

Australian Focus at London Film Festival

AFC Chief Executive **Cathy Robinson** recently hosted an industry event to celebrate the Australian films featured at the London Film Festival.

Positioned to present the best and most diverse selection of world cinema, the 42nd London Film Festival ran from 5 - 19 November. With a focus on supporting the sales of films and targeting the general public, the festival has been relaunched as an event featuring films from all over the world. After the screenings in London, a selection from the program will tour eight cities throughout the UK.

From the psychological thriller and winner of the AFI Best Film award *The Interview* to the surrealist comedy of *Welcome To Woop Woop*, the Australian films received critical acclaim and were popular with audiences. Programmed in the World Cinema section, festival director **Adrian Wootton** selected ten diverse Australian films:

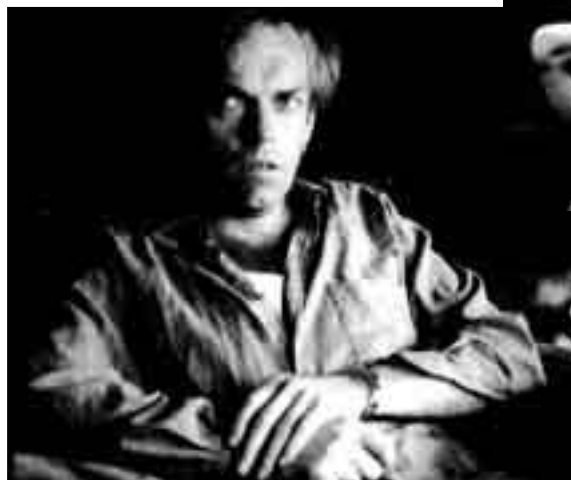
- *Dance Me To My Song* directed by Rolf de Heer
- *Dead Letter Office* directed by John Ruane
- *The Interview* directed by Craig Monahan
- *Radiance* directed by Rachael Perkins
- *Welcome To Woop Woop* directed by Stephan Elliott
- *In The Winter Dark* directed by James Bogle
- *I Want You* directed by Gregory Quail
- *Fetch* directed by Lynn-Maree Danzey
- *Second Thoughts* directed by Brigid Kitchen
- *The Picture Woman* directed by Peter Rasmussen

The Australian film event was co hosted with the films' sales agents Southern Star Film Sales, Beyond Films, Intra Films and Goldwyn Films, and held at the Hamiltons Galleries, attracting 300 of Europe's key industry and media representatives.

Australian filmmakers **James Bogle**, **Rolf de Heer**, **Craig Monahan** and **John Ruane** were at the festival to support their films and attended the event where they were interviewed by Fox Entertainment News. **Rachael Perkins**, director of *Radiance*, was nominated for

the Sutherland Trophy award for the director of the best first feature film.

The AFC continues to develop strategies to consolidate the presence of Australian films in Europe. Working with the London Film Festival and the sales agents to focus industry and media attention on the diverse range, contemporary style and popular appeal of Australian feature and short films is an integral element of this strategy.



Two of the Australian films recently screened at the London Film Festival.

Above: Heather Rose and John Brumby in *Dance Me to My Song*

Left: Hugo Weaving in *The Interview*.

International Emmy for Exile In Sarajevo

Exile in Sarajevo, a 90 minute Australian documentary fully-funded by the AFC, has just won an International Emmy for "Best Documentary" at the National Academy of Television Arts and Sciences (NATSA) ceremony in New York on 23 November.

The award was made to the producer **Tom Zubrycki** and CNN as the US broadcaster.

This is believed to be the most prestigious award for an Australian documentary in a general category since **Damien Parer's** Academy Award in 1943.

Preliminary judging occurred on peer panels in Australia, France, Argentina and Japan, with the final decision made in New York and Los Angeles.

The film is a personal account of the last few

months of the war in Bosnia. It is also an essay on morality, civilisation and multiculturalism.

Theatre director, writer and actor turned first-time film director **Tahir Cambis** was supported by the experience of Tom Zubrycki, **Roman Baska** as cinematographer and **Bill Murphy** as editor.

Cambis was joined in Sarajevo by **Alma Sahbaz**, who began as a general helper and became the co-director, to create a journey in two different voices.

The film has already been shown on SBS-TV, and SBS Independent provided a post-production presale.

Exile in Sarajevo has also been accepted into five international festivals, and won the Critics Circle of Australia Award for Best Documentary.



AFC Assisted Films At the AFI Awards

Congratulations to the nominees and award winners of the Australian Film Institute Awards which were held on November 7th at the Sydney Convention and Exhibition Centre and were broadcast on SBS television. The AFC is pleased to have supported a significant number of the nominees and winners as indicated below.



Fox Studios Australia Award for Best Film
The Interview

Producers Bill Hughes, Craig Monahan
The AFC provided a producer fellowship to Craig Monahan during the development of the script.

