

Review of Commonwealth Assistance to the Film Industry Released

The Review of Commonwealth Assistance to the Film Industry, conducted by Mr. David Gonski, was handed to the Hon Senator Richard Alston, Minister for Communications and the Arts, on 6 February 1997.

The Report contains new measures to increase private investment, while retaining direct funding as the principle mechanism of Government assistance. Senator Alston said the Government will consider Mr. Gonski's recommendations for future assistance to the film and television industry in the context of the Budget.

Copies of the Report and further information can be obtained from the Department of Communications and the Arts (Telephone: 06 279 1000 or DCA Home Page <http://www.dca.gov.au>) or via the AFC Home Page (<http://www.afc.gov.au>).

AFC RESPONDS TO GONSKI REVIEW

The AFC is delighted by the Gonski Review recommendation to maintain levels of funding for film and television production. The AFC also welcomes Mr Gonski's endorsement of separate roles for the AFC and the FFC.

The proposal to establish Film Licensing Investment Companies has the potential to deliver significant benefits to the film and television industry and the AFC looks forward to its further development.

The task of reviewing the Australian film and television assistance arrangements was no doubt complex and the AFC appreciates the open and consultative approach taken by Mr Gonski and the Review team.

This approach is reflected in the report and its recommendations.

However, the AFC is concerned about some specific recommendations of the Review which affect both the organisation's ability to determine priorities within a framework agreed with government and industry and which are likely to have a negative impact on some key client groups.

"The screen culture recommendation is a particular cause for concern as it seeks to

reduce the AFC's capacity to fund this sector in order to increase funds available for script development. If the AFC is to achieve its core functions as described by the Review report, the capacity to effectively support both screen culture and script development is essential. After all, screen culture provides the context in which productions are seen, discussed and applauded. The quality of the industry's output will be diminished without effective support for both these areas of endeavour," said Chief Executive of the Australian Film Commission, Cathy Robinson.

The Review's recommendations on marketing and research also have the capacity to impede effective AFC achievement of the core functions recommended for it by the Gonski Review.

"Professional development and script development in an industry which relies heavily on the international marketplace for investment and returns must include access to high-quality research, information and analysis. Key to the success of individual film and television programs internationally is the strategic positioning of the Australian industry and its participants through the provision of advice and support for filmmakers and representation at international markets and festivals which has been the core business of the AFC's Marketing Branch for at least the last ten years. Any reduction in the capacity to continue that work will have a negative impact on the industry in the future," Ms Robinson said.

COMMERCIAL TELEVISION PRODUCTION FUND

The Australian Film Commission welcomes the acknowledgment made in the Gonski Report of the Commercial Television Production Fund but is concerned by the recommendation that administration of the Fund be moved from the AFC to the FFC.

The Commercial Television Production Fund was established in 1995 to enable the funding of quality drama to screen on the commercial television networks. A panel of industry specialists, chaired by Sue Milliken, manages the Fund.

"The Gonski Report makes clear its support for a 'multiple door' policy, giving film and television program makers a choice of funding arrangements. By moving the Fund to the FFC, essentially one door is closed," Sue Milliken said.

"The job of the Panel is to assist the development of innovative and creative television programs and to make creative decisions based on the material submitted to it, a brief which clearly fits within the role of the AFC as defined by the Gonski Report. The primary role of the AFC is a developmental one as compared to the FFC, which has an exclusively market-driven investment role."

Over the past 15 months the Fund has committed to 15 projects, totalling 37 hours of new television programming, an investment of just over \$26 million dollars with a total production budget of \$33 million.

Projects funded by the Panel which have screened include *Twisted Tales*, *The Territorians*, *Whipping Boy* and the telemovie launch of *Medivac*. New projects soon to be seen include *Good Guys*, *Bad Guys* with Marcus Graham, *State Coroner* with Wendy Hughes, *Kangaroo Palace* with Jackie McKenzie and Rebecca Gibney, *The Last Of The Ryans* with Richard Roxburgh and *Fable* with Simon Westaway.

The Commercial Television Production Fund panel comprises Sue Milliken, Ted Thomas, Hal McElroy, Steve Vizard, Sigrid Thornton, Vicki Jones, Alison Nisselle and Denny Lawrence.

"The fact that the Fund was able to attract a Panel with such a significant level of expertise is a tremendous endorsement of the role of the Fund. The Panel members are motivated by a desire to make decisions in support of innovative and quality television programming," says Chris Fitchett, Chief Executive of the Commercial Television Production Fund.

Review Recommendations

The major recommendations of the (David Gonski) Report of Commonwealth Assistance to the Film Industry can be found inside this edition of AFC News on pages 5 and 6.

Film Development to Use Forward Commitment Capacity

The Film Development Branch will use its \$1.7 million share of the AFC's 1997-98 forward commitment capacity to enter into development and production investment agreements with filmmakers immediately.

