: 316,424.
Running time & Format:

Title: Last Wave, The
Director: Peter Weir
Production company: McElroy and McElroy
Year: 77*
Budget: 836,743.
Running time & Format:

Title: Summerfield
Director: Kwn Hannam Ken
Production company: Clare Beach Films
Year: 77*
Budget: 566,228.
Running time & Format:

X

Title: Mango Tree, The
Director: Kevin Dobson
Production company: Pisces Productions
Year: 77*
Budget: 805,157.
Running time & Format:

Title: Irishman, The
Director: Donald Crombie
Production company: Tony Buckley Productions
Year: 77*
Budget: 776,519.
Running time & Format:

Title: Inside Looking Out
Director: Paul Cox
Production company: Illumination Films
Year: 77
Budget:
Running time & Format:

Title: Summer City
Director: Chris Fraser (R. Hamilton?)
Production company: Avalon Films
Year: 77
Budget:
Running time & Format:

Title: Blue Fire Lady
Director: Ross Dimsey
Production company: Blue Fire Productions for AIFC
Year: 77
Budget:
Running time & Format:

Title: A.B.C. of Love and Sex -Australian Style
Director: John Lamond
Production company: John Lamond Motion Picture Enterprises
Year: 77
Budget:
Running time & Format:

168
Title: ABBA -The Movie
Director: Lasse Hallstrom
Production company: Polar Mucsi AB/The Grundy Organization
Year: 77
Budget:
Running time & Format:

Title: Mouth to Mouth
Director: John Duigan
Production company: Vega Film Productions
Year: 77
Budget:
Running time & Format:

Title: Long Weekend
Director: Colin Eggleston
Production company: Dugong Films
Year: 77*
Budget: 288,126.
Running time & Format:

Title: Newsfront
Director: Phil Noyce
Production company: Palm Beach Pictures P/L
Year: 77*
Budget: 606,482.
Running time & Format:

Title: Weekend of Shadows
Director: Tom Jeffrey
Production company: Samson Film Services/SAFC
Year: 77*
Budget: 484,134.
Running time & Format:

Title: Dawn!
Director: Ken Hannam.
Production company: Aquataurus Film Productions/SAFC
Year: 77*
Budget: 760,661.
Running time & Format:

169

Title: Chant of Jimmy Blacksmith, The
Director: Fred Schepisi
Production company: The Film House
Year: 77*
Budget: 1,236,223.
Running time & Format:

Title: Solo
Director: Tony Williams
Production company: Hannay-Williams Productions
Year: 77
Budget:
Running time & Format:

Title: Night Prowler, The
Director: Jim Sharman
Production company: Chariot Films Pty. Ltd.
Year: 78
Budget:
Running time & Format:

Title: Patrick
Director: Richard Franklin
Production company: Patrrick Productions for AIFC
Year: 78*
Budget: 389,837.
Running time & Format:

Title: Mad Max
Director: Byron Kennedy
Production company: Bad Max Productions
Year: 78
Budget:
Running time & Format:

Title: Money Movers, The
Director: Bruce Beresford
Production company: South Australian Film Corp.
Year: 78
Budget:
Running time & Format:

70

Title: Little Boy Lost
Director: Terry Bourke
Production company: Summit International Films
Year: 78
Budget:
Running time & Format:

Title: Cathy's Child
Director: Donald Crombie
Production company: C.B. Films Pty. Ltd.
Year: 78
Budget:
Running time & Format:

Title: Dimboola
Director: John Duigan
Production company: Pram Factory Pictures
Year: 78
Budget:
Running time & Format:

Title: Odd Angry Shot, The
Director: Tom Jeffrey
Production company: Samson Productions Pty. Ltd.
Year: 78
Budget: 600,000.
Running time & Format:

Title: Last of the Knucklemen, The
Director: Tim Burstall
Production company: Hexagon Productions
Year: 78
Budget:
Running time & Format:

Title: Tim
Director: Michael Pate
Production company: Pisces Productions Pty. Ltd.
Year: 78
Budget:
Running time & Format:

Title: Snapshot
Director: Simon Wincer
Production company: Australian International Film Corp.
Year: 78
Budget:
Running time & Format:

Title: Felicity
Director: John Lamond
Production company: Krystal Film Productions
Year: 78
Budget:
Running time & Format:

Title: My Brilliant Career
Director: Gillian Armstrong
Production company: Margaret Fink Films Pty. Ltd.
Year: 78
Budget: 830,000.
Running time & Format:

Title: Battle of Broken Hill, The
Director: Robin Levinson
Production company: Sagittarius Film & TV Productions
Year: 78
Budget:
Running time & Format:

Title: Palm Beach
Director: Albie Thoms
Production company: Albie Thoms Productions
Year: 78
Budget:
Running time & Format:

Title: Blue Fin
Director: Charles Schultz
Production company:
Year: 78
Budget:
Running time & Format:

15
Title: Third Person Plural
Director: Janus Ricketson
Production company:
Year: 78
Budget:
Running time & Format:

Title: Grendel Grendel Grendel
Director: Alexander Stitt
Production company:
Year: 79
Budget:
Running time & Format:

Title: Alison's Birthday
Director: Ian Coughlan
Production company: David Hannay Productions
Year: 79
Budget:
Running time & Format:

Title: Journalist, The
Director: Mike Thornhill
Production company: Edgecliff Films
Year: 79
Budget:
Running time & Format:

Title: Thirst
Director: Rod Hardy
Production company: F.G. Film Productions
Year: 79
Budget:
Running time & Format:

Title: Kostas
Director: Paul Cox
Production company: Kostas Film Productions
Year: 79
Budget:
Running time & Format:

Title: Little Convict, The
Director: Yoram Gross
Production company: Yoram Gross Film Studios
Year: 80
Budget:
Running time & Format:

Title: Breaker Morant
Director: Bruce Beresford
Production company: South Australian Film Corp.
Year: 80
Budget:
Running time & Format:

Title: Harlequin
Director: Simon Wincer
Production company: FG Film Productions
Year: 80
Budget:
Running time & Format:

Title: Earthling, The
Director: Peter Collinson
Production company: Earthling Productions
Year: 80
Budget:
Running time & Format:

Title: Hard Knocks
Director: Don McLennan
Production company: Ukiyo Films
Year: 80
Budget:
Running time & Format:

Title: Pacific Bananas
Director: John Lamond
Production company: South Australian Film Corp.
Year: 80
Budget:
Running time & Format:

Title: Maybe This Time
Director: Chris McGill
Production company: Cherrywood Film Productions
Year: 80
Budget:
Running time & Format:

Title: Touch and Go
Director: Peter Maxwell
Production company: Mutiny Pictures
Year: 80
Budget:
Running time & Format:

Title: Final Cut
Director: Ross Dimsey
Production company: Wilgar Productions
Year: 80
Budget:
Running time & Format:

Title: Manganinnie
Director: John Honey
Production company: Tasmanian Film Corp.
Year: 80
Budget:
Running time & Format:

Title: Stir
Director: Stephen Wallace
Production company: Smiley Films
Year: 80
Budget:
Running time & Format:

Title: Fatty Finn
Director: Maurice Murphy
Production company: Children's Films Corp.
Year: 80
Budget:
Running time & Format:

Title: Z Special
Director: ~~Tim~~ Burstall Tim
Production company: John McCallum Productions
Year: 80
Budget:
Running time & Format:

Title: Nightmares
Director: John Lamond
Production company: John Lamond Motion Picture Enterprises
Year: 80
Budget:
Running time & Format:

Title: Club, The
Director: Bruce Beresford
Production company: South Australian Film Corp.
Year: 80
Budget:
Running time & Format:

Title: Survivor, The
Director: David Hemmings
Production company: PG Film Productions
Year: 80
Budget:
Running time & Format:

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