



## Adjusting the focus

At the time of my appointment in August 1999, the AFC was committed to a comprehensive restructure of the organisation, its staffing and programs with the aim of ensuring that it would continue to meet the needs of a changing industry and marketplace. To achieve this, extensive consultation was undertaken in early 1999 with industry clients and organisations. This restructure has now been completed and the changes largely implemented.

We now have a structure in place that will allow the AFC to move forward with a clear sense of purpose and to rigorously pursue our core roles, including script development, professional development of screen practitioners and industry development.

Specifically, we have taken the following measures:

- Increased support to producers through film development programs.
- Increased our budget allocation to script development.
- Reduced overall staffing levels.
- Integrated marketing activities into the area of film development, and increased the focus on the specific needs of filmmakers.
- Closed the AFC's London office at a base cost saving of \$417,000 for future years.

- Maintained and refocused our commitment to the industry through the provision of assistance to organisations, publications and events.
- Improved efficiency and reduced overhead and operational costs as a proportion of budget, and diverted savings to programs.

In the new structure, the previous marketing and film development branches have amalgamated to form the Film Development and Marketing (FD&M) Branch; a new Indigenous Unit is located within FD&M to continue the work of the Indigenous Branch; and the former Industry and Cultural Development (ICD) Branch has split into a smaller funding unit for industry and cultural development, located in the Executive Branch, while its research and information section has amalgamated with the policy area to create a new Policy, Research and Information Branch.

It has been an extraordinarily busy, exciting and productive period for the AFC. We are grateful to all our industry clients for their input and their patience. I have no doubt we now have the organisational structure and staff in place appropriate to the organisation that is central to the success of the Australian film, television and interactive media industries.

Kim Dalton  
Chief Executive

## New Film Development and Marketing Funding Guidelines

The AFC's new Film Development and Marketing Guidelines are intended to address in the short term, the immediate lack of strong scripts and projects and, in the longer term, some of the structural problems within the industry including the under-resourcing of development, the need for producer business skills and enhanced script and storytelling skills.

The draft-by-draft funding program for script development remains in place, but a seeding program has been introduced to fund projects from the ideas stage through to first draft, and a program of multi-draft funding. Both programs are aimed at established writers, producers and directors.

The AFC's producer support program, the General Development Fund, remains.

A significant change to a number of programs will see a new emphasis on funding the development and production of short feature films (between 45 and 55 minutes). This is intended to address the problem of practitioners embarking on a feature film too early in their careers, with often unsatisfactory results. Whilst a valid dramatic form in itself, the short feature has proved to be a useful staging post in many successful practitioners' careers. To further support short feature development, the New Screenwriters Program, which funds non-produced writers, will now fund short features only.

Production investment will continue in a limited number of low-budget features, along with the introduction of feature script workshops, aimed at accelerating the development of a limited number of promising scripts and their teams.

To increase producer business skills, the AFC has introduced a Consultant Producer/Mentor Program to provide

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## New Commissioner appointed



Antonio Zeccola has been appointed to the Australian Film Commission for three years from August 2000, following the resignation earlier this year of Des Clark who left to take up the position of Director, Office of Film and Literature Classification and Chief Censor of the Classification Board. Mr Zeccola's extensive experience in the exhibition and distribution of films will be of immense value to the AFC. Mr Zeccola has been active in the film exhibition and distribution business in Australia since 1965. He was one of the first to import foreign films into Australia, founded Palace Cinemas and pioneered the development of quality, dedicated art-house cinemas in Australia.

Louise Staley, a member of the Commission since April 1999, has been appointed Deputy Chair. Ms Staley is a Melbourne-based community and investor relations consultant to telecommunications companies, with 10 years experience in financial markets where she was a media and telecommunications analyst and portfolio manager. Maureen Barron has been reappointed Chair of the Commission for a further three years. She has also recently been appointed to the new role of General Manager, Corporate of the Southern Star Group.

## Funding application deadlines: 2000/2001

Assessments for the Consultant Producer/Mentor Program, Animation Production, General Development Investment applications for features or documentary, and marketing loans and travel grants take place throughout the year. Application deadlines for other programs are:

### Script development

- Strand A (features and short features) – 8 September, 1 December, 9 March, 1 June.
- Strand B (features only) – 28 July, 8 September, 20 October, 1 December, 26 January, 9 March, 20 April, 1 June.
- Strand C (features only) – 11 August, 3 November, 9 Feb, 4 May.

- Strand D (features only) – assessment will take place throughout the year, with up to four approvals per quarter.
- New Screenwriters Program (short features only) – 15 September, 2 March.

### Documentary development

- Project Development Investment – 28 July, 20 October, 26 January, 20 April.

### Production investment

- Features and short features – 8 September, 23 February.
- Documentary – 28 July, 26 January.
- Short drama (under 45 minutes) – 11 August, 9 February.

## The new structure

### FILM DEVELOPMENT AND MARKETING BRANCH

#### Objectives

- To resource and facilitate the development of outstanding film, television and interactive media projects.
- To resource and facilitate the career development of writers, directors and producers who have the potential to make a significant contribution in their chosen fields.
- To facilitate the participation of Australian filmmakers and interactive media producers and their programs in the global marketplace.
- To facilitate and resource the participation of Indigenous Australians in the Australian film, television and interactive media production industries.

By combining the film development and marketing services into a single branch, the AFC has integrated its approach to development and marketing activities to allow for improved and more informed decision making about development and to encourage emerging producers to engage directly with the marketplace.

The Indigenous Unit has been placed within the FD&M Branch in recognition that the main output of its program is development and production related.

#### Staffing

With overall responsibility for the FD&M Branch, the position of Director Film



Development and Marketing is held by **Chris Warner**, a Melbourne-based producer of the recent feature film *Crackers* and the television mini-series *In Between*, *The Magistrate* and *Queen Kat*, *Carmel & St Jude*. Chris

has been an independent filmmaker for 25 years, having worked as a producer, director, writer and script editor in both drama and documentary. He has been a regular lecturer at the Australian Film Television and Radio School (AFTRS), was a board member of Film Victoria and Open Channel and has been on

the Film Victoria Evaluation and Advisory Committee and the Melbourne Film Office Advisory Committee.



Working to Chris Warner is **Sabina Finnem**, in the newly created position of Manager Marketing. Sabina heads a team of four in the Marketing Unit. She has been with the AFC since 1997 as Manager

International Market Development, prior to which she worked as Operations Manager for Beyond Films. She is supported by **Jackson Pellow**, Marketing Officer – Information, in Sydney and **Frances Leadbeter**, Marketing Officer – Industry Development, in Melbourne.

The role of Project Manager has been expanded to include preparing assessments and recommendations on applications for marketing loans and travel assistance, and liaising with producers, actors and filmmakers. The AFC has made a renewed commitment to the Brisbane-based Project Manager position held by **Owen Johnston** with a further three-year contract. Owen has almost 20 years industry experience, including roles as sound recordist, editor for drama and documentary and director of TVCs. More recently he was producer and co-writer of the

documentaries *Red Ted and the Great Depression* (1994) and *The Legend of Fred Paterson* (1996), and producer of the AFC Indigenous drama *Grace* (1998). Owen was the founding president of the Queensland Documentary Association, a board member of QPIX, Chair of the 5th International Documentary Conference, and has taught at Griffith University.

The new AFC Project Managers are:



**Lawrence Johnston**. An international award-winning writer and director, best known for his films *Eternity* and *Life*. *Eternity* won the 1995 Los Angeles International Documentary Association Award

for Best Documentary, a Silver Hugo at the Chicago Film Festival and an AFI Award for Best Cinematography. *Life* won the International Critics' Prize at the 1996 Toronto Film Festival, was in Official Selection at the 1997 Berlin Film Festival and screened in The Forum at the 1998 Cannes Film Festival.