New Vision Films Award for Best Achievement in Direction
The Boys

Director Rowan Woods
The AFC provided a producer fellowship to Robert Connolly, the co-producer, during the development of the project and was the largest single investor to the production. Travel assistance was also provided to Rowan Woods to attend the Berlin Film Festival.

Cinesure Award for Best Original Screenplay
The Interview

Craig Monahan, Gordon Davie.

Orlando Trilogy Award for Best Adapted Screenplay
The Boys

Stephen Sewell

Hoyts Group Award for Best Performance by an Actor in a Leading Role
The Interview

Hugo Weaving
Travel assistance was provided for Hugo Weaving to attend the Cannes Film Festival.

Beyond Films Award for Best Performance by an Actress in a Leading Role
Radiance

Deborah Mailman
Radiance received development and production investment from the AFC.

Showtime Award for Best Performance by an Actor in a Supporting Role
The Boys

John Polson.

Village Roadshow Pictures Award for Best Performance by an Actress in a Supporting Role
The Boys

Toni Collette
Travel assistance was provided for Toni Collette to attend the Berlin Film Festival.

Panavision Australia Award for Best Achievement in Cinematography
Oscar and Lucinda

Geoffrey Simpson ACS.
AFC provided script development funding
Zomba Music Award for Best Original Music Score

Oscar and Lucinda
Thomas Newman.

Garner MacLennan Design Award for Best Achievement in Production Design
Oscar and Lucinda

Luciana Arrighi.

Scanbox Award for Best Achievement in Costume Design
Oscar and Lucinda

Janet Patterson.

Soundfirm Award for Best Achievement in Sound
Oscar and Lucinda

Andrew Plain, Ben Osmo, Gethin Creagh.

Animal Logic Award for Best Short Fiction Film
Two/Out

Producer: Catherine Kerr
Director: Kriv Stenders
Screenwriter: Kriv Stenders
The AFC fully funded this short drama and also provided marketing funds for Kriv Stenders to attend the Clermont Ferrand Film Festival.



Left: with NSW Premier Bob Carr, The Interview's Hugo Weaving, Bill Hughes, Craig Monahan, and Gordon Davie. Above: Radiance's director Rachel Perkins with Deborah Mailman. Below: The Boys director, Rowan Woods.



Qantel Award for Best Short Animation Film
Vengeance

Director: Wendy Chandler
AFC provided development and production funding.

Kodak Award for Best Cinematography in a Non-Feature Film
The Bridge

Ray Argall ACS
AFC provided post production funding as one of its annual grants to selected VCA student films.

Enter Artsmedia Open Craft Award
After Mabou

John Hughes, Uri Mizrahi (for Visual Design)
AFC provided production funding.

FORTHCOMING FESTIVALS

The huge growth in demand for festivals advice has meant that the Marketing Branch has had to determine the best use of its resources to manage the workload. As festival entry forms are available by fax and on the Internet, the AFC will no longer be sending out forms but will list upcoming festivals, deadline dates together with the festival's fax number and an email/url address so filmmakers can approach the festivals direct. If you would like your film listed as screening at an international festival, please continue to fax the complete details (including festival dates) to the AFC festival section on [02] 9357 3631.

Ann Arbour Film Festival, United States March 1999

Deadline: 1 February 1999
Fax: 1-734 995 5396
email: vicki@honeyman.org
url: <http://aafilmfest.org>

Mediawave International Festival, Hungary April 1999

Deadline: 10 January 1999
Fax: 36-9641 5285
email: MEDIAWAVE@arrabonet.gyor.hu
url: www.interlog.com/~filmgyor

Singapore International Film Festival April 1999

Deadline: January 1999
Fax: 65-738 7578
email: filmfest@pacific.net.sg
url: <http://www.filmfest.org.sg>

Hong Kong International Film Festival April 1999

Deadline: December 1998
Fax: +86-2366 5206
email: naomi@hkiff.com.hk
url: www.hkiff.com.hk

Worldfest Houston, United States April 1999

Deadline: February 1999
Fax: +1-713 965 9960
email: Worldfest@aol.com

Oberhausen International Short Film Festival, Germany April 1999

Deadline: February 1999
Fax: 49-208 825 5413
email: kurzfilmtage_oberhausen@uni_duisburg.de
url: <http://www.uni-duisburg.de/HRZ/IKF/home.htm/>

Film Fest New Haven, United States April 1999

Deadline: February 1999
Fax: 1-203 865 2773
email: film_fest_New-Haven@compuserve.com
url: http://ourworld.compuserve.com/hompages/Film_Fest_New_Haven

FORTHCOMING MARKETS

MIP-Asia

Hong Kong (10-12 December)
TV market

For further details regarding the major international film and television markets see the AFC's website or please contact **Libby Ellis**, Marketing Administrator at the AFC on 02 9321 6415.

