

Australian Films Selected for Cannes

One Australian feature film and one short film have been selected to screen in official selection at the 1997 Cannes International Film Festival in its 50th anniversary year.

The Well, from first-time feature director Samantha Lang, will screen In Competition at the Festival. *The Well* is produced by Sandra Levy from a Laura Jones screenplay, and stars Pamela Rabe and Miranda Otto. The film is based on the Elizabeth Jolley novel.

The Well received funding from the Australian Film Finance Corporation, Southern Star Film Sales, The Globe Film Company, the Australian Film Commission and the New South Wales Film & Television Office.

Final Cut will screen in the Short Competition. The film was directed and produced by Justin Case and conceived by Justin Case and Peter Rush. The production of *Final Cut* was funded by the filmmaker. Post-production was financed by the AFC. Gregor Jordan's *Swinger* won this category in 1995.

The Cannes Festival has also selected Stephan Elliott's feature film *Welcome to Woop Woop* for a Special Screening Out of Competition.

Formerly known as *The Big Red*, *Welcome to Woop Woop*, is produced by Finola Dwyer, co-produced by Antonia Barnard, written by Michael Thomas and stars Jonathan Schaech, Susie Porter, Rod Taylor, Dee Smart, Maggie Kirkpatrick, Barry Humphries, Rachel Griffiths, Richard Moir and Paul Mercurio.

Welcome to Woop Woop is an official co-production between Australia and the UK, with funding from the Australian Film Finance Corporation, the Samuel Goldwyn Company, the South Australian Film Corporation and the New South Wales Film & Television Office.

Welcome to Woop Woop is Stephan Elliott's third feature. His two previous features both screened in Official Selection at Cannes; *The Adventures of Priscilla, Queen of the Desert* in 1994, at a special midnight screening, and *Frauds*, which screened In Competition in 1993.



A scene featuring director Justin Case from his short film *Final Cut*, in official selection at the 1997 Cannes Short Film Competition.

In addition to Festival screenings, several Australian feature films will be launched in the Marche (Market) this year. They are *Aberration*, directed by Tim Boxell, *Doing Time for Patsy Cline*, directed by Chris Kennedy, *Dust Off the Wings*, directed by Lee Rogers, *Heaven's Burning*, directed by Craig Lahiff, *Kiss or Kill*, directed by Bill Bennett, *Thank God he met Lizzie*, directed by Cherie Nowlan and *True Love and Chaos*, directed by Stavros Efthymiou.

The Steven Vidler-directed *Blackrock*, which screened at the Sundance Film Festival, and *Under the Lighthouse Dancing*, directed by Graeme Rattigan, will also be at Cannes.

"The Cannes International Film Festival is already the world's most influential film festival and Australian films have enjoyed considerable success there over many years. The 1997 Festival promises to be bigger than ever as Cannes celebrates its 50th anniversary and I am delighted that Australia will again be well-represented", said AFC Chief Executive Cathy Robinson.

"The Australian Film Commission would like to congratulate the selected filmmakers and wishes them well for the Festival".

The Cannes International Film Festival will be held from May 7 to May 18.

Morgan Poll: Australians View Local Film Industry as Important and Internationally Competitive

The Roy Morgan Poll, published in *The Bulletin* on 25 March 1997, found 88 percent of Australians believe the Australian film industry is important to raising the general image and awareness of Australia overseas. It also found 75 percent of Australians believe films produced by the Australian film industry are equal to, if not better than, those made overseas.

These are the main findings of a *Bulletin*-Morgan Poll, conducted by telephone among 622 men and women aged 14 years and over throughout Australia. Respondents were asked a series of questions about Australian films including: "How important is Australia's film industry to raising the general image and awareness of Australia overseas?" and "In your opinion, how do Australian films compare to those made overseas?"

New Zealand Gains High Court Hearing For Project Blue Sky Case

The High Court has granted the New Zealand film lobby group, Project Blue Sky, leave to appeal an earlier decision by the Federal Court.

The Full Bench of the Federal Court ruled in December 1996 that the ABA's content rule was valid and should prevail over the Australian New Zealand Closer Economic Relations (CER) treaty in the event of inconsistencies between the two. The majority judgement of the Federal Court had come to the conclusion that, although New Zealanders and Australians are "perhaps as close as the people of any two countries can be, New Zealand is not Australia and a New Zealand program is not an Australian program".

Following the High Court decision on 11 April, the Australian lobby group, Project True Blue, issued a media statement expressing concern that the Australian Content Standard is again in doubt. Project True Blue is a coalition of organisations representing the film and television production industry. Members include the Media, Entertainment and Arts Alliance, the Australian Children's Television Foundation, the Screen Producers Association of Australia, the Australian Screen Directors' Association, the Australian Writers' Guild, the Australian Film Finance Corporation and the Australian Film Commission.