**Lucy Maclaren**. Producer of *Strange Fits of Passion* which screened in Critics' Week at the 1999 Cannes Film Festival. Lucy was a project manager at Cinemedia responsible, amongst other projects, for managing the



Arena Cinemedia Accord which saw six short films go into production. Lucy has produced several short films including *Miss Taurus* and *My Second Car*. She is a graduate of the Swinburne Film and Television School

and has worked variously in casting and as an assistant director, production manager and line producer. She was recently production manager on DND Productions' *Till Human Voices Wake Us*.



**Cristina Pozzan.** Active in the Australian film industry for the past eighteen years, Cristina produced the critically acclaimed feature film *Return Home*, which won an AFI Award for Best Director, and

numerous documentaries including the six-part series *Pop Movie* (co-producer), *As The Mirror Burns* (nominated for two AFI Awards), *Punch Lines*, *Curtain For My Cabin* and *The Pecking Order*. Cristina worked for Film Victoria as acting manager and executive producer of the Documentary Division between 1991 and 1992 and executive producer for Open Channel between 1997 and 1998. Other producing credits include Kaz Cooke's *Totally Gorgeous* CD ROM and most recently *Mabo – The Native Title Revolution* (CD ROM and website) for Film Australia's National Interest Program. She recently completed production of the television

documentary *The 5<sup>th</sup> Set* for Film Australia and ABC TV.



**Duncan Thompson.** Originally from London, Duncan lived in Paris, where he was signed to agents ICM France as a rewriter and script doctor, before moving to Australia in 1996.

Duncan worked with Rolf de Heer on *The Old Man Who Read Love Stories* and has since worked as script consultant on numerous Australian projects including those of producers Lynda House, Sue Maslin, David Lightfoot and Jane Ballantyne. He has worked as a consultant to Merchant Ivory Financial Partners, has written two feature film screenplays, and is developing three projects as a producer. Duncan studied acting and directing at l'Ecole Internationale du Theatre Jacques Lecoq in Paris. Until recently he was Australian representative for the European screenwriters' workshop eQuinox.

Lucy Maclaren and Cristina Pozzan will be based in the AFC's Melbourne office. Duncan Thompson and Lawrence Johnston will be based in Sydney.

Together with Owen Johnston, this group of industry practitioners brings a broad range of writing, directing and producing experience to the project management team.

#### Indigenous Unit

The Manager, Indigenous Unit is **Sally Riley**. Sally has worked as a producer, writer and director. Her best-known work is the film *Fly Peewee, Fly!* which she wrote and directed for the celebrated 'From Sand



to Celluloid' series of short films by Indigenous filmmakers. She has just completed production on *Confessions Of A Headhunter*, a half-hour drama commissioned by SBS Independent

and funded by the AFC, FTO and Screen West as part of the 'Crossing Tracks' series. She also produced and directed the documentary *In Search Of Archie* for the ABC. Sally's appointment confirms the crucial and ongoing role the AFC plays in supporting and developing the Indigenous filmmaking community.

#### The Commercial Television Production Fund

The AFC will continue to manage its share of copyright in the 38 projects the CTPF funded between 1995/96 and 1998/99. Revenue generated by these projects is currently being re-invested in the further development of the Australian television industry through two new initiatives, a Producer Package Program and a Producer Attachment Scheme. Producer Packages assist experienced producers develop a slate of television projects, while Producer Attachments provide opportunities for emerging producers to enhance their skills while being involved in the development process of a television program. Two funding rounds for both programs have already been held and the AFC plans to announce a third round later this year.

**Chris Fitchett** remains as Chief Executive of the CTPF working part-time from the AFC's Melbourne office.

## INDUSTRY AND CULTURAL DEVELOPMENT (ICD) UNIT

### Objective

- To support organisations, activities and events which are critical to the development of the community of Australian filmmakers and interactive media producers, and provide opportunities to the wider Australian community, including regional Australia, for access to screen activities.



The Manager, Industry and Cultural Development is **Sabina Wynn**, who heads a team of three in the newly created ICD Unit. Sabina has been involved in the film and television industry for more than 20 years. After graduating from the Australian Film and Television School in 1980 she worked in feature film production and as an independent filmmaker, producing an AFI award winning documentary in 1986. Sabina has also worked extensively within industry and cultural development, most recently as General



Manager for the Documentary Foundation and before that for four years as General Manager of Metro Screen, Sydney's screen resource organisation.

**Liz Goldfinch** is the ICD Project Officer. Her career includes 18 years as an editor and sound editor on feature films, documentaries and short dramas. Immediately prior to joining the AFC she was Training Manager at Metro Screen for three years.

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## POLICY, RESEARCH AND INFORMATION BRANCH

### Objective

- To collect, analyse and disseminate information and research about the financing, production and performance of Australian film and films made in Australia and participate in the development of industry policy in consultation with stakeholders.

The Director of the Policy, Research and Information Branch is **Kim Ireland**, former AFC Policy Advisor and prior to that, AFC Corporate Lawyer. The role of Policy Advisor has been filled by **Catherine Griff**, who came to the AFC from the Australian Broadcasting Authority where she was Assistant Manager of Policy and Research. Prior to that Catherine held the position of Research and Policy Advisor at the AFTRS.

**Rosemary Curtis**, widely respected throughout the film and research communities in Australia for the range and quality of her work, remains as Manager,

Research and Information. Appointed to the position in 1990, Rosemary initially joined the AFC in 1988 as Information Coordinator in the Marketing Department. Before coming to the AFC, Rosemary worked at the AFTRS library for 10 years where she specialised in the classification and retrieval of information on the film and television industries especially the production and business aspects of the industry. She has overseen four editions of *Get The Picture*, supervised four National Surveys of production, and numerous research projects and publications. She is supported by **Annabel Meehan** who heads up the

AFC's information and inquiries program as Information Services Coordinator and **Henry Barrkman** who has been appointed as Research Coordinator to oversee the AFC's extensive data collection operations. Responsible for the hard copy and online publishing output of the AFC is **Meredith Quinn** who takes up the role of Publishing Manager. Meredith has an extensive background in editing, publishing and writing. Meredith previously held the position of Publisher at the AFTRS, managing its corporate and commercial publishing program.

## Bob Maza 1939–2000

*This is an edited version of an obituary, written by Lex Marinos and published in the Sydney Morning Herald.*

**B**ob Maza, actor, writer, director, activist, mentor and first Indigenous AFC commissioner, died in May 2000. Bob was born on 25 November 1939, on Palm Island (North Queensland). His father was from Murray Island in the Torres Strait, and his mother was from the coastal Yidinjdji people. He was the youngest of five children.