AFC Production Report: Pilbara Pearl



From left to right, Christopher Pitman and Bobbi Henry (Pearl) in *Pilbara Pearl*.

Pilbara Pearl is an outback romance involving a young Aboriginal woman named Pearl, whose capacity for dreaming allows her to dive magnificent reefs without her ever having to leave the confines of a dusty roadhouse.

The 10-minute short film, written by **Sarah Rossetti**, is a "sensuous, stylish exercise in magic realism" as reported by film reviewer **Mark Naglazas** in the *West Australian*. Produced by **Marian Bartsch** and **Karen Williams**, the film was a logistical challenge.

The budget did not permit filming in the Pilbara so director **Christopher Watson** spent weeks driving through the north-eastern wheatbelt area of Western Australia to find a location that best represented the Pilbara region. He discovered an old country hall between Mullewa and Mingenev five and a half hours' drive from Perth and locals who were exceptionally obliging with props, accommodation and advice. The Art Department, comprising **Anne Liedel** and **Stuart Watson**, transformed the hall into Pearl's Roadhouse. So convincing were their efforts that two passing farmers stopped off to buy a pie!

The underwater sequences were initially to be shot at Rottne Island, however, UnderWaterWorld at Hillarys offered a controlled environment, captive fish and hot showers for the cast and crew! Both **Bobbi Henry** (Pearl) and **Christopher Pitman** (Eddie) had to complete a dive certificate before filming could commence. *Pilbara Pearl* was shot by **Ulli Krafzik** on Super 16 and finished on 35mm with a dolby surround soundtrack.

There has been a very positive response to *Pilbara Pearl* since its completion in July. It was screened around the country as a support to *Radiance* and selected to screen at a special breakfast at SPAA this year with four other shorts. The film was also a finalist at the Nescafe Short Film Awards last month. Jane Balfour Films is distributing the film internationally and Qantas will screen the program on inflight entertainment next year. Produced by CVA Film & Television, this film was financed by ScreenWest, the AFC, a private investor and SBS, which will be broadcasting the film.

AWARDS TO AUSTRALIAN FILMS & PROGRAMS

Festival of Fantastic Films, United Kingdom

Weird Ones - John Meagher - Highly Commended

Cork International Film Festival, Ireland

Tears - Ivan Sen - Best International Short Film

Toronto International Film Festival, Canada

Praise - John Curran - Rothmans World Film International Critics Award

Festival de Cinema International des Premieres Oeuvres, Canada

Fetch - Lynn-Maree Danzey - Best Film Award (Shorts competition)

Heartland Film Festival, United States

Amy - Nadia Tass - Chrystal Heart Award for Best Film

Columbus International Festival, United States

Beating The Drum - Fiona Cochrane - Bronze Plaque

Canadian International Film & Video Festival, Canada

Gorilla Girls - Fiona Cochrane - Special Commendation

International Wildlife Film & Television Festival - WILDSCREEN, United Kingdom

Dragons of Galapagos - David Parer - World Wildlife Fund Golden Panda Award

Split International Short Film Festival, Croatia

The Changing Room - Alyson Bell - Grand Prix Award



Concern Raised over Broadcasting Draft Standard

The Australian Broadcasting Authority (ABA) released its proposed new Australian Content Standard on Friday 13 November. The new standard follows the High Court decision that New Zealand programs should count as Australian.

The ABA has called for comments by 1 December so it can proceed to a final standard by 1 January 1999.

The ABA has, in its own words, opted for "minimal change".

Proposed changes include:

- the introduction of an expenditure test for children's drama—set at \$45,000 per half hour;
- an increase in the documentary quota from 10 to 20 hours per channel per year;
- a slight change in the time band for drama and documentary—from the current 5 pm to midnight to 5pm to 11pm (except for feature films);
- 10BA certified programs to no longer automatically count—all programs (except official co-productions) must comply with the creative elements test;
- programs to be broadcast in Australia within 18 months of completion of production (to deal with back catalogue New Zealand programming).

The ABA advises the revised standard will be closely monitored and reviewed in two years if necessary.

There is considerable industry concern that the above measures are not sufficient to maintain current levels of Australian content. The draft standard does not include the most significant aspects of the submissions from the production industry, ie:

- there is no licence fee expenditure test except for children's drama;
- the creative elements test remains unchanged leaving it open for NZ programs with high foreign content to qualify;
- the advantage of subsidised NZ series and serials has not been addressed;
- no increases in quotas are proposed except for documentary.

There is concern about the ABA approach because it does not address the structural advantages New Zealand programs will have over Australian programs; in particular their substantial price advantage (with the partial exception of children's drama).

There are also doubts that the licence fee test proposed for children's drama, by itself, will be

enough to protect the minimum 32 hours of Australian drama required.