The New Zealand lobby group, Project Blue

Sky, wants the Australian Broadcasting Authority to allow New Zealand programs to count towards commercial television's Australian content requirements. They have (so far unsuccessfully) argued that the Australian content rules offend the CER services trade agreement signed by the Governments of New Zealand and Australia in 1988.

The Australian content rules (Australian Content Standard) require commercial free-to-air television to screen minimum levels of first release Australian drama, children's programs and documentaries. 50 percent of all programs (including drama, children's drama, documentary, news and current affairs, sport, etc) broadcast between 6 am and midnight must be Australian (rising to 55 percent in 1998).

The intention of the Australian Content Standard, as set out in the *Broadcasting Services Act*, is to encourage the creation and broadcast of programs which are identifiably Australian.

The rules ensure that Australians have the opportunity to watch Australian made programs on Australian television.

This issue is not about the relative efficiencies of the Australian or New Zealand production industries. Nor is it about labour costs. It is about the operation of international television

markets, particularly "secondary" markets. The Australian production sector competes in an international media environment where overseas programs can be placed in domestic markets at a fraction of their development and production costs.

In every country in the world, imported programs cost a mere fraction of locally produced material. Australia's population cannot generate sufficient revenue to cover the costs of production of high budget programs like drama, documentary and children's programs.

It is widely recognised that governments may have in place measures which are justified in the interests of preserving the cultural identity of a country. Australian content rules for commercial television were in place at the time the CER protocol was signed. It is important that both New Zealand and Australia recognise each other's right to pursue cultural objectives according to each country's own policy approach.

Project True Blue argues that changing the rules to allow New Zealand programs to count as Australian would undermine the integrity of the cultural policy basis for local content rules.

A copy of a background information paper is available from the AFC.

Number of Television Sets in Australia

For the first time since TV was introduced in Australia, the Australian Bureau of Statistics has surveyed the number of TV sets owned by Australian households.

TV set figures have been compiled by Roy Morgan and AC Nielsen for a number of years but are available as percentages only. The penetration rate according to these sources has been 99 percent since 1991.

The ABS results obtained from the Population Survey Monitor September 1996 confirm that 98.9 per cent of Australian households have a television set. This translates to 6,592,100 households (based on a national total of households of 6,665,600).

The question was: How many televisions does this household have?

No. of TVs	No. of households	Per cent of households
None	73,500	1.1
One	2,654,600	39.8
Two	2,624,000	39.4
Three	978,300	14.7
Four	257,900	3.9
Five or more	77,300	1.2
Total households	6,665,600	100.0

AFC Commended for Film and Television Child Care Initiative

The AFC recently received a Special Mention in the Finance and Business Services category of the Corporate Work and Family Awards 1996-97 held by the Department of Industrial Relations and the *Australian Financial Review*.

The Special Mention was awarded for "commitment to raising awareness of the special work and family needs of people working in the film and television industry by development of a range of child care initiatives."

From a field of 38 entrants, there were two special mentions made - the AFC and Royal Perth Hospital, with five Silver Awards in four categories and one Gold Award going to NRMA for business practice excellence.

ABA Investigation Of Australian Content On Pay Television

Several production industry associations and the FFC and AFC have presented a joint submission to the Australian Broadcasting Authority (ABA) following the release of the ABA Working Paper on 12 March 1997.

On 17 September 1996, Minister for Communications and the Arts, Senator Richard Alston, directed the ABA to undertake an investigation into the Australian content requirement for pay television. The *Broadcasting Services Act 1992* requires the Minister conduct "a review [before 1 July 1997] of Australian content on subscription television broadcasting services, including the feasibility of increasing to 20% the level of expenditure required under Section 102".

The ABA is being assisted by the Bureau of Transport and Communications Economics (BTCE). The BTCE is conducting a study of issues related to film and television production, including the likely level of expenditure on Australian drama by subscription television if the requirement had operated as envisaged, the capacity of the Australian film and television production industry to supply additional Australian programming and the implications of Australian content for Commonwealth and State film and television assistance programs.

The joint submission to the ABA was made by the Screen Producers Association of Australia, Australian Writers Guild, Australian Screen Directors Association, Media Entertainment and Arts Alliance, Australian Screen Editors, Women In Film and Television (Australia), Communications Law Centre, Australian Film Finance Corporation and the Australian Film Commission.

The organisations were prompted to make a joint submission because of the short time frame for comment and concern that, under certain circumstances, non-drama programming might be allowed to count to meet the requirement on drama pay television services. There was also concern that certain drama programs that screened on free-to-air services would be allowed to count towards pay services' expenditure requirement.