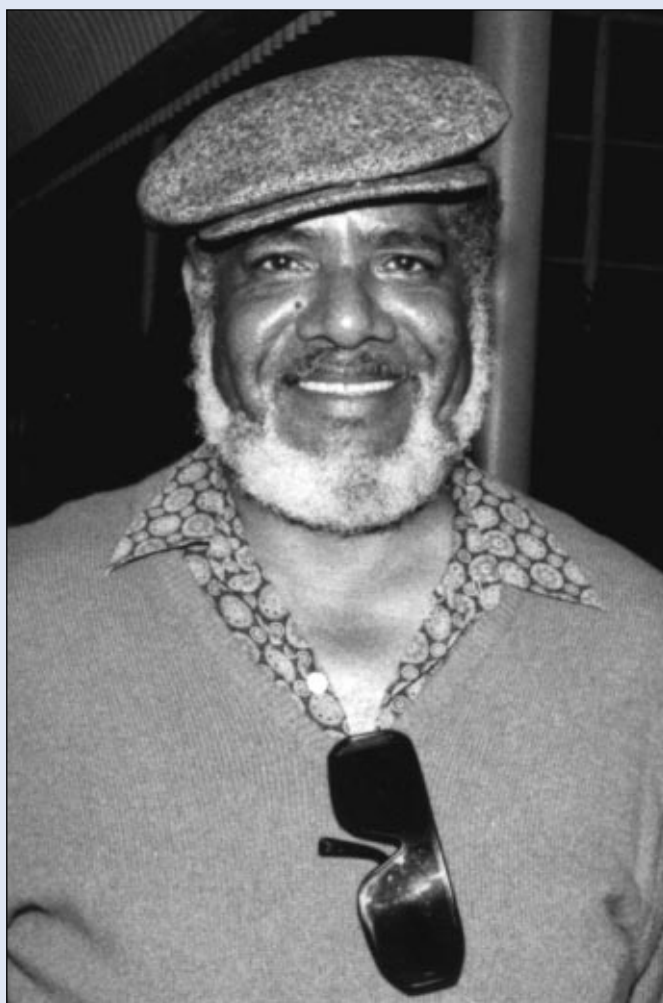
In the 1960s Bob moved to Melbourne and post the 1967 referendum became determined to improve the status of Indigenous Australians. In 1970 he went to America as part of a delegation to the United Nations and spent some time with the National Black Theatre of Harlem. On his return to Australia Bob auditioned for the ABC and secured a regular role on the popular series *Bellbird*.

As co-founder of the National Black Theatre, Bob began to write more and his play, *The Keepers*, was performed at the Adelaide Festival and Belvoir St Theatre in 1988. A passionate drama centring around the destruction of the Buandig people of South Australia, it resulted in Bob winning the National Black Playwright Award. Other plays include *No Shame* and *Sugarbag*, the latter commissioned for radio by the National Campaign Against Drug Abuse.

His commanding presence, talent and professionalism ensured that Bob was also in regular demand for film work, and he posted notable performances in Bruce Beresford's *Fringe Dwellers* (1985), and *Ground Zero* (1987) directed by Michael Pattinson and Bruce Myles.

What turned out to be Bob's final performances were two subtly-crafted and moving portraits. His Duke in Neil Armfield's *As You Like It* at Belvoir St, was gentle and autumnal, and in Richard Frankland's film *Harry's War*, Bob's wisdom and spirit are bright. Both were devoid of anger, but strong on strength. Bob was a reconciliationist.

His stature was acknowledged with an Order of Australia in 1993 and his 1998 Red Ochre Award. Presented by the Aboriginal and Torres Strait Islander Arts Board of the Australia Council, the award 'pays tribute to artists who have made outstanding contributions to the recognition of Aboriginal and Torres Strait Islander art and culture in the wider community, at both national and international levels'.



His body just became too small for that massive spirit.

Uncle Bob Maza is survived by wife Kerry, sister Iris, children Ben, Dwaine, Rachael, Lisa, Mataika, C'Zarke, Nathan, Johannah, Liam, seven grandchildren, and thousands more.

# The AFC, screen culture and the AFI

late last year the AFC made a decision to cease funding the AFI's research and information and non-theatrical distribution services from 2001. Funding for the AFI Awards and for their exhibition program, including the theatrical distribution of short films, Indigenous films and documentaries, remains unaffected.

In coming to its decision about the AFI's research and information and non-theatrical distribution services, it was not the AFC's intention that the services cease to exist. It is our opinion that they are more appropriately supported by other agencies whose core objectives encompass broader educational and cultural functions.

The AFC remains committed to supporting screen culture activities. Our allocation to this area has remained relatively stable at around 23 per cent of program funds. A decrease in actual dollars of around \$500,000 reflects an overall decrease in the AFC's program funds, not a reduction in commitment to screen culture activities and organisations. The Commission has resolved that any funds withdrawn from the AFI will remain within the Industry and Cultural Development (ICD) program.

## AFI funding

From an initial funding of \$379,878 in 1979 to a peak of \$1,000,734 in 1991, the AFC provided the AFI with \$803,000 in 2000, representing 32.6 per cent of the total ICD allocation, from which the AFI is funded. The remaining ICD funds contribute support to a wide range of activities including the Sydney, Melbourne and Brisbane film festivals and touring programs, Flickerfest, industry conferences such as SPAA and SPAA Fringe, various film journals, and key screen resource organisations around the country.

## Looking for alternatives

The AFI was told about the decision in December 1999, allowing them twelve months to pursue alternative funding strategies and to develop strategic partnerships for delivery of their research and distribution services. To assist, a working party was established headed by the Department of Communications, Information Technology and the Arts and including representatives from ScreenSound Australia, Film Australia, the AFTRS, Cinemedia, and the AFI.

The working party has negotiated new funding arrangements for the AFI's research and information service involving a level of support from ScreenSound, the AFTRS and other tertiary institutions. This is subject to a level of transitional funding being provided

by the AFC during 2001, which will be considered at the Commission's August meeting.

Figures provided by the AFI show that over 94 per cent of its clients for distribution services are tertiary libraries, national/state libraries and library suppliers or sub-distributors and 65 per cent of sales are to the education sector. The AFC believes that Australian documentaries, short films and animations will continue to be made available to the existing client base through distributors such as Ronin, Marcom, Educational Media Australia and Film Australia, and the work of the National Collection through Cinemedia.

One of the issues which has been raised in this debate is the income paid to filmmakers as royalties from rental and sales (representing \$170,000 in 1999). The AFC's response is that royalties are paid to rights holders who will include film schools, the AFC, the FFC and other funding agencies. The amounts of actual funds being returned to filmmakers will be subject to contractual

arrangements. However, it is the AFC's understanding that the film schools hold 100 per cent copyright in their films and therefore receive 100 per cent of royalties. In the case of AFC funded films it is usual for the AFC to receive up to 75 per cent of royalties and some state funding agencies and the FFC require 100 per cent of royalties. In effect the AFC's subsidy in this area is used to underwrite the AFI's returns to other funding agencies including the FFC, film schools or indeed back to the AFC itself.

## Concentrating on the core objectives

Providing audiences with access to Australian films remains a priority for the AFC and, in line with the AFC's core objectives, we will continue to support an exhibition program by the AFI which includes television sales, and distributing short films to support cinema features and for film festivals. We will also support the AFI to expand its exhibition activity outside of mainland capital cities, particularly to regional areas.

## Pay TV development expenditure

The ABA released a discussion paper in June proposing that development expenditure on eligible Australian drama programs could count towards the minimum levels of expenditure on Australian programs prescribed for pay TV licensees by the Broadcasting Services Act, even if these programs were not produced. The AFC and FFC have jointly responded in opposition to the proposal.

The policy objectives of the current legislation are to provide minimum levels of Australian production so that Australian audiences can view Australian programs on pay TV. The ABA proposal does not assist in meeting this objective. Indeed the allowance being proposed for development expenditure inevitably reduces the amount available for production.

Pay TV licensees are required to expend at least 10 per cent of total program expenditure on new eligible Australian and/or New Zealand programs but they have failed to do so. Their actual expenditure on new Australian drama between 1997 and 1998 represented 6.9 per cent of total program expenditure.

In the event that the ABA nevertheless proceeds to recommend its proposed legislative amendments to the Minister, the AFC and FFC would recommend:

- That genuine development expenditure by third party producers (in addition to expenditure on script development) also be eligible.
- That only development expenditure which forms part of the production budget should be counted.
- That sufficient resources be allocated by the ABA towards administration and verification of the Australian content expenditure.
- That compliance with the requirement be transparent and published in a level of detail which allows independent assessment.