In relation to adult drama, the ABA is taking the view that there is no need for a 'safety net' because "we understand there is extremely strong demand by Australians for Australian programs". The ABA and its predecessors have long acknowledged that, notwithstanding demonstrated audience preference for domestic programs, the significant price difference between imported and foreign programming necessitates quota protection.

The ABA also suggests there is little New Zealand drama currently available that would be attractive to Australian viewers. While this may be the case, even modest amounts of New Zealand drama would have an impact. Lastly, New Zealand programming will undoubtedly change as a result of the incentive provided by access to the Australian quota system and one can expect more high quality drama with a 'trans-Tasman' appeal in the future.

The AFC and other Australian production industry organisations are urging the ABA to

allow more time for responding to the draft standard.

Legal advice is being sought on a number of key issues and considerable consultation is necessary to develop a response and any alternative proposals to maintain the integrity of the standard.

The whole problem has arisen because of s160(d) of the *Broadcasting Services Act* which requires the ABA to "perform its functions consistent with international treaty obligations" and which the High Court has found is paramount over the cultural objectives of that Act.

The Senate Committee inquiring into the implications of retaining, repealing or amending s160(d), is about to commence its hearings with interested parties from 4 December until the new year. One of the factors the Senate Committee is to take into account is the ABA's draft standard.

Copies of the AFC's submissions to the ABA and Senate Committee are available on the

Women in Television: Up on Screen



More than 270 women attended the International Women in Television Breakfast held as part of the 1998 SPAA Conference. The breakfast was coordinated by the AFC's Women's Program, in conjunction with Networks Nine, Seven, Ten, ABC and SBS, as well as FACTS and SPAA, and was judged a great success. International guests **Laura Ziskin**, President Fox 2000 (USA) **Andrea Wonfor**, Joint Managing Director, Granada Productions (UK) and **Elaine Sperber**, Head of Drama, Buena Vista Productions (Walt Disney Television International) shared their experiences and discussed their careers in the film and television industry.

AFC Indigenous Branch Staff

Director of the Indigenous Branch, **Wal Saunders**, has recently relocated to the AFC Melbourne Office until the end of the year.

Consequently, the Indigenous Branch has employed a Project Coordinator, **Pauline Clague** who will be in the Sydney office until the end of December. Pauline's experience in the film industry has been as a producer with her company Core Original Productions. She entered the industry with the Indigenous Drama Initiative film *Round Up*.

Farewell to **Sara Cousins** who had been seconded from the House of Representatives, Canberra, for two and half months into the Indigenous Branch to carry out a variety of tasks as Project Officer. Thanks Sara, we will all miss you.

Christmas Cheer from AFC R&I Enquiries

Of the thousands of enquiries received by Research and Information each year most are straight forward, a number are highly complex, a handful are funny, and occasionally one is poignant.

Following a request for actor **Tom Burlinson's** contact details, a home health care worker in the US said he was seeking an autograph for a six-year-old child whose father has been in a coma for five years. The boy is a great fan of *The Man from Snowy River* films and the worker, a frequent visitor to the home, said, "I have been drawn into the 'Jim Craig' fever and find that I enjoy the two movies as much as the family".

A few days later Tom Burlinson called from his hotel in Brisbane where he was doing his show *Frank, The Sinatra Story in Song*. He had heard from his agent and wanted to know the child's name. We asked Tom how often he received requests for autographs for a film made twenty years ago. Quite often, he said, particularly from the west in the US and whenever the films are shown on TV.

The AFC emailed the health care worker, got the child's name then forwarded it to Tom's hotel. A few weeks later we received this note from the US.

"I received a very nice hand-written letter and an autographed picture from Mr. Burlinson. Thank you for all your help. I appreciate it more than you know. His mother sends her thanks and heartfelt appreciation."

R&I staff would like to wish all our clients a happy holiday. Please note that the enquiry service is closed between 25 December 1998 and 4 January 1999.

Focus on Interactive Documentary



Attending the industry night (left to right): Julie Shiels, Michael Buckley (holding Leo) and Rob Wellington.

On 11 November the AFC and the Australian Film Television & Radio School (Vic) presented an interactive media industry night to discuss interactive documentary. Guests included **Deb Annear**, **Richard Frankland** and **Peter Houghton** speaking about their internet project, *Land Rights For The Millennium* (www.whoseland.com); **Julie Shiels** and **Michael Buckley** spoke about *The Divided Self*, a CD-ROM project in collaboration with members of the Melbourne East Timorese community; and **Rob Wellington** spoke about the *Mabo* CD-ROM/website he is developing in collaboration with **Trevor Graham**. Issues canvassed included marketing, distribution, and copyright. The evening was well attended by 90 documentary filmmakers and interactive media producers.

New Interactive Media Program

The AFC announced the launch of its Interactive Media Program, which supersedes the current Multimedia Funding Program.