There is a further concern that there is not sufficient information available to assess the likely future impact of either a 10 per cent or 20 per cent content requirement.

The submission argued that the Australian content requirement for pay television is essential to the continued development of Australian screen culture and has an important role in contributing to increased opportunities for Australians seeking to make programs for pay television services.

A copy of the submission, including recommendations, is available from the AFC.

AFC Production Report: *Exile in Sarajevo*



Filmmakers Alma Sahbaz and Tahir Cambis, co-directors of *Exile in Sarajevo*.

Exile in Sarajevo is a passionate and personal account of the siege of Sarajevo from the point of view of a Bosnian-Australian Tahir Cambis. Cambis spent the last six months of the war filming the conflict and its effects on the civilian population of the city - especially its children. The film is a testimony to the people and the struggle they endured.

There were many factors that made this film a nightmare to produce, but the main one was how to prepare the crew to shoot in a war zone. Producer Tom Zubrycki and production manager Sally Regan had to sort out the sheer logistics of exporting flac jackets, contacting brokers world-wide for elusive insurance cover, as well as buying suitable camera and sound equipment that would survive the perils of the journey.

But it was even worse for Cambis, a first-time director. By the time he arrived, the local Sarajevans had grown quite cynical of film crews. After 3 years of siege they'd come to see the media as being impotent to change the course of the war.

The first six weeks were spent getting the standard coverage with the doctors and local politicians. Frustrated he wasn't getting the real story of the city, Cambis started filming people in everyday circumstances.

Tragically, Nirvana, a talented young dancer whom they had filmed the day before at a dance competition, died after a sudden sniper attack. Her family, and how they dealt with the grief was to become a major through-line in the film. Cambis then discovered an eight-year-old girl, Amira, who gave them a moving eye-witness account of the rape and

murder of her family and school-friends. Amira had documented the whole brutal saga in the form of an illustrated diary.

It became apparent that to do a proper follow-through of the main stories required Cambis to remain in the city for as long as he could. The budget allowed for 15 weeks in Sarajevo. After an additional five the cinematographer had to be pulled-out for budget reasons, while the director stayed an additional 3 months filming in collaboration with Alma Sahbaz, a local sound recordist, who had been there from the start. Those months turned out to be key defining moments of the final stages of the siege of the city. Cambis' camera gives us an eyewitness account of the market-place massacre which killed 35 people, UN (and later UNPROFOR) Press Conferences, the NATO bombing missions and the liberation and re-unification of the parts of the city which were under Bosnian-Serb control.

Sahbaz gradually became increasingly involved in the making of the film, and with Cambis himself. She ended-up coming to Australia and co-directing the film. As total of 16 weeks were spent cutting the film on an AVID in Melbourne, during which time it became clear that the film had grown beyond a simple one-hour television documentary to something bigger. SBS pre-purchased the film at rough-cut, and it will be premiered at a special screening in the State Theatre as part of the Sydney Film Festival.

Exile in Sarajevo received development and production assistance from the AFC. The film was shot by Roman Baska and edited by Bill Murphy.

Opportunity Knocks for Women in Television



Opportunity Knocks, the second of the successful Women in Television Breakfast Networking Forums was held in late March at the Menzies Hotel Sydney and at the Continental Cafe Melbourne.

The breakfasts, developed by the AFC Women's Program and financially supported by the Nine Network, Seven Network, Network Ten, ABC and SBS, were attended by over 250 women working in Australian television.

Penny Chapman, General Manager ABC Network Television, was the keynote speaker at both the Sydney and Melbourne breakfasts. Ros Tatarka, producer of the new television drama series *Good Guys Bad Guys* spoke in Melbourne, and in Sydney the second speaker was Vicki Jones, former Director of Programming for the Nine Network and Director of Network Programming for Ten. Vicki is also currently a Panel Member of the Commercial Television Production Fund.

The speeches were followed by some lively discussion about how women in the industry respond when 'Opportunity Knocks' for them.

Taking the Next Step

During March, in Sydney, the AFC Women's Program presented the Taking the Next Step Workshop. This comprehensive career development workshop was designed for women at middle management level in the Australian television industry.

Taking The Next Step was co-ordinated by producer Sue Maslin and was supported by the AFC as well as the Australian Film Finance Corporation, with considerable input from the five television networks. Guest speakers included management trainers Carmel Niland and Imogen Wareing as well as senior industry representatives.

Although Taking The Next Step was limited to only fifteen participants, the amount of industry interest means that the Women's Program will investigate running future sessions.

