



South Australian **Film Corporation**



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CEO COURTNEY GIBSON SETS AGENDA FOR DELIVERING JOBS, DIVERSITY AND SA PRODUCTION GROWTH

The new South Australian Film Corporation (SAFC) Chief Executive Courtney Gibson today introduced a suite of initiatives focused on growth that will see the state embracing greater diversity and chasing a larger share of Australia's screen production market, thereby delivering more jobs into the state's screen sector.

These new initiatives complement South Australia's unparalleled incentives, including the uncapped 10% PDV rebate on top of federal rebates, and the recent move to a 100% grant production funding model, making South Australia one of the world's most attractive destinations to produce screen content.

DEVELOPMENT FUNDING MADE EASIER

SAFC project development funding will now be simplified to just two general streams, both open all year round and to all genres, with no minimum credit requirements for applicants and no cap on the ask:

- The [Early Development Fund](#) will support projects at their most nascent stage as they are developed to take to market. Projects can access early funding at more than one stage of development.
- The [Advanced Development Fund](#) will support projects that are market ready or market attached.

Development funding will be available to South Australian resident key creatives and to non-SA producers working in partnership/co-production with SA resident key creatives.

Gibson said; "These two funds will allow the SAFC to take a proactive role in supporting young and emerging South Australian talent, along with our more experienced practitioners, so we can identify and nurture the strongest possible projects and ultimately deliver the greatest number of opportunities and jobs into the state."

NB: The Aboriginal Project Development Grant is unaffected by these changes.

SA in LA OFFERS INTERNATIONAL SUPPORT TO SOUTH AUSTRALIAN CONTENT MAKERS

SA in LA is a new program that offers South Australian key creatives a dedicated workspace at 'Charlie's – Australians in Film's Los Angeles HQ at Raleigh Studios, a place not only to work, but also to network and hold meetings and writers' rooms.

Gibson said; "This will allow South Australian practitioners to hang their shingle out in Hollywood, whether they're in LA for meetings or to actively write and develop projects, we aim to offer our people a flexible and supportive temporary work environment, for a few days up to a few weeks, and are pleased to do so in partnership with Australians in Film, AFTRS and several other state agencies."

Since it opened in June 2016 Charlie's has played host to over 100 Australian screen creatives including *Lion* producer Angie Fielder who based herself at Charlie's during *Lion's* US release and Oscar campaign; Sarah Scheller and Alison Bell who workshopped and plotted the first season of ABC TV and Netflix series *The Letdown* at Charlies; and Harry Cripps wrote upcoming feature film *The Dry* at Charlie's. *The Dry* is based on the bestselling novel by Jane Harper and will be produced by South Australian-born Bruna Papandrea.

Any South Australian-based screen creative visiting LA for the purpose of professional development or on screen industry business can apply for access, free of charge, from next Monday.

DELIVERING DIVERSITY

[Delivering Diversity](#), also announced today, is an umbrella under which the SAFC will deliver programs for a multiplicity of under-represented voices in the screen industry - including women, Aboriginal content makers, people from culturally and linguistically diverse backgrounds, regional South Australians, practitioners with disabilities and those from the LGBTQI community - and the SAFC will take an intersectional approach to its task.

Gibson said; "The only way to deliver diversity is to just get on with it - providing resources, time, jobs and funding to enable a multiplicity of practitioners to create screen content and make their authorial voices heard, especially in key creative roles, but also right across the whole collaborative screen production process."

She added; "At the SAFC we commit to advocate to, and on behalf of, industry in relation to diversity and we commit to taking a focused, resourced and long-game approach to shifting the existing power-dynamics in the screen business, in order to improve access and opportunities for all, and thereby lever the very best output from our sector."

Decisions about funding approvals continue to be based on merit and considered against published criteria. The SAFC's current Gender Agenda program and the Aboriginal Screen Strategy 2015-2020 will sit within the Delivering Diversity program.

DISTRIBUTOR NETWORKING EVENTS

As part of its diversity advocacy role, in a new joint initiative with the Adelaide Film Festival, the SAFC will invite an Australian Distributor to co-host a quarterly networking event in South Australia at which the Distributor can meet emerging practitioners from under-represented groups to discuss their developing projects.

The first by-invitation event will be co-hosted by Madman Entertainment CEO Paul Wiegard and members of his senior Acquisitions team at Adelaide Studios on Wednesday April 18.

GENDER AGENDA LATEST

The SAFC introduced its Gender Agenda program in October 2016. Since its launch, female participation in key creative roles across SAFC funded Drama production - feature films and TV - has risen from 38% to 50% for Producers, 15% to 26% for Directors, while Writers have remained static at 28%.

Gibson said: "The South Australian industry has achieved parity in the participation of women as producers in SAFC-funded Drama, and we will advocate now for women to achieve parity as directors and writers."

GROWING PRODUCTION, CREATING JOBS

Gibson starts in the SAFC Chief Executive role today, as screen production in the state is thriving, with production currently underway in Adelaide on *Pine Gap*, a major television series for ABC & NETFLIX; in Ireland on Sophie Hyde's new feature film *Animals*; and with cameras set to roll on feature film *Top End Wedding* From the creative team behind *The Sapphires*, *Top End Wedding* is written by and starring Miranda Tapsell and co-written by Joshua Tyler (*Plonk*). Cast announced this morning include British actor Gwilym Lee (*Bohemian Rhapsody*), AACTA Award nominee Kerry Fox (*Bright Star*), Ursula Yovich (*The Code*), Shari Sebbens (*Thor: Ragnarok*, *The Sapphires*), Huw Higginson (*Janet King*, *The Bill*) and Elaine Crombie (*Top of The Lake*, *Kiki & Kitty*).

Top End Wedding is produced by Goalpost's Rosemary Blight and Kylie du Fresne (*The Sapphires*) and Adelaide-based Kojo Entertainment's Kate Croser (*Boys in the Trees*, *The Infinite Man*) with executive producers Glen Condie and Ben Grant. *Top End Wedding* brings significant jobs and creative opportunities to South Australia with both pre-production and post-production based in the state with the shoot divided between Adelaide and the Northern Territory.

Recent SAFC-supported feature films have included *Hotel Mumbai*, *I Am Mother*, *The Flip Side*, *Storm Boy*, *The Nightingale*, and television series *Wolf Creek 2*. Now in distribution: *Sweet Country* which has grossed more than \$1.8M at the Australian Box Office and won awards at Venice and Toronto, *Cargo* releasing May 17 globally, and television series *F*cking Adelaide* coming to ABC TV, following its Adelaide Film Festival premiere 2017.

SAFC was the first screen agency to be established in Australia. It now boasts the country's newest, state of the art production facilities. Adelaide Studios features world-class sound stages, production offices, a set construction workshop and outstanding post sound facilities. The studios, South Australia's unique creative and collaborative screen hub, is the shared home of the SAFC, the Adelaide Film Festival and many top production companies and services.

VALE GIL BREALEY

On her first day at the SAFC, Gibson paid tribute to Gil Brealey, the founding Chair and Director of the corporation, who passed away on Sunday.

"Vale Gil Brealey, a great visionary of our industry, whose imagination, commitment and keen eye for talent drove the agency and the wider Australian screen sector into its renaissance in 1972." Gibson said.

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