"The term 'interactive media' more accurately reflects the exploratory and innovative approach of the screen based work supported by the AFC", said **Cathy Robinson**, AFC Chief Executive.

The program supports the development, production, exhibition and promotion of interactive programs domestically and internationally.

The AFC began funding multimedia in 1988 and is recognised as the principal federal funding agency for the development of creative interactive media. Innovative and internationally recognised works supported by the AFC include *Frontiers of Utopia* by **Jill Scott**, *Turbulence* by **Jon McCormack** and *Exquisite Mechanism of Shivers* by **Bill Seaman**.

The AFC launched the new Interactive Media Program guidelines and promoted the funding available from the AFC at a series of showcases held in Perth, Adelaide, Melbourne, Sydney and Brisbane in November.

For further information please contact **Kate Hickey** on 1800 226 615 or (02) 9321 6444.

Online/Ontrack

Adelaide, 19 - 30 October 1998

Digital technologies provide a myriad of opportunities to enhance Aboriginal people's lives, however, there is a threat that these same technologies can disenfranchise individuals and communities through the appropriation of Indigenous culture for profit.

In 1996, the AFC delivered *The Bush Track Meets the Information Superhighway*, a project which provided 12 Indigenous communities across Australia with the skills and expertise to make informed decisions about the use of new technologies and the appropriate use of Indigenous culture in material produced by others.

The Indigenous Branch of the AFC has now undertaken *Online/Ontrack*, a continuation of this project, which has been taking place in major centres throughout Australia during October and November. The workshops investigated the opportunities and limitations resulting from the transference of the artists' current practice into an interactive environment. The workshops also encouraged the participants to form production teams to continue developing and producing works utilising new media. This ensures the skills acquired during *Online/Ontrack* result in ongoing and tangible benefits, both to the individual artists and to their communities. All projects now in place helped the artists create their own productions and websites from inception to enable a hand-on application to their learning.

In Queensland the Townsville Aboriginal and Indigenous Media Association, TAIMA, took seven Indigenous people to Brisbane for a course at QANTM Co-operative Multimedia Centre, a project which was co-ordinated by QPix. Six new websites were set up and the project was a great success.

In NSW Gadigal Information Services, in conjunction with Metro Screen, is currently running their Indigenous media course. There are 10 participants and the course concludes in December.

In Adelaide, the Media Resource Centre delivered a hands-on workshop for seven Aboriginal artists working in non-screen based media. The workshop was held at the National Aboriginal Cultural Institute (Tandanya). Other sponsors for this venture were Ngapartji Multimedia Centre and Apple Australia.

Online/Ontrack has given Indigenous people an understanding of interactive media at the hands on level and will work towards assisting with the protection of future economic, social and cultural interests of Indigenous people by keeping them abreast of technology.



AUSTRALIAN FILMS AND MULTIMEDIA AT OVERSEAS FESTIVALS

London Film Festival, United Kingdom

The Interview - Craig Monahan
Dance Me To My Song - Rolf de Heer
Fetch - Lynn-Maree Danzey
Second Thoughts - Brigid Kitchin
In The Winter Dark - James Bogle
Welcome To Woop Woop - Stephan Elliott
The Picture Woman - Peter Rasmussen
Dead Letter Office - John Ruane
Radiance - Rachel Perkins
I Want You - Greg Quail

Margaret Mead Film & Video Festival, United States

No Way To Forget - Richard Frankland
Night Patrol - Pat Fiske
Cracks In The Mask - Frances Calvert
Nyawa Kulila Wangka - Keith Lethbridge
Mabo: Life Of An Island Man - Trevor Graham
Manyu Wana No 4 - David Batty
Milerum - Whose Story? - Robert Crompton
Conversations With Dundiwyu Wanambi - Ian Dunlop
Djet - Shane Russell
The Two Wise Men And The Seven Sisters - Idis Art
Bush Mechanics - Francis Kelly

Stockholm International Film Festival, Sweden

The Sound Of One Hand Clapping - Richard Flanagan
Radiance - Rachel Perkins

Hawaii Film Festival, United States

Taniwha...Water Spirit - Derek Thompson
Amy - Nadia Tass
Dance Me To My Song - Rolf de Heer
Dead Letters - Juliet Darling
Grey Nomads - Steve Westh
The Interview - Craig Monahan
Radiance - Rachel Perkins
The Sound Of One Hand Clapping - Richard Flanagan
The Sugar Factory - Robert Carter
Gristle - Andrew Murray
After Mabo - John Hughes
My Bed Your Bed - Erica Glynn