A full copy of the submission can be found at [www.afc.gov.au/about/whowe/viewpoint.lasso](http://www.afc.gov.au/about/whowe/viewpoint.lasso).



# AFC production report: *Lost*

*Lost*, a short film shot on location around Melbourne, was written and directed by **Jo Kennedy** and produced by **Ros Walker** and **Clare Sawyer**. It recently had its Australian premiere at the Melbourne International Film Festival where it won the Best Australian Short Film Award.

*Lost* is the story of a mother, played by **Helen Morse**, whose three young children went missing thirty years earlier. The narrative focus gently shifts between characters until we are not sure if what we are viewing is happening in real time or is a fantasy occurring in the mother's mind.

The unresolved disappearance of the children is a source of ongoing anguish for the mother. What if they were to reappear as suddenly as they had disappeared? Are they really gone? Can she ever stop hoping that they will turn up again? Kennedy says, 'I imagined myself to be that woman. The woman who had lost her children. I imagined a grief so dark that the edges of reality begin to melt and blur. What happens to someone when those they love disappear?'

**Ray Argall**, the cinematographer, overcame the production challenges – such as shooting small children, birds and butterflies – to create the film's haunting imagery.

Funded by the AFC, and starring Helen Morse, **Ian Scott** and **Joelene Crognorac** with the children played by **Ruby Lipson**, **Bella Lipson** and **Woody Miles**, *Lost* was most recently shown in Los Angeles as part of the 'Shorts Down Under' series. It was invited to screen at Palm Springs International Short Film Festival in California and at the British Short Film Festival.



## Marketing Seminars

In August the AFC Marketing Unit coordinated a seminar, 'Online Shorts Distribution', in Melbourne and Sydney with special guest **Anne Rosellini**, Acquisitions Manager from US based Atomfilms. The seminars were hosted by **Lawrie Zion** and the panel included **Sally McCausland** from the Arts Law Centre, who talked about the legalities of online distribution/exhibition along with filmmakers who have online deals.

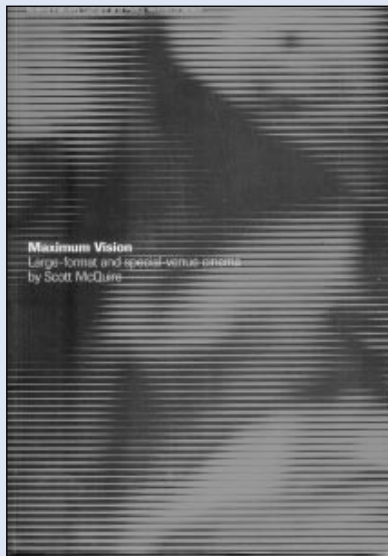
Transcripts from the Sydney seminar will be available shortly on the AFC website. Go to [www.afc.gov.au/services/market/index.html](http://www.afc.gov.au/services/market/index.html).

The next marketing seminar will be a market briefing for producers attending MIPCOM 2000 (2–6 October, Cannes, France). Briefings

are planned for Melbourne on Wednesday 6 September and in Sydney on Thursday 7 September from 6–8pm – however these dates may still change. For further details and to express interest in attending, please contact **Frances Leadbeter** on 03 9279 3400 (freecall 1800 338 430) or register on the AFC seminars email list (see below).

The AFC Marketing Unit is organising a full program of seminars on international film festivals and markets, beginning early next year. It is anticipated that this program will tour to Adelaide, Perth and Brisbane as well as Melbourne and Sydney. Specific seminars will be webcast and/or transcripts will be posted onto the AFC website.

If you would like to be kept informed of the marketing seminar schedule please subscribe to our email list by sending your details to [seminars@afc.gov.au](mailto:seminars@afc.gov.au).



## Maximum Vision\*

Large-format and special-venue cinema

Scott McQuire

\$19.95

In *Maximum Vision*, **Scott McQuire** analyses the increasing popularity of large-format and special-venue cinema and discusses the key issues facing these sectors in their quest for continued expansion. This is absorbing reading for anyone interested in the future of cinema.

- There is a growing interest in the commercial potential of the large-format medium, and a new endeavour to attract a

broader audience to the giant-screen 'experience'.

- Image size and quality is at the heart of the appeal ... This is both a strength and a burden.
- Beyond current debates about whether large-format production should be oriented towards 'education' or 'entertainment', 'documentary' or 'fiction' is a range of issues to do with the changing nature of LF exhibition and marketing ...
- Other models for large-format exhibition include destination cinema for predominantly tourist markets and an emerging trend for multiplex developments which combine LF and mainstream. These developments reflect the growing importance of special-venue cinema, including 'film ride' simulators in theme parks and urban entertainment complexes.



## More Long Shots\*

Australian cinema success in the 90s

Mary Anne Reid

\$19.95

In this sequel to *Long Shots to Favourites*, **Mary Anne Reid** profiles the financing, marketing and distribution of three successful Australian feature films of the mid to late 1990s: *Love And Other Catastrophes*; *Muriel's Wedding*; and *Kiss Or Kill*.

Using interview-based case studies with the principals and their Australian distribution agents, Mary Anne Reid discusses the pros

and cons of different financing models, along with the often arduous job of procuring distribution deals. An important book not just for filmmakers but for anyone interested in Australian cinema.

\* Jointly published by the Australian Film Commission and the Australian Key Centre for Cultural and Media Policy.

Order your copies from:

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email publications@afc.gov.au

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producers or producing teams, who have secured production finance, with access to more experienced producers as consultants/mentors.

At the entry level, the AFC is working with the screen resource organisations to develop low budget projects – drama or documentary – less than 10 minutes in length. The goal is to discover some new and exciting entry-level voices across Australia, casting the net wider than the film schools.

Through a new marketing program the AFC will now provide travel grants to producers to assist in the financing of projects. Existing travel grant programs for directors and actors will continue. The AFC will continue to have representation at major international markets and festivals as well as provide information about the Australian and international marketplace to industry practitioners.

The next stage of review of the FD&M programs includes documentary, animation, interactive media, the possible introduction of practitioner-based story skills workshops, an investigation of project-based and practitioner-based producer business skills programs, marketing initiatives, outreach and regional programs. Copies of the guidelines are available from AFC offices or from the AFC website. Go to: [www.afc.gov.au/services/funding/index.html](http://www.afc.gov.au/services/funding/index.html).

## AFC website survey

Content for the AFC's website has begun to outgrow its architecture, so a major redesign will shortly get underway. We are surveying AFC website users before the redesign begins to find out what you like about the site, what you don't like, how easy you find it to navigate, whether it meets your information needs, what additional things you might like to find there, and whether you have any impediments to access (eg, bandwidth, disability). You can complete the survey that is enclosed with *AFC News*, or go to [www.afc.gov.au/resources/online/index.html](http://www.afc.gov.au/resources/online/index.html) and complete it online. Surveys should be returned by Friday 29 September.

Thank you for your help. We want to design the best possible site to meet users needs and can only do that with your feedback.



## Film industry GST information program

**G**ST and The New Tax System has arrived. The GST Start-up Office-funded film industry seminar series delivered the good oil on GST and The New Tax System to 2000 industry members at 90 seminars held over 32 days in 10 cities around Australia. Most participants attended between three and five seminar sessions.

Much credit is due to the seminar presenters, **Jane Corden**, **Maria Benardis** and **Jacqui Crouch**, who delivered complex and confusing information with clarity and good humour. The seminar series was organised by **Gill McKinlay**, the GST Project Manager at the AFC, assisted by **Jessica Talbot**, the GST Project Assistant.