For further information regarding the breakfasts or the workshop contact the AFC Women's Program on (03) 92793400.

ABA Group Recommends Introduction of Digital Television

A specialist group has recommended that existing free-to-air commercial and national broadcasters be each given access to a digital terrestrial television (DTTB) channel, with full control over the use of the delivery capacity of the channel. The group has also recommended that Australia adopt a single DTTB system, with a suggested date for permanent DTTB broadcasting to be in place in Australia by 2000.

Existing PAL services, which would cease some time after the commencement of digital services, should be subject to market factors and regular review.

The recommendations are contained in the final report of the Australian Broadcasting Authority's Digital Terrestrial Television Specialist Group which included broadcasting industry and government agency representatives.

Digital television trial broadcasts are scheduled to begin in June this year.

The report, copies of which can be obtained from the ABA, is currently being considered by government agencies.

Melbourne Industry Night Premiere



The first AFC/AFI/Movielab Industry Night in Melbourne for 1997 was held on April 14. Two films from the VCA were screened (*The Pursuit of Happiness* by Tim Mummery and *Skud* by Donna Swan) as well as one *Penguins Off the Page*, an animation project from RMIT by John Rowdon.

Attending the Industry night (above) from left to right: filmmaker Nicole Ma, AFC Project Coordinator David Tiley, Kelvin Crumplin from Movielab, and writer-director Donna Swan.

AUSTRALIAN FILMS AT OVERSEAS FESTIVALS

Cinema du Reel, France
The Christmas Cake - David Grusovin
Chinchilla Dry - Andrew Wiseman
Rats In The Ranks - Bob Connolly & Robin Anderson
 Brussels Int Festival of Fantasy, Thriller & Science Fiction Films, Belgium
The Cuckoo - Gerald Thompson
 Film Noir - Michael Liu
 Dublin Film Festival, Ireland
 Film Noir - Michael Liu
Rats In The Ranks - Bob Connolly & Robin Anderson
 Creteil Film Festival Des Femmes, France
Fistful Of Flies - Monica Pellizzari
Floating Life - Clara Law
Hatred - Mitzi Goldman
Kitty And The Cartwheelers' Shopping Jeep
Bonanza - Michaela French
Black Sun - Amanda Jane
A Permanent End - Rebecca O'Brien
Here I Sit - Alyson Bell
 Tampere Film Festival, Finland
The Christmas Cake - David Grusovin
Exposed - Tony Ayres
Freestyle - David Lowe
My Second Car - Stuart McDonald
Small Fictions - Jennifer Robertson
Swerve - Marcus Gale
 Cleveland Film Festival, US
Swerve - Marcus Gale
 Torino Women's Film Festival, Italy
A Few Things I Know About Her - Karena Slaninka
Acquiring A Taste For Raffaele - Sandy Lepore
 New Directors New Films, US
Pact - Scott Patterson
Love Serenade - Shirley Barrett
Love & Other Catastrophes - Emma-Kate Croghan
 Bilan du Film Ethnographique, France
Taking Pictures - Les McLaren
Sacred Journey - Jim Roberts

Advertising Missionaries - Chris Hilton
 London Lesbian & Gay Film Festival, UK
Acquiring A Taste For Raffaele - Sandy Lepore
Still Life - Matt O'Connell
 Bangkok International Art Film Festival, Thailand
Teenage Portraits - Greta Morton
 International Video Festival - Dhaka, Bangladesh
Taxi! - Emma Brunton
Chimes At Ten - Zoran Rakovic
The Lucky Bastard - Zoran Rakovic
 Los Angeles Animation Celebration, US
Great Moments In Science - Falling Cats - Andrew Horne
Gorgeous - Kaz Cooke
 Femme Totale - Dortmund, Germany
Vacant Possession - Margot Nash
 Hot Docs - Canadian International Documentary Festival, Canada
Aeroplane Dance - Trevor Graham
Rats In The Ranks - Bob Connolly & Robin Anderson
Return to Sandakan - Raymond Quint
 Bradford Film Festival, UK
Rats In The Ranks - Bob Connolly & Robin Anderson
What I Have Written - John Hughes
 Visions du Reel - International Documentary Film Festival, Switzerland
The Miniskirted Dynamo - Rivka Hartman
 Philadelphia Festival of World Cinema, US
Lovely Day - Chris Backhouse
 Film Noir - Michael Liu
Shooting The Breeze - Christina Andreef
Rats In The Ranks - Bob Connolly & Robin Anderson
 Oberhausen Short Film Festival, Germany
Come As You Are - Emma Kate Croghan & Brad Mcgann