Heartland Film Festival, United States

Amy - Nadia Tass

Cinema Giovanni Turin, Italy

Fetch - Lynn-Maree Danzey

Cinanima - Animated Film Festival of Espinho, Portugal

Heartbreak Motel - Greg Holfeld

Festival Dei Popoli, Italy

The Rough Shed - Janet McLeod

Sienna International Short Film Festival, Italy

Two Girls And A Baby - Kelli Simpson

International Festival for Young People of Gijon, Spain

Masseur - John O'Brien
PentUpHouse - Cate Shortland

Ljubljana International Film Festival, Slovenia

The Sound Of One Hand Clapping - Richard Flanagan
Head On - Ana Kokkinos

Taipei Golden Horse Film Festival, Taiwan

The Sound Of One Hand Clapping - Richard Flanagan

Amsterdam Documentary Film Festival, Netherlands

To Get Rich Is Glorious - Nick Torrens
A Breath - Christopher Tuckfield

Hephzibah - Curtis Levy

Reunion - Lisa Wang

My One Legged Dream Lover - Christine Olsen & Penny Fowler-Smith

Bilbao International Festival of Documentary & Short Film, Spain

Masseur - John O'Brien
Second Thoughts - Brigid Kitchin
The Drip - Nick Tantarò
The Changing Room - Alyson Bell
Alias - Kim Farrant
Jess' Homecoming - Philip Joseph
Relative Strangers - Rosemary Hesp
Chlorine Dreams - Sofya Gollan
The Rocket - Michael Cusack

International Festival of Sports Films, Italy

A Good Game - Nicola Mill

Festival Internacional de Cine de Mar del Plata, Argentina

The Sugar Factory - Robert Carter

International Documentary Film Festival, Portugal

Hidden In The Wind - Carmela Baranowska

Brief Encounters Short Film Festival, United Kingdom

Fetch - Lynn-Maree Danzey
Jesus And The Rabbit Of Damnation - Jeff Mitchell
Four Minute Festival - Adam Blaiklock
Eat Your Greens - Mark Forstmann
Final Cut - Justin Case
Freestyle - David Lowe
Promise - Michelle Torres
Skud - Donna Swan
Grace - Wesley Enoch
The Kiss - Alan Lovell
Two Girls & a Baby - Kelli Simpson
The One That Got Away - Jane Manning

Vevey International Comedy Film Festival, Switzerland

A Short Film About Snoring - Darrelyn Gunzburg

Exground On Screen Film Festival - Weisbaden, Germany

A Short Film About Snoring - Darrelyn Gunzburg
Second Thoughts - Brigid Kitchin

International du Film Independent De Brussels, Belgium

My Cunt - Deborah Strutt

Olympia International Film Festival for Children & Young People, Greece

Skud - Donna Swan

Seoul Queer Film & Video Festival, South Korea

Mary's Place - Melissa Lee

South African Gay & Lesbian Film Festival, South Africa

My Cunt - Deborah Strutt

International Mountaineering Film Festival Teplice Nad Metuji, Czech Republic

Edge of the Ice - Andrew Vial

Filmfest St-Anton, Austria

Edge of the Ice - Andrew Vial

Ekotopfilm Festival, Slovakia

Edge of the Ice - Andrew Vial

Split Festival of New Film & Video, Croatia

The Changing Room - Alyson Bell
Second Thoughts - Brigid Kitchin

Kasseler Dokumentarfilm & Videofest, Germany

Second Thoughts - Brigid Kitchin
Cheap Blonde - Janet Merewether

Corto Imola Festival, Italy

Gorilla Girls - Fiona Cochrane

Flagstaff International Film Festival, United States

Bougainville - Our Island, Our Flight - Wayne Coles-Janess

L'ALTERNATIVA - Alternative Film Festival, Spain

Structures on Rail - Glen Eaves

Henri Langlois Poitiers Film Festival, France

Structures on Rail - Glen Eaves

Welsh International Film Festival, United Kingdom

A Good Game - Nicola Mill
Rabbit - Tina Havelock-Stevens
Sweet & Sour - Linden Goh

Berlin Interfilm Festival, Germany

Second Thoughts - Brigid Kitchin

Dakino International Short Film Festival, Romania

P.O.V. - Michael Liu

Sequence Short Film Festival, France

Two/Out - Kriv Stenders

Dance on Camera Film Festival, United States

The Bridge of Hesitation - Alan Schacher

Production Budgeting Manual Update

The *Production Budgeting and Film Management Manual* (a joint venture between the AFC and AFTRS) is back in print and will be available from AFTRS from 18 December. The long awaited updates for the Manual will also be available from this date.

An extensive overhaul of the Manual has been undertaken over the past 18 months including a substantial reworking of the Film and Lab and Lab Editing sections by **Dominic Case**, Head of Technology at Atlab and Sound Post by sound editor and VP of the Australian Screen Editors **Jenny Ward**. This update will be a matter of throwing your existing 440 pages in the bin and inserting an entire new set of notes.

