

take advantage of the opportunities in a new competitive environment, and which has the potential to make a significant contribution to the creative infrastructure of the new media.

Speaking at a recent industry seminar, the chief executive of the Seven network, Bob Campbell, acknowledged a debt of gratitude for being compelled to develop such a strong Australian identity for commercial television:

We should say thanks in some part to the regulators and their foresight in forcing us to make Australian content because I think that will be the driver for our ongoing success in the new broadcast environment.

As gratifying as this might be for one who wears the hat of a broadcast regulator, I mention this only to indicate how the television industry itself sees the benefits coming from the creation of this creative infrastructure.

I am not advancing regulation of this

sort as the means of encouraging the development of the creative infrastructure in the new media.

I simply make the point that here is a success story in terms of the ability of one of Australia's cultural industries to take and hold the populist middle ground. I believe that only by taking and holding that populist base is it really possible to develop the potential for export. In recent years we have seen an increasing focus upon this by the television broadcast sector.

My understanding is that this conference is seeking remedies and solutions to encourage the development of Australia's cultural industries. In addressing my subject I have taken a broadcast and a broadband focus not simply because of my present role. I have done so because I want to suggest there are important lessons to take from the development of the broadcast sector as a cultural industry and important oppor-

tunities to be grasped with broadband.

If I am correct in my predictions that broadband services will form the basis of the next big wave of popular human communication, then they will have a profound effect upon the nature of our culture.

In the past, Australia has not always dealt with such changes well. We have often struggled, often been marginalised and often had to play catch up. We now have a unique opportunity to be present at the creation of a new generation of communication media, with the makings of a creative infrastructure in the broadcast and television production industries.

To take advantage of the opportunities, we need more than collaborations between the creative and the technical. We need strategies for placing such collaborations firmly in the realm of the popular imagination and application.



PROGRAMS CLASSIFIED C OR P

The following table contains programs granted C or P classification by the ABA between 15 July 1994 and 15 August 1994. Producers interested in submitting programs for classification should contact Liz Gilchrist on (02) 334 7840.

TITLE	ORIGIN	CLASS- IFICATION	NEW/ RENEWAL	DECISION DATE	APPLICANT
<i>Debate (Series 2)</i>	Australia	C	new	12.8.1994	Network TEN
<i>Godlings, The</i>	Australia	CAD	new	15.7.1994	Millenium Pictures Pty Ltd
<i>River's End</i>	Australia	CAD	new	8.8.1994	Grundy Television Pty Ltd

CAD C Australian Drama.
PRC Provisional C.