A number of industry-related issues arose during the course of the seminars. Since the latter part of last year a GST Issues Working Group has been trying to resolve these, along with issues that had been identified prior to the seminars. The group is working with the newly formed Media Team from the Australian Taxation Office (ATO) to resolve these issues. The group comprises Jane Corden (Moneypenny Services), Gill McKinlay and **Melanie Naulls** (AFC), **Keith Lupton** (FFC), **Hamish Watson** (Stevenson Court), **Rob Oakley** (Department of Communications, Information Technology and the Arts),

**Jacqui Hardwick** (KPMG), **Matthew Syme** (Beyond International) and **Carolyn Robinson** (SPAA).

Running in tandem with issue resolution is the writing of a Business Skills Manual and FACT sheets which will be made available on the AFC's website. As an interim measure, the seminar materials have been placed on the website at [www.afc.gov.au/resources/online/gst/present.html](http://www.afc.gov.au/resources/online/gst/present.html).

The AFC has an online subscription service, *GST News*, which keeps the industry informed about the availability of the Business Skills Manual and FACT sheets, rulings from the ATO and further seminars. Some confusion may exist as only around a third of seminar attendees have subscribed to *GST News*. Registering for seminars did not subscribe you to *GST News*. All industry members are urged to subscribe at: [www.afc.gov.au/resources/online/gst/newssub.html](http://www.afc.gov.au/resources/online/gst/newssub.html)

The AFC is running a GST Information Line until September.

The Media Team from the ATO congratulated the AFC on running such a well structured and comprehensive seminar series. Many seminar participants have written or called expressing thanks and gratitude to the AFC for the timely delivery of such an informative seminar series.

## Phase 2 workshops underway

**U**p to 1000 workshops will be offered in over 220 locations across Australia from 21 August to the end of October in Phase 2 of the GST seminar series. These practical half-day workshops will cover Pay As You Go (PAYG), completing the relevant Activity Statement [BAS or IAS] and cashflow issues and are designed for the community, voluntary and cultural sectors. Securing status as an income tax exempt charity and as a deductible gift recipient will also be covered.

However, BAS and PAYG workshops are also being held for the small to medium business sector. Both workshops are essentially a recap of the information provided at the film industry specific seminars. Details about the workshops can be found at the GST Start-Up Office website: [www.gststartup.gov.au](http://www.gststartup.gov.au).

Alternatively you can call the GST Assist Helpline on 13 30 88.

Other forms of assistance being offered include:

- One-on-one help.
- Information kits.

Direct help will be provided by 23 community service liaison officers from peak sector bodies, who will guide callers to the form of help that best meets their needs. Gill McKinlay is fulfilling this function for the film industry.

This project has a finite timeframe and will cease at 30 October 2000.

# BAS & PAYG Workshops

[www.gststartup.gov.au](http://www.gststartup.gov.au)

Tel: 13 30 88

The next phase of help is here for the cultural, community and voluntary sector to prepare for the New Tax System. The new assistance is available by calling the **Community Sector Helpline 13 30 88** (8am-8pm EST weekdays) and includes

- Practical half day workshops covering cashflow issues, Pay As You Go (PAYG) and completing the relevant activity statement.
- One-on-one help
- Information kits tailored for the sector

**Up to 1,000 workshops will be offered in over 220 locations across Australia from 21 August until the end of October.**



The GST Start-up Office has provided funding to the AFC to deliver the major information program to the film industry about the GST.



## Film Development Funding Approvals

Projects approved (and contracts executed) between 1 January 2000–14 July 2000

\*GDI = General Development Investment

| Project Name                                 | Applicant   | Category    | \$     | Writer   | Producer                                    | Director                          |
|--|---|-------------|--------|--|---|-----------------------------------|
| <b>CASHFLOW FACILITY</b>                     |   |             |        |  |   |                                   |
| <i>Hildegard</i>                             | A Duck Film Pty Ltd                                   | feature     | 60,500 | Gabrielle Prendergast  | Heather Ogilvie and David Hannay            | Di Drew                           |
| <i>Leonard Cohen: Gift Of A Golden Voice</i> | Lowlands Media Pty Ltd                                | documentary | 15,000 | Robert de Young  | Robert de Young and Michael Ovellette       | Raymond Saint-Jean                |
| <b>DEVELOPMENT</b>                           |   |             |        |  |   |                                   |
| <i>Deathlogue</i>                            | Dennis Tupicoff                                       | animation   | 17,500 | Dennis Tupicoff  | Dennis Tupicoff and Fiona Cochrane          | Dennis Tupicoff                   |
| <i>Bugsly</i>                                | Charles Doane and Fleur Films Pty Ltd                 | feature     | 16,000 | Andrea dal Bosco   | Charles Doane and Martin Guinness           | Karl Zwicky                       |
| <i>Catching The Wind</i>                     | Sasha Hadden  | feature     | 14,900 | Sasha Hadden   | Glenys Rowe                                 |                                   |
| <i>The Cloakroom</i>                         | Michael Fanning                                       | feature     | 1,000  | Michael Fanning  |   |                                   |
| <i>Dark Side Of The Moon</i>                 | Smith Street Films Pty Ltd                            | feature     | 12,000 | John Blair and Margaret Smith  | Pauline Clague                              | Margaret Smith                    |
| <i>Devil's Gate</i>                          | Toucan Films Pty Ltd                                  | feature     | 10,000 | Trevor Todd  | Ryan Hodgson, Kelvin Munro and Larry Hirsch | Stuart St Paul                    |
| <i>Do Nothing</i>                            | See View Pictures Pty Ltd and Woodland Films Pty Ltd  | feature     | 21,500 | Don McLennan   | David Noakes                                | Don McLennan                      |
| <i>Double Take</i>                           | Paulene Turner  | feature     | 10,000 | Paulene Turner   |   |                                   |
| <i>Eat Me</i>                                | Triple Seven Films Pty Ltd                            | feature     | 19,700 | Pauline Chan   | Rezso Bodonyi                               | Pauline Chan                      |
| <i>Fire And Ice</i>                          | Grand Bay Films Pty Ltd                               | feature     | 20,000 | Abe Pogos  | David Rowe                                  |                                   |
| <i>Fire Fly</i>                              | Lisa Comerford  | feature     | 10,000 | Lisa Comerford   |   |                                   |
| <i>The Four Legged Lottery</i>               | Samson Productions Pty Ltd and New Town Films Pty Ltd | feature     | 23,000 |  | Bryan Brown and Sue Milliken                |                                   |
| <i>Friend Of Dorothy</i>                     | Ordet-JL Pty Ltd                                      | feature     | 7,000  | John Lonie   | Ross Bell                                   | Michael Edwards                   |
| <i>Getting Back To Turtle</i>                | Robert Bridge   | feature     | 10,000 | Robert Bridge  |   |                                   |
| <i>Hot Springs</i>                           | Ana Kokkinos and Pauli Karkkainen                     | feature     | 19,000 | Pauli Karkkainen   |   |                                   |
| <i>In Wolf's Clothing</i>                    | Gina Boon and Robert Raymond                          | feature     | 22,000 | Nicholas Hammond and Steve Vidler  | Gina Boon and Robert Raymond                |                                   |
| <i>Inside Out</i>                            | David Barbour   | feature     | 10,000 | David Barbour  |   |                                   |
| <i>It's All About Sex</i>                    | Louis Simon   | feature     | 10,000 | Louis Simon  |   |                                   |
| <i>Japanese Story</i>                        | Gecko Films Pty Ltd                                   | feature     | 9,615  | Alison Tilson  | Sue Maslin                                  | Sue Brooks                        |
| <i>Kepler's War</i>                          | Anthony Buckley Films Pty Ltd                         | feature     | 19,000 | Ken Hannam   | Anthony Buckley                             |                                   |
| <i>Killer Jones</i>                          | RT Films Pty Ltd                                      | feature     | 4,300  | Michael Bond   | Sue Taylor and Tania Chambers               | Michael Bond                      |
| <i>Lizards Way</i>                           | JD Productions Pty Ltd                                | feature     | 45,000 | John Dingwall  |   |                                   |
| <i>Long Night Stand</i>                      | Ben Holgate   | feature     | 13,500 | Ben Holgate  | Andrena Finlay and Al Clark                 | Ben Holgate                       |
| <i>Mates</i>                                 | Fin Edquist   | feature     | 10,000 | Fin Edquist  |   |                                   |
| <i>Miracle At Judge's Gap</i>                | Peter Duncan  | feature     | 16,000 | Peter Duncan   |   | Peter Duncan                      |
| <i>NSW 2026</i>                              | Matt Carroll Films Pty Ltd                            | feature     | 16,000 | Zanna Northam, Stephen Sewell, Emily Ballou, Andrea dal Bosco, Claire Haywood and Peta Spear | Matt Carroll and Zanna Northam              |                                   |
| <i>Other People's Lives</i>                  | Barbara Gliddon                                       | feature     | 13,500 | Barbara Gliddon  |   |                                   |
| <i>Painted Blind</i>                         | Wonderland Film and Theatre Productions Pty Ltd       | feature     | 14,000 | Claire Haywood   | Kingston Anderson                           |                                   |
| <i>Polka</i>                                 | Mitake Holdings Pty Ltd                               | feature     | 16,000 | Steve Wright   | Michelle Harrison                           | Robert Klennar                    |
| <i>Powderworks</i>                           | Kieran Darcy-Smith                                    | feature     | 10,400 | Kieran Darcy-Smith   |   |                                   |
| <i>Sex Is A Deadly Exercise</i>              | Cullen Bay Nominees Pty Ltd                           | feature     | 15,500 | Rick Collins and Patricia Bernard  | Ross Matthews                               |                                   |
| <i>Snowblind</i>                             | Miriam Stein  | feature     | 20,500 | Mark Forstmann, Chris Selth and Miriam Stein   | Miriam Stein                                | Mark Forstmann                    |
| <i>The Telephone</i>                         | Douglas Heath   | feature     | 11,000 | Douglas Heath  |   |                                   |
| <i>This Insert Has A Protective Coating</i>  | Hilton Fatt   | feature     | 10,000 | Hilton Fatt  |   |                                   |
| <i>Unlimited Potential</i>                   | John Coulter  | feature     | 15,000 | John Coulter   |   |                                   |
| <i>Who Did Kill Kelly Collier</i>            | Denise McCowan  | feature     | 10,000 | Denise McCowan   |   |                                   |
| <i>Wish You Were Here</i>                    | Sandstar Films Pty Ltd                                | feature     | 15,800 | Anthony Johnsen  | Sandra Alexander                            |                                   |
| <i>Black Chicks Talking</i>                  | Bungabura Productions                                 | documentary | 7,850  | Leah Purcell and Brendan Fletcher  | Bain Stewart                                | Leah Purcell and Brendan Fletcher |
| <i>Breaking Bows And Arrows</i>              | Liz Thompson  | documentary | 10,000 | Liz Thompson   | Ellenor Cox and Marcus Gillezeau            | Liz Thompson                      |