Five Hundred Acres - Lucy Lehmann
Urban Fairytale - Michelle Mahrer
Low Job - Jan Bruck
 Aspen ShortsFest, US
Pact - Scott Patterson
Down Rusty Down - John Curran
Acquiring A Taste For Raffaele - Sandy Lepore
Lovely - Ruth Carr
The Existentialist Cowboy's Last Stand - Adam Blaiklock
This Film Is A Dog - Jonathan Ogilvie
 Singapore Film Festival, Singapore
 Film Noir - Michael Liu
Here I Sit - Alyson Bell
Rats In The Ranks - Bob Connolly & Robin Anderson
 Houston International Film & Video Festival, US
One Such Night - Davor Dirlic
Mister Bawky - David Carlin
 Giffoni International Short Film Festival, Italy
Bits & Pieces - Simon Klæbe
Down Rusty Down - John Curran
 Madrid Gay & Lesbian Film Festival, Spain
Let Me Die Again - Leone Knight
 Sao Paulo International Film Festival, Brazil
Billal - Tom Zubrycki
 Madrid International Short Film Festival, Spain
 Film Noir - Michael Liu
 Turin International Gay & Lesbian Film Festival, Italy
Driven - Susan Miller
 Washington International Film Festival, US
Blood On The Chandelier - Jeffrey Norris
 Munich International Documentary Film Festival, Germany
Billal - Tom Zubrycki

FORTHCOMING FESTIVALS

The festivals section of the AFC Marketing branch is no longer able to supply filmmakers with international festival entry forms and regulations. However, we will still be listing upcoming festivals and their deadline dates in AFC News. As well as this information, we will also be listing each festival's fax number. Entry forms, and any other relevant information, can be obtained direct from the festivals. If you would like to have your film listed as screening at an international festival, please continue to fax the details to the AFC festivals section on (02) 9357 3631.

FilmFest Hamburg, Germany
 25 September - 2 October 1997
 deadline: 30 June 1997
 Fax: 49-40-3982 6211
 e-mail: FILMFEST-HAMBURG@t-online.de
 Antalya Golden Orange Film Festival, Turkey 1 - 5 October 1997
 deadline: 1 July 1997
 Fax: 242-248 0121 or 242-243 6155
 e-mail: asvadntnet.net.tr
 1 Reel Film Festival, US
 29 August - 1 September 1997
 deadline: 5 May 1997
 Fax: 206-281 7799
 e-mail: general@speakeasy.org

Venice International Film Festival, Italy
 27 August - 6 September 1997
 deadline: 20 June 1997
 Fax: 41-522 7539
 Edinburgh International Film Festival, UK
 10 - 24 August 1997
 deadline: 21 May 1997
 Fax: 131-229 5501
 e-mail: info@edfilmfest.org.uk
 Leipzig Festival for Documentary & Animated Films, Germany
 28 October - 2 November 1997
 deadline: 5 September 1997
 Fax: 341-980 6141 or 341-980 4828
 Christchurch International Film Festival, New Zealand, 1 - 16 August 1997
 Fax: 4-801 7304
 Montreal World Film Festival, Canada
 21 August - 1 September 1997
 deadline: July 1997
 Fax: 514-848 3886
 Toronto International Film Festival, Canada, September 1997
 deadline: June 1997
 Fax: 416-967 9477
 e-mail: tiff@torfilmfest.ca
 Riminicinema International Film Festival, Italy, September 1997
 deadline: August 1997
 Fax: 39-541-24227
 Aspen Filmfest, US, September 1997
 deadline: July 1997
 Fax: 970-925 1967

AWARDS TO AUSTRALIAN FILMS

Berlin International Film Festival, Germany
Flight Of The Albatross - Werner Meyer - Children's Jury Prize for Best Feature Film
 Los Angeles Animation Celebration, US
Great Moments In Science - Falling Cats - Andrew Horne - Best Animation Produced for Educational purposes
 Hot Docs - Canadian International Documentary Festival, Canada
Return to Sandakan - Raymond Quint - Best International Documentary (under 60 mins)
 Creteil Film Festival Des Femmes, France
Fistful Of Flies - Monica Pellizzari - Young Jury Prize for Best Film
Floating Life - Clara Law - The Jury Prize
 Golden Gate Awards, US
The Miniskirted Dynamo - Rivka Hartman - Silver Spire Award
Parklands - Kathryn Millard - Certificate of Merit, Short Narrative (31 - 60 minutes)
Billal - Tom Zubrycki - Certificate of Merit, Sociology Category
 Aspen ShortsFest, US
Acquiring A Taste For Raffaele - Sandy Lepore - Special Recognition, Student Category
Lovely - Ruth Carr - Special Recognition, Student Category

AFC Multimedia Report: *Shock in the Ear*

Shock in the Ear is a sound centred interactive multimedia work, about to move from prototype to completion. It explores shock as an experience (from culture shock to electro-shock "therapy" to lightning shock) and shock aesthetics, particularly working to disrupt the usual aesthetics and kinaesthetics of CD-ROMs by foregrounding sound. The style of the interactivity is poetic in keeping with the content, which is about providing a feel for shock rather than organised and hierarchical information about it.