The Manual is a 440 page loose leaf satchel comprising two sections: the first section examines the A-Z budget line by line. Part two deals with film management, including a comprehensive run through of the pre-production phase of a feature film, how to do script amendments, call sheets and progress reports.

Note: the Manual is not available from AFC.

Contact: AFTRS Direct Sales Tel:02 9905 6611

Costs: Manual \$150 updates \$40

Interactive Media Production Report: Uncle Bill

The project *Uncle Bill* has received development funding from the AFC to create a CD-ROM interactive media prototype for Macintosh. The project is a semi-autobiographical account of growing up in Wollongong during the 1960s.

It is predominantly a sound and visual artwork, set against a harsh industrial backdrop and violent domestic situation.

Uncle Bill is based on a performance text piece by Sydney based sound artist **Debra Petrovich**, and includes text screens, original sound pieces, video, animation and archival footage.

The style is gritty black and white realism, evoking a dark, industrialised and at times harsh environment.

Interface design is by digital artist **Wade Marynowsky** and programming is by **Adam Hinshaw** (both former students of the College of Fine Arts, Sydney).

The producer is **Julianne Pierce**, who has worked with the group VNS Matrix (funded by the AFC to create a prototype of the BAD CODE computer game).

The team is currently engaged in production of the prototype, to be completed by the end of 1998.



Uncle Bill will be exhibited in an installation context and on completion of the production phase will be shown in Australia as well as submitted to international festivals and

forums. A wider audience for *Uncle Bill* is domestic violence groups and support networks for survivors of child abuse.

Industry & Cultural Development Funding Approvals

Item	Applicant	Amount \$
Industry and Cultural Development Program		
Moving Image monograph on the films of Gillian Armstrong	Australian Teachers of Media	\$10,000
Future directions research	Open Channel	\$6,000
<i>Small Screen</i> journal	Young Media Australia	\$10,400
Australian and New Zealand History and Film Conference	QPix	\$10,000
ICD New Players Fund		
Queer Doc Documentary Festival	Queer Screen	\$10,000
QueerDox Weekend Festival	Adelaide Lesbian and Gay Cultural Festival Inc.	\$4,360
Open City Film Festival & Interactive Media Seminar	Octapod Association Incorporated	\$5,000
OzDox- an Australian documentary online information service	Australian Screen Directors Association	\$12,000
ICD Touring Exhibition Fund		
Turkish Film Festival tour marketing support	Bruce Jeffreys	\$1,828
Super 80's: a retrospective of Australian super 8 cinema tour	Museum of Contemporary Art	\$13,810
Development grant: Margaret Mead Film & Video Festival tour	Cultural Film Foundation	\$2,000
ICD Multimedia Program		
Online Exhibition and Distribution information service	Media Resource Centre	\$1,200
Travel grant - expanding screen research	Clare Stewart	\$3,000
Site-Time-Media-Space-new media in museums conference	Museum of Sydney	\$5,000