| *GDI = General Development Investment         |                                       |                   |        |   |  |   |
|---|---------------------------------------|-------------------|--------|---|--|---|
| Project Name                                  | Applicant                             | Category          | \$     | Writer  | Producer                                     | Director                                      |
| <i>Dance Club Confidential</i>                | Storm Productions Pty Ltd             | documentary       | 12,000 | Stephen MacLean                               | Esben Storm                                  |   |
| <i>Downunder</i>                              | Open Channel Productions Ltd          | documentary       | 12,500 | Tony Briggs                                   | Franziska Wagenfeld                          | Tony Briggs                                   |
| <i>The First Eleven</i>                       | James McCaughey                       | documentary       | 15,700 | Christina Hindhaugh                           | James McCaughey and Christina Hindhaugh      | James McCaughey                               |
| <i>Hail Caesar</i>                            | Liz Jones                             | documentary       | 8,000  | Jenny Day and Liz Jones                       | Jenny Day and Liz Jones                      |   |
| <i>Helen</i>                                  | Cathy Eatock                          | documentary       | 18,700 | Cathy Eatock                                  |  | Cathy Eatock                                  |
| <i>Honne I'm Home</i>                         | Jumping Dog Productions Pty Ltd       | documentary       | 9,000  | Max Ginnane                                   | Susan Lambert                                |   |
| <i>NIDA</i>                                   | Hilton Cordell and Associates Pty Ltd | documentary       | 15,000 | Chris Hilton, Rachel Landers, and Ian Collie  | Chris Hilton and Michael Cordell             | Rachel Landers                                |
| <i>Schtick Happens</i>                        | Bronwyne Smith                        | documentary       | 12,500 | Bronwyne Smith                                | Peter George and Bronwyne Smith              | Maciek Wszelaki                               |
| <i>Shamans Of The Amazon</i>                  | Dean Jefferys                         | documentary       | 15,000 | Dean Jefferys                                 | Cynthia Connop                               | Dean Jefferys                                 |
| <i>Surviving Shepherd's Pie</i>               | Franziska Wagenfeld and Diana Leach   | documentary       | 6,500  | Diana Leach                                   | Franziska Wagenfeld                          | Diana Leach                                   |
| <i>Through Our Voices</i>                     | Robyn Kennedy and Co Pty Ltd          | documentary       | 15,000 | Robyn Kennedy                                 | Anne Morphet and Sally Browning              |   |
| <i>Under Canvas</i>                           | Garner Gore Pty Ltd                   | documentary       | 12,400 | Sue Gore and Bill Garner                      | Sue Gore                                     |   |
| <i>Unfinished Business</i>                    | Melanie Guiney                        | documentary       | 11,900 | Donna Ives, Michelle White and Christine Togo | Melanie Guiney                               | Donna Ives, Michelle White and Christine Togo |
| <i>Welcome To Whyalla</i>                     | Re-Angle Pictures Pty Ltd             | documentary       | 8,400  | Heather Croall                                | Heather Croall                               | Heather Croall                                |
| Al Clark and Andrena Finlay                   | Wildheart Films Pty Ltd               | GDI               | 70,000 |   | Al Clark and Andrena Finlay                  |   |
| Alan Carter                                   | Alley Kat Productions Pty Ltd         | GDI               | 25,000 |   | Alan Carter                                  |   |
| Alan Lindsay                                  | Vue Pty Ltd                           | GDI               | 35,000 |   | Alan Lindsay                                 |   |
| Andrew Ogilvie                                | Electric Pictures Pty Ltd             | GDI               | 25,000 |   | Andrew Ogilvie                               |   |
| Colin South                                   | Media World Pty Ltd                   | GDI               | 70,000 |   | Colin South                                  |   |
| Craig Monahan                                 | Pointblank Pictures Pty Ltd           | GDI               | 46,000 |   | Craig Monahan                                |   |
| David Elfick                                  | Palm Beach Pictures Pty Ltd           | GDI               | 50,000 |   | David Elfick                                 |   |
| Dee Cameron                                   | Gever Pty Ltd                         | GDI               | 20,000 |   | Dee Cameron                                  |   |
| Ellenor Cox and Marcus Gillezeau              | Firelight Films Productions Pty Ltd   | GDI               | 30,000 |   | Ellenor Cox and Marcus Gillezeau             |   |
| Gary Steer and Tina Dalton-Hagege             | Wild Visuals Pty Ltd                  | GDI               | 50,000 |   | Gary Steer and Tina Dalton-Hagege            |   |
| Glenys Rowe                                   | Binnaburra Film Company Pty Ltd       | GDI               | 30,000 |   | Glenys Rowe                                  |   |
| Heather Ogilvie                               | A Nice Picture Company Pty Ltd        | GDI               | 50,000 |   | Heather Ogilvie                              |   |
| Helen Bowden                                  | Soft Fruit Pty Ltd                    | GDI               | 48,000 |   | Helen Bowden                                 |   |
| Ian Collie, Michael Cordell and Chris Hilton  | Hilton Cordell and Associates Pty Ltd | GDI               | 50,000 |   | Ian Collie, Michael Cordell and Chris Hilton |   |
| Jane Scott                                    | Great Scott Productions Pty Ltd       | GDI               | 70,000 |   | Jane Scott                                   |   |
| Jim McElroy                                   | J McElroy Holdings Pty Ltd            | GDI               | 50,000 |   | Jim McElroy                                  |   |
| Karena Slaninka                               | Pagan Films Pty Ltd                   | GDI               | 20,000 |   | Karena Slaninka                              |   |
| Liz Watts and Vincent Sheehan                 | Porchlight Films Pty Ltd              | GDI               | 30,000 |   | Liz Watts and Vincent Sheehan                |   |
| Lynda House                                   | Elm Films Pty Ltd                     | GDI               | 70,000 |   | Lynda House                                  |   |
| Martha Coleman                                | Emcee Films Pty Ltd                   | GDI               | 50,000 |   | Martha Coleman                               |   |
| Mary-Ellen Mullane and Jessica Douglas-Henry  | Iris Pictures Pty Limited             | GDI               | 10,000 |   | Mary-Ellen Mullane and Jessica Douglas-Henry |   |
| Matt Carroll                                  | Matt Carroll Films Pty Ltd            | GDI               | 44,000 |   | Matt Carroll                                 |   |
| Melanie Coombs                                | Melodrama Pictures Pty Ltd            | GDI               | 25,000 |   | Melanie Coombs                               |   |
| Penny Chapman                                 | Chapman Pictures Pty Ltd              | GDI               | 50,000 |   | Penny Chapman                                |   |
| Philippe Mora                                 | Philippe Mora                         | GDI               | 50,000 |   | Philippe Mora                                |   |
| Richard Dennison                              | Orana Films Pty Ltd                   | GDI               | 35,000 |   | Richard Dennison                             |   |
| Robert Connolly and John Maynard              | Arenafilms Pty Ltd                    | GDI               | 70,000 |   | Robert Connolly and John Maynard             |   |
| Rosemary Blight                               | RB Films                              | GDI               | 50,000 |   | Rosemary Blight                              |   |
| Ross Matthews                                 | Zarwot Pty Ltd                        | GDI               | 33,000 |   | Ross Matthews                                |   |
| Sue Maslin                                    | Gecko Films Pty Ltd                   | GDI               | 50,000 |   | Sue Maslin                                   |   |
| Tony Wright                                   | December Films Pty Ltd                | GDI               | 50,000 |   | Tony Wright                                  |   |
| <i>The Cabinet Of Lost Mechanical Puppets</i> | David Cox                             | interactive media | 29,000 | David Cox                                     | David Cox                                    | David Cox                                     |
| <i>For Love Or Money</i>                      | John Kirk                             | interactive media | 25,300 | John Kirk                                     | John Kirk and Martin Fabinyi                 | John Kirk                                     |