The sound design reuses the same material in a variety of ways, both through different performances, editing, and mixing (some of which happens "live", via the interactivity).

Shock in the Ear avoids both the slick and controlled "imaginary" depth of cyberspace and a phantasmagorical escape from reality; it tries instead to shift the user's perception, which is what shock does. The director, graphic designer and composer explore the potential of



the CD-ROM for poetic movement, understandings, emotions and sensations. The visual style is varied and includes many handpainted screens. The music is evocative and fragmented. Both offer their own "reading" of shock and counterpoint rather than illustrate the sound.

The work involves high quality, complex audio and imagery in keeping with the aim to work at

a sensual level, rather than an informational or game style. Instead of offering a mouse clicking frenzy like most CD-ROMs, *Shock in the Ear* lulls the user into a more relaxed and leisurely pace of investigation.

Shock in the Ear is a team effort. Norie Neumar, who is responsible for direction, writing and sound design, is working closely with the artist, Maria Miranda, the composer, Richard Vella, the programmer and sound consultant Greg White and the creative consultant David Bartolo. Besides the major assistance of the AFC, the project has also received support from University of Technology Sydney, The Hybrid Arts Board of the Australia Council, and *The Listening Room* of the ABC.

The prototype was completed in February this year and has been exhibited at Techne, in Perth, and Matinaze in Sydney. It has also been accepted at transmedia 97, the experimental multimedia section of the Berlin Videofest, May-June 1997.

Indigenous Filmmakers Workshops - Take Two



The Indigenous Branch held a second Visual Storytelling Workshop for another group of Indigenous filmmakers who were successful applicants to the Indigenous Drama Initiative for 10 minute short films. The workshop was held in Sydney in April.

Front row from left to right: Carrie Prosser, Yvette Walker, Kimba Thompson. 2nd row (L to R): Michelle Torres, Luke Carroll, Ivan Sen, Wal Saunders, Lillian Crombie, Melodie Reynolds, Shari Gates, Pauline Whyman, Irma Woods. 3rd row (L to R): Erica Glynn, Aleksis Vellis, Lex Marinos, Luke Elliot, Wesley Enoch, Sally Riley, Margaret Harvey, Kym Wilson, Kylie Belling, Sam Saunders, Mark Olive. 4th row (L to R): Helen Clarke, Sally Dray, Ray Argall, Danielle MacLean, Marilyn Miller, Megan Simpson Huberman, Hannie Rayson, Brian McDuffie, Leah Purcell, Bradley Byquar, Rae Kelly, Lynette Narkle, Carole Fraser, Justine Saunders, Murray Lui. Back row (L to R): Brenda Webb, Tess Deyl, Hilary Glow, Graham Thorburn, Graeme Isaac, Warwick Thornton, Jackie McKimmie, Chris Langman, Rob Marchand, Glenn Shea, Lewis Fitz-Gerald, Aaron Pedersen, Pauline Clague, John Harding, Rachel Maza, Julian Pringle, Gary Cooper, Janice Slater-Herring.

Industry & Cultural Development Fund Assessments

The second round of the ICD New Players Fund and Touring Exhibition Fund have been assessed.

The projects supported are as follows:

Touring Exhibition Fund

St Kilda Film Festival - An Exhibition Tour

Support to a national tour of award winning short films from the 1997 St Kilda Film Festival supported by two programs of New British Cinema in May/June.

Trouble in Paradise: the films of Ernst Lubitsch

During his career Lubitsch directed 40 features, half of which were silent films. Lubitsch's more commercially renowned sound films will be complemented by his lesser known silent films in this tour. The films will initially screen in Melbourne, then tour to Canberra, Brisbane, Sydney, Hobart, Perth and Adelaide as part of the Cinematheque program during May/June.

Changing Images - A Celebration of Cultural Diversity

The tour of short films by filmmakers from non-English speaking backgrounds is proposed for 9 regional New South Wales centres. The project will form part of the Carnivale festival.