Film Development Funding Approvals

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
DEVELOPMENT						
<i>28 Stops at the Heartland</i>	Andrew Bovell	feature	40,000	Andrew Bovell		Samantha Lang
<i>Apollonia</i>	Pauli Karkkainen	feature	22,900	Pauli Karkkainen	Jane Scott	Agnieszka Holland
<i>Bored Olives</i>	Red Movies Pty Ltd	feature	16,200	Stephen Davis	Bruce Redman	Belinda Chayko
<i>Chasing the Moon</i>	Oracle Pictures Pty Ltd	feature	9,400	Victor Gentle	Robert Reynolds, Andrew Mason	John Ruane
<i>Drought, The</i>	AnnaLouise Sortini	feature	10,000	AnnaLouise Sortini		
<i>Everlasting Things</i>	Mariel Beros, Lynda Watts	feature	11,500	Lynda Watts	Mariel Beros	Colin Gregg
<i>Exposer, The</i>	Kevin Cotter	feature	16,000	Kevin Cotter		
<i>Jasmine in the City</i>	Henderson Bowman Productions Pty Ltd	feature	14,000	Vicki Englund	Phillip Bowman	
<i>Lilly and May</i>	Helen Gaynor, Patricia Cornelius & Arpad Mihaly	feature	13,000	Patricia Cornelius	Arpad Mihaly, Helen Gaynor	Helen Gaynor
<i>Milo</i>	Ned Manning	feature	12,500	Ned Manning	Michelle Harrison	Ned Manning
<i>Only a Heart</i>	Melissa Hasluck Melanie Rodriga	feature	4,000	Melanie Rodriga	Melissa Hasluck	Melanie Rodriga
<i>Pandora</i>	Sonja Armstrong Productions Pty Ltd	feature	15,500	Rachel Landers	Sonja Armstrong	Rachel Landers
<i>Parakeets, The</i>	Mira Robertson Ana Kokkinos	feature	40,000	Mira Robertson, Anastasia Kokkinos	Ana Kokkinos	Ana Kokkinos
<i>Poison and Peace</i>	Eltham Strathmore Pictures Pty Ltd	feature	19,500	Martin Edmond	Peter Masterton	Paul Middleditch
<i>Shrinking</i>	Linda Blagg	feature	7,500	Linda Blagg		
<i>Wallace Mill</i>	Palm Beach Pictures Pty Ltd	feature	12,100	James Ferguson	David Sheridan	James Ferguson
<i>Watch</i>	Mark Patterson	feature	6,000	Jack Friend	Mark Patterson	Simon Bare
<i>Armageddon Out of Here</i>	Froxoff Films Pty Ltd	documentary	4,500	Anna Broinowski	Lisa Duff	Anna Broinowski
<i>Australia: Land Beyond Time</i>	Living Pictures (Australia) Pty Ltd	documentary	5,000	David Flatman, Sue Flatman	David Flatman, Sue Flatman	David Flatman
<i>Christopher Doyle: Orientations</i>	Karena Slaninka, Rick Farquharson	documentary	15,000	Rick Farquharson	Karena Slaninka	Rick Farquharson
<i>Dances of Ecstasy</i>	Nicole Ma, Michelle Mahrer	documentary	14,250	Michelle Mahrer	Nicole Ma	Michelle Mahrer
<i>Dancing in the Streets</i>	Total Film & Television Pty Ltd	documentary	11,000	Phil Gerlach, Augustus Dulgaro	Phil Gerlach	Richard Wherrett
<i>Saucy Women</i>	Veronica Iacono	documentary	4,500	Veronica Iacono	Phillipa Talbot	Veronica Iacono
<i>When the Window Opens</i>	Angela Faria	documentary	7,800	Angela Faria	Angela Faria, Colin Oddy	Dick Marks
PRODUCTION						
<i>Brother</i>	Adam Elliot	animation	40,000	Adam Elliot	Adam Elliot	Adam Elliot
<i>Colleen Spencer</i>	Annette Trevitt	animation	14,500	Annette Trevitt	Annette Trevitt	Annette Trevitt
<i>Fragments</i>	Nicholas Boseley	animation	14,500	Nicholas Boseley	Nicholas Boseley	Nicholas Boseley
<i>Heat, the Humidity, The</i>	Dennis Tupicoff	animation	11,600	Dennis Tupicoff	Dennis Tupicoff	Dennis Tupicoff
<i>Kitty Littered</i>	Film Graphics Production Pty Ltd	animation	11,600	Evan Newby	Jude Lengel	Evan Newby, Don Ezard
<i>What a Piece of Work is a Man</i>	Mark Gould, Antoinette Starkiewicz	animation	13,050	Antoinette Starkiewicz, Mark Gould Gillian Jones	Mark Gould	Antoinette Starkiewicz
<i>Barry and Bernie</i>	Tim Mummery	documentary	5,000	Tim Mummery	Tim Mummery	Tim Mummery
<i>Blockade</i>	Cathy Henkel, Jeff Canin	documentary	78,938	Cathy Henkel	Jeff Canin, Cathy Henkel	Cathy Henkel
<i>Carlton Wares</i>	Melissa Whiting	documentary	5,000	Melissa Whiting	Melissa Whiting	Melissa Whiting
<i>Gowns by Le Louvre</i>	Liz Hoyle	documentary	5,000	Liz Hoyle	Liz Hoyle	Liz Hoyle
<i>Grandfathers and Revolutions</i>	Peter Hegedus	documentary	46,000	Peter Hegedus	Peter Hegedus	Peter Hegedus
<i>Man Who Cut Elvis Presley's Hair, The</i>	Andrew French	documentary	5,000	Andrew French	Andrew French	Andrew French
<i>Milk Bar</i>	Larina Wong	documentary	5,000	Larina Wong	Larina Wong	Larina Wong
<i>Signage</i>	Ben Harding	documentary	5,000	Ben Harding	Ben Harding	Ben Harding
<i>Taking Care of Elvis</i>	Emerald Films Pty Ltd	documentary	89,000	David Grusovin, Kate Grusovin	Sally Browning	David Grusovin & Kate Grusovin
<i>Under the Skin</i>	Christina Heristanidis	documentary	5,000	Christina Heristanidis	Christina Heristanidis	Christina Heristanidis
<i>Flutter</i>	Gregory J. Read, Emil Novak	experimental	19,000	Emil Novak	Gregory J. Read	Emil Novak
<i>Essence of Terror</i>	RMIT	short drama	6,300	Sophie Raymond	David Atkinson, Jeremy Parker & Robyn Blake	Sophie Raymond
<i>People Reading</i>	Robin Plunkett	short drama	65,000	Robin Plunkett	Robin Plunkett	Robin Plunkett

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

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