| <b>*GDI = General Development Investment</b> |  |                            |           |  |  |   |
|--|--|----------------------------|-----------|--|--|---|
| <b>Project Name</b>                          | <b>Applicant</b>   | <b>Category</b>            | <b>\$</b> | <b>Writer</b>                                      | <b>Producer</b>                                    | <b>Director</b>                                       |
| Mobius Awards 2000                           | Alyssa Rothwell  | interactive media          | 3,000     |  |  |   |
| Mobius Awards 2000                           | Leon Cmielewski  | interactive media          | 1,500     |  |  |   |
| <i>Pathscape</i>                             | Mike Leggett   | interactive media          | 5,775     | Mike Leggett                                       | Mike Leggett                                       | Mike Leggett  |
| VCA Interactive Script Award                 | Victoria College of the Arts School of Film and Television | interactive media          | 500       |  |  |   |
| Anastasia Sideris                            | Anastasia Sideris  | Producer Attachment Scheme | 12,925    |  |  |   |
| Indigenous Screen Professional Development   | Yaitya Makkitura Inc.                                      | development grant          | 15,000    |  |  |   |
| <i>Cape Barren Island</i>                    | Tasmanian Aboriginal Centre Inc.                           | documentary workshop       | 58,364    | Jim Everett  | Jo Kitchen   | Luke Mass   |
| <i>mdTV</i>                                  | Music Arts Dance Films Pty Ltd                             | other – package            | 75,000    | Various  | Aanya Whitehead and Kevin Lucas                    | Michael Riley, Paul Cox, Paul Healy and David Freeman |
| <b>PRODUCTION</b>                            |  |                            |           |  |  |   |
| <i>Ginger Meggs</i>                          | ICA Productions Pty Ltd                                    | animation                  | 100,000   | Joan Ambrose                                       | Tibor Meszaros                                     | Tibor Meszaros  |
| <i>Getting The Dirt On Trish</i>             | Suzanne Brown  | feature                    | 19,000    | Suzanne Brown                                      | Suzanne Brown                                      | Suzanne Brown   |
| <i>Saturday Night</i>                        | Charles Doane  | feature                    | 8,000     | James Balian                                       | Charles Doane                                      | James Balian  |
| <i>Chrissy</i>                               | Jacqui North   | documentary                | 13,410    | Jacqui North                                       | Jacqui North                                       | Jacqui North  |
| <i>Delinquent Angel</i>                      | David Blackall   | documentary                | 6,000     | David Blackall                                     | David Blackall                                     | David Blackall  |
| <i>Justin Case You're Nominated</i>          | Justin Case  | documentary                | 9,000     | Justin Case  | Justin Case  | Justin Case and Mark Bliss                            |
| <i>Operation Feather Grinder</i>             | Melanie Byres and Sanchia Robinson                         | documentary                | 10,000    | Melanie Byres                                      | Melanie Byres and Sanchia Robinson                 | Melanie Byres   |
| <i>Ordinary People</i>                       | Jequerity Pty Ltd and Jennifer Rutherford                  | documentary                | 100,000   | Jennifer Rutherford                                | Martha Ansara and Jennifer Rutherford              | Jennifer Rutherford                                   |
| <i>P.I.N.S.</i>                              | Exit Films Pty Ltd   | documentary                | 50,000    | Luke Kilmany and Garth Davis                       | Luke Kilmany                                       | Garth Davis   |
| <i>Picking Up The Pieces</i>                 | Dai Le   | documentary                | 81,000    | Mandy King and Dai Le                              | Mandy King and Dai Le                              | Mandy King and Fabio Cavadini                         |
| <i>Remembering Croker</i>                    | Charlotte Seymour  | documentary                | 83,000    | Kate Gillick and Harold Furber                     | Charlotte Seymour and Harold Furber                | Kate Gillick and Harold Furber                        |
| <i>Stories And Songs Of The People</i>       | f-reel Pty Ltd   | documentary                | 10,000    | Jonnie Aseron, Sonia Smallcombe and Fiona Cochrane | Jonnie Aseron, Sonia Smallcombe and Fiona Cochrane | Fiona Cochrane  |
| <i>Bitfeeders</i>                            | (D) All of the Above Pty Ltd                               | interactive media          | 26,300    | Mark Simpson                                       | Mark Simpson                                       | Mark Simpson  |
| <i>Dr Pancoast's Cabinet De Curiosity</i>    | Michelle Glaser  | interactive media          | 98,900    | Michelle Glaser and Nic Beams                      | Michelle Glaser                                    | Michelle Glaser                                       |
| <i>Life After Wartime</i>                    | Ross Gibson  | interactive media          | 56,000    | Ross Gibson  | Kate Sparke Richards                               | Ross Gibson   |
| <i>Of Day, Of Night</i>                      | Megan Heyward  | interactive media          | 76,000    | Megan Heyward                                      | Megan Heyward                                      | Megan Heyward   |
| <i>Pal 9000</i>                              | Medialight Productions Pty Ltd                             | interactive media          | 97,400    | Cass Wigley, Luke Wigley and Chris Gregory         | Luke Wigley  | Cass Wigley and Luke Wigley                           |
| <i>Underworld</i>                            | Jennie Swain   | interactive media          | 15,000    | Jennie Swain                                       | Jennie Swain                                       | Jennie Swain  |
| <i>Bare</i>                                  | Deborah Strutt and Liz Baulch                              | short drama                | 12,000    | Amanda Roberts                                     | Liz Baulch   | Deborah Strutt  |
| <i>Bartleby</i>                              | Eidolon Pty Ltd  | short drama                | 23,000    | Miro Bilbrough                                     | Peter Sainsbury                                    | Miro Bilbrough  |
| <i>The Big House</i>                         | New Town Films Pty Ltd                                     | short drama                | 200,000   | Rachel Ward  | Henrietta Hartford-Davis                           | Rachel Ward   |
| <i>Cheek To Cheek</i>                        | Beth Armstrong   | short drama                | 62,000    | Beth Armstrong                                     | Beth Armstrong                                     | Beth Armstrong  |
| <i>Extreme Heat</i>                          | Chapman Films Pty Ltd                                      | short drama                | 80,000    | Various  | Mark Chapman                                       | Anthony Mullins, Evan Clarry and Sandra Graham        |
| <i>First</i>                                 | Colin Lucre and Martin Guinness                            | short drama                | 10,500    | Steve Johnston                                     | Martin Guinness and Colin Lucre                    | Colin Lucre   |
| <i>In Search Of Mike</i>                     | Megan Harding, Brian Carbee and Andrew Lancaster           | short drama                | 58,000    | Brian Carbee                                       | Megan Harding                                      | Andrew Lancaster                                      |
| <i>Pyjama Girl</i>                           | Gabrielle Jones  | short drama                | 157,174   | Maryanne Lynch                                     | Gabrielle Jones                                    | Maryanne Lynch  |
| <b>MARKETING LOANS</b>                       |  |                            |           |  |  |   |
| <i>Feeling Sexy</i>                          | Binnaburra Film Co Pty Ltd                                 | short feature              | 25,208    | Dauida Allen                                       | Glenys Rowe  | Dauida Allen  |
| <i>Mallboy</i>                               | Twenty 20 Pty Ltd  | feature                    | 32,800    | Vincent Giarruso                                   | Fiona Egger  | Vincent Giarruso                                      |
| Film Projects Pty Ltd                        | Film Projects Pty Ltd                                      | documentary conference     | 7,460     |  |  |   |
| <i>Sample People</i>                         | Living Motion Pictures                                     | feature                    | 15,000    | Clinton Smith and Peter Buckmaster                 | Emile Sherman and Barton Smith                     | Clinton Smith   |