Marketing and Audience Development Support

Three specialist festivals requested funding through the Touring Exhibition Fund. These festivals will receive a one-off allocation for

Marketing and Development support. Festivals in receipt of this support are:

- Australian Underground Film Festival. Curated by Richard Sowada (Western Australia), the festival will form part of the existing fringe festival circuit and targets youth audiences.
- Wild Spaces International Environmental Film Festival, which proposes to tour to Byron Bay, Townsville, the Blue Mountains, Melbourne and Hobart.
- Women on Women (WOW) festival tour. Women in Film and Television Australia (WIFT) will work with WIFT Western Australia, Queensland, Victoria and South Australia to screen the WOW festival.

Curator Support

ICD proposes \$2000 to further develop the Western Australian curated Metalux program of film and video works, for screening nationally.

New Players Fund

Second Take: writing and conversations by Australian Filmmakers.

The first of a series of annual books on Australian cinema written by Australian filmmakers aiming for a good balance between popular and academic text. AFC involvement will be in the form of a one-off investment.

Loud Broadcast Short Film Festival

Support is being provided to cover the cost of a festival co-ordinator for curated programs of short films screened on commercial television, the Australian Broadcasting Corporation and

Special Broadcasting Service over the month of January 1998.

Audience Development

Audience development support of \$2000 was provided to Castlemaine Film Festival in regional Victoria and Short Sited at the Centre of Contemporary Art in Wollongong.

Best Practice 1: International Guests

The Industry and Cultural Development branch has produced the first in the Best Practice Papers series designed to frame the best examples and varying models available for managing a range of screen culture activities.

This paper outlines best practice in relation to managing international guests at Australian screen culture events such as conferences or film festivals. The paper was authored by Susan Wilson, Director of the Travelling Film Festival. The paper's purpose is to outline the preferred procedures for the handling of international guests in order to enhance the quality of the visit, to pre-empt unnecessary problems and to maximise the opportunities afforded by guests.

For those with a background in organising events and guests, the paper simply sets out what is already familiar. However, it should be a useful working paper for new or junior staff, and/or an expedient check-list for busy event organisers.

The paper will be listed in the AFC's Publication list and available free of charge in printed form or via the AFC website <http://www.afc.gov.au>.

Industry & Cultural Development Funding Approvals

Item	Applicant	Amount \$
ICD funding approvals		
AFI Distribution 1997 grant	AFI Distribution	217,000
Australian Film Institute 1997 grant	Australian Film Institute	586,000
St Kilda Film Festival 1997 grant	City of Port Phillip	8,000
State of the Art Inc (Jan-June 1997)	State of the Art Inc	12,500
Sydney Intermedia Network 1997 grant	Sydney Intermedia Network	75,000
ICD multimedia funding approvals		
Children and Interactive Multimedia	Institute for Values Research	6,000
eMedia '97 - multimedia festival	Queensland Multimedia Arts Centre	5,000
Travel grant to attend symposium on artists rights	Australian Screen Directors Association	1,649
Travel grant to attend scientific conferences	Isabelle Delmotte	3,000