AFC forward commitment funds are not available until the start of a new financial year, in this case 1 July, 1997. However, the AFC will negotiate an interest component with successful applicants to allow them to short term cash flow their investments from other sources until 1 July, 1997 when AFC funds become available.

The \$1.7 million will support around \$500,000 of script and project investment and \$1.2 million of production investment.

These allocations reflect priorities and complement the levels of expenditure made already in those categories from the Branch's current year budget.

Michael Hill leaves Film Development

After just over three years as a Project Co-ordinator in the Film Development Branch, Michael Hill has left the AFC to continue his own career as a film and multimedia maker.

The hundreds of projects and their makers whom Michael assisted during his time at the AFC are too numerous to mention but the results show that there is no doubt that the generous advice he gave and his overall commitment was highly effective.

As well, the Filmmaker and Multimedia Conferences for which he principally devised the themes and agendas, were industry wide acknowledged successes which helped the sector to debate its key issues particularly those dealing with handling content and narrative in multimedia.

Michael will be missed at the AFC, not the least for a distinctive sense of humour and the staff and Commissioners wish him well for the future.

Andrew Traucki Goes Full-time

Andrew Traucki and Michael Hill have been job sharing in the Sydney office for the last six months. With Michael's departure, Andrew takes on the position full time.

Receiving his first film grant from the AFC in 1981, Andrew spent the next 12 years working in the film industry as an independent producer/director. The highlight of this period was the completion of the award winning TV series *Rocky Star*. In the early 1990s, intrigued by the artistic potential of new media, Andrew enrolled at the UNSW in an MA in time based digital imaging. Since then he has worked on a variety of interactive projects but the majority of his time has been spent as a freelance web

designer, authoring and producing web sites for the Internet.

Although Andrew's priority in the Film Development Branch is multimedia, he will also handle other film or tape based applications as does Lisa Logan who fills the same role in the Melbourne office.

Film Development Drops Separate Bank Account Requirement

The AFC has dropped its requirement that separate bank accounts are established whenever a development investment or a grant is made by the Film Development Branch.

Filmmakers may now nominate an existing account of their own choice into which AFC investment funds can be placed. However, the existing acquittal procedures and the information needed for Schedule 6 of the AFC's development agreements will remain as does the requirement that any part of the AFC investment which is not needed must be repaid.

Of course nothing prevents filmmakers setting up separate accounts if they wish and in some cases this may be more appropriate.

The bank account requirements for production investments are not affected by this decision.

Distinctly Australian Schemes 1993-94 to 1996-97

The last round of the Distinctly Australian Initiatives which the AFC has managed for the last four years was completed in late 1996 and some statistics are now available.

They show a close correlation in percentage terms between the size of the industry in each state, as measured by the number of people employed in film and video production in each state, and the number of fellowships going to each State. The correlation is equally close on a gender basis.

Applications received and funded by State compared to employment in film and video production industry.

State	NSW	VIC	QLD	WA	SA	TAS	NT	ACT	O/S	ORG ¹	TOTAL
Received	396	196	42	33	13	4	1	3	5	5	698
% Received	57%	28%	6%	5%	2%	1%	0%	0%	1%	1%	100%
Funded	105	62	11	11	4	2	0	1	0	5	201
% Funded	52%	31%	5%	5%	2%	1%	0%	0%	0%	2%	100%
%Employment	58%	28%	7%	3%	3%	0.9%	0.3%	0%	-	-	100%

Applications received and funded by gender compared to employment in film and video production industry

Gender	M	F	JOINT ²	TOTAL
Received	399	261	38	698
% Received	57%	37%	5%	100%
Funded	110	70	21	201
% Funded	55%	35%	10%	100%
%Employment	57%	43%	-	100%

Note:

The employment statistics are derived from the Australian Bureau of Statistics, *Film and Video Production and Distribution, Australia 1993-94* (cat. no. 8679.0) and can also be found on pages 49 and 51 of the AFC's 4th Edition of *Get the Picture*.

1. Denotes assistance given to AWG, ASDA and SPAA.

2. Joint refers to applications from both male and female applicants.

Get The Picture 4 launched

'Good information is vitally important if our audiovisual industries are to continue to grow and prosper,' said Cathy Robinson at the launch of the fourth edition of *Get The Picture* at the AFC Sydney office 11th December. 'And *Get the Picture* is indispensable because it gathers so much high-quality data into a single source.'

Previous editions have been described as 'an invaluable research tool' containing 'an amazing range of facts, much of which is unavailable anywhere else'. The current edition maintains this high standard and has several new features.

Access to the information has been improved, with new highlights pages at the beginning of each section and an expanded index. There's new data in several areas: for example, on the production industry, cinema exhibition, cinema audiences, and the use of information technology by Australians.

A section on new media is included for the first time, featuring an overview from commentator Philip Dutchak as well as data on everything from patterns of home computer use and the penetration of modems and CD-ROM drives, to numbers of Internet service providers, computer games sales and snapshots of multimedia content production in Australia.

Other writers include Sandy George, who reflects on the mid-1990s as a time of choice and change for