## Industry and Cultural Development Funding Approvals

| Item  | Applicant   | Amount \$ |
|---|---|-----------|
| <b>New Players Fund – November 1999</b>                               |   |           |
| Creative Teams. Creative Dreams. Success Stories 2000                 | Australian Writers' Guild Ltd                         | 10,000    |
| Report on Regional Cinema and Distribution Networks                   | Arts North West Inc.                                  | 7,500     |
| REvelation Independent Film Festival                                  | Richard Sowada  | 2,750     |
| Scinema: international science film festival                          | Canberra Contemporary Art Space                       | 15,000    |
| Small Screen newsletter   | Young Media Australia                                 | 5,200     |
| Small Screen Big Picture Conference                                   | ScreenWest  | 5,000     |
| Sydney Asia Pacific Film Festival                                     | Asian Australian Artists Association Inc.             | 7,000     |
| Tropfest  | Tropfest Pty Ltd                                      | 15,000    |
| <b>Touring Exhibition Fund – November 1999</b>                        |   |           |
| Eastern Connections 2   | Media Resource Centre Inc.                            | 20,000    |
| Travelling Film Festival Feasibility Study                            | Melbourne International Film Festival - Filmfest Ltd. | 6,530     |
| Over The Fence Comedy Film Festival                                   | Voces; Arts Networking Group Inc.                     | 2,500     |
| St Kilda Film Festival and Tour 2000                                  | City of Port Phillip                                  | 18,000    |
| <b>ICD Interactive Media Fund – November 1999</b>                     |   |           |
| Alchemy: International Masterclass for New Media Artists and Curators | Australian Network for Art and Technology (ANAT)      | 20,000    |
| Burpola: online time capsule project                                  | Octapod Association Inc.                              | 2,000     |
| Cyber Cultures: sustained release New Media Art exhibition            | Casual Powerhouse                                     | 15,000    |
| Digital Media Seminar Series  | Metro Screen Ltd                                      | 10,000    |
| WIFT Mentor Scheme for Multimedia/ Digital Technology                 | Women in Film and Television (NSW) Inc                | 10,000    |
| <b>ICD Organisations Fund – October 1999</b>                          |   |           |
| Organisation Grant 2000   | Arts Law Centre of Australia                          | 20,000    |
| Organisation Grant 2000   | Australian Screen Directors Association Ltd           | 25,000    |
| Organisation Grant 2000   | Australian Film Institute Ltd                         | 803,000   |
| Organisation Grant 2000   | dLux media arts                                       | 85,000    |
| Organisation Grant 2000   | Experimenta Media Arts Inc.                           | 85,000    |
| Organisation Grant 2000   | Film and Television Institute WA (FTI) Inc.           | 246,000   |
| Organisation Grant 2000   | Media Resource Centre Inc.                            | 185,500   |
| Organisation Grant 2000   | Metro Screen Ltd                                      | 152,000   |
| Organisation Grant 2000   | OPEN Channel Co-operative Ltd                         | 245,000   |
| Organisation Grant 2000   | QPix Ltd  | 100,000   |
| <b>ICD Events and Activities Fund – October 1999</b>                  |   |           |
| ATOM Awards 2000  | Australian Teachers Of Media Inc.                     | 20,000    |
| Brisbane International Film Festival 2000                             | Pacific Film Festivals Ltd                            | 40,000    |
| Darwin Film Society Exhibition Program 1999-2000                      | Darwin Film Society Inc.                              | 8,000     |
| IF Independent Filmmakers Journal 2000                                | Words Worth Communication Pty Ltd                     | 33,800    |
| Melbourne International Film Festival 2000                            | Filmfest Ltd  | 50,000    |
| Metro magazine 2000   | Australian Teachers Of Media Inc.                     | 45,000    |
| RealTime magazine   | Open City Inc.  | 49,764    |
| Screen 2000: National Screenwriters' Conference                       | National Screenwriters' Conference Inc.               | 10,000    |
| SPAA Conference 1999  | Screen Producers' Association of Australia            | 10,000    |
| Sydney Film Festival 2000   | Sydney Film Festival                                  | 52,000    |
| Sydney Travelling Film Festival 2000                                  | Sydney Film Festival                                  | 56,500    |

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