Film Development Funding Approvals

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
DEVELOPMENT						
<i>Adventures of Hercules and the Immortals, The</i>	Burbank Animation Studios Pty Ltd	animation	12,000	Paul Leadon & Rick Maier	David C Field & Roz Phillips	Richard Slapczynski
<i>Andre</i>	House And Moorhouse Films Pty Ltd	feature	12,000	Phillip Ryall	Lynda House	Tony Mahood
<i>Back Shed Films Inc Pt 1 - Industry Standards</i>	Douglas Heath	feature	1,000	Douglas Heath		
<i>Belly of a Whale</i>	Richard Lindsell	feature	10,000	Richard Lindsell	Rosemary Blight	
<i>Big Pelican, The</i>	Spirited Films Pty Ltd	feature	6,000	John Dobson	Jenny Day	John Dobson
<i>Broken Hill, The</i>	Elm Films Pty Ltd	feature	12,000	Roger Scholes	Lynda House	Roger Scholes
<i>Deal, The</i>	Phillip Marzella	feature	10,000	Phillip Marzella		
<i>Joy</i>	Emma Balázs	feature	10,000	Emma Balázs		Emma Balázs
<i>Little Black Train</i>	Bellweher Films Pty Ltd	feature	8,000	Bruce Hancock & Helen Townsend	Anthony Buckley & Bruce Hancock	Ian Barry
<i>Pieces of Crow</i>	Victory Olympia Day	feature	1,000	Victory Olympia Day		
<i>Praise</i>	Emcee Films Pty Ltd	feature	11,000	Andrew McGahan	Martha Coleman	John Curran
<i>Radiance</i>	Eclipse Films Pty Ltd	feature	4,000	Louis Nowra	Ned Lander	Rachel Perkins
<i>Ruby Tuesday</i>	Stella Kinsella	feature	10,000	Stella Kinsella		
<i>Salt</i>	Wildfire Films International Pty Ltd	feature	10,900	Trevor Todd	Tania Chambers	Bob Keen
<i>Sex Diary of an Infidel</i>	Cristina Pozzan, Bruce Myles & Michael Gurr	feature	10,000	Michael Gurr	Cristina Pozzan	Bruce Myles
<i>Sugar Cane</i>	Black Ray Films Pty Ltd	feature	12,000	Laurie McInnes	Jan Chapman	Laurie McInnes
<i>Big Thirst, The</i>	Hilton Cordell & Associates Pty Ltd	documentary	10,000	Michael Cordell	Michael Cordell & Chris Hilton	Michael Cordell & Chris Hilton
<i>Summer of Love</i>	Peter Clifton	documentary	8,000	Peter Clifton	Peter Clifton & Ian Sollors	Peter Clifton
<i>Young Tigers</i>	Kerry Negara	documentary	15,000	Kerry Negara	Kerry Negara	Kerry Negara
<i>Clem's Big Scary World</i>	Robert Adams	multimedia	15,500	Robert Adams	Robert Adams	Robert Adams
<i>Create</i>	Nigel Helyer	multimedia	20,000	Nigel Helyer	Nigel Helyer & Lloyd Sharp	Nigel Helyer
<i>Image Beamers, Large Spaces and Pions</i>	Kevin Sheehan	multimedia	12,900	Kevin Sheehan	Kevin Sheehan	Kevin Sheehan
<i>You're It</i>	Mary Featherston	multimedia	21,200	Mary Featherston & Judy McKinty	Mary Featherston	Mary Featherston
DISTINCTLY AUSTRALIAN						
<i>Fleur Films MIP-TV Package</i>	Fleur Films Pty Ltd	other - package	3,200		Martin Guinness	
<i>Producer Fellowship</i>	Matt Carroll Films Pty Ltd		30,000		Matt Carroll	
<i>Script Editing Fellowship</i>	Maryella Hatfield		15,000			Maryella Hatfield
PRODUCTION						
<i>Thank God He Met Lizzie</i>	Stamen Films Pty Ltd	feature	25,000	Alexandra Long	Jonathan Shteinman & Carol Hughes	Cherie Nowlan
<i>Artists Up Front</i>	Excalibur Nominees Pty Ltd, Des Raymond & Paul Roberts	documentary	70,000	Paul Roberts	Paul Roberts	Des Raymond
<i>Bad, Black and Dangerous</i>	Richard Moore & Paul McGillick	documentary	8,500	Richard Moore & Paul McGillick	Richard Moore & Paul McGillick	Richard Moore
<i>Dr Jazz</i>	David Perry	documentary	100,000	David Perry	Tom Zubrycki	David Perry
<i>Images Of Home</i>	Michael Karris	documentary	14,500	Michael Karris	Michael Karris & John Pacitto	Michael Karris
<i>Journey to Lombok</i>	Oren Siedler	documentary	10,000	Oren Siedler	Sally Regan	Oren Siedler
<i>Raison d'Etire</i>	Sonja Armstrong & Russell Vines	documentary	32,000	Russell Vines	Sonja Armstrong	Russell Vines
<i>Brian's Body</i>	Maira Joseph	experimental	4,650	Maira Joseph	Maira Joseph	Maira Joseph
<i>For the Life of Me</i>	Peter Kaufmann, Louise Curham & Sue Healey	experimental	61,700	Sue Healey	Peter Kaufmann	Louise Curham Ilana Shulman
<i>Hopscotch</i>	Ilana Shulman	experimental	50,000	Ilana Shulman	Lizzette Atkins	
<i>Levantes</i>	Lisa Horler & Fionn Skiotis	experimental	10,000	Lisa Horler & Fionn Skiotis	Lisa Horler	Lisa Horler & Fionn Skiotis
<i>Room in a View, A</i>	Cathy Chapple, Alyson Bell & Kate Champion	experimental	61,655	Alyson Bell	Cathy Chapple	Alyson Bell
<i>Flightpaths: Writing Journeys</i>	Next Wave Festival Inc	multimedia	46,600	Berni Janssen	Peter Hennessey	Berni Janssen
<i>Shortwave</i>	Australian Broadcasting Corporation	series	9,367	Stuart McDonald, Brad McGann & Arianna Bosi	Lucy McLaren, Franziska Wagenfeld & Tony Watts	Stuart McDonald, Brad McGann & Arianna Bosi
CASH FLOW FACILITY						
<i>Family Crackers</i>	Rooster Productions Pty Ltd	feature	150,000	David Swann	Chris Warner	David Swann

NOTE: Where no producer, director or writer is indicated it is because none is attached to the project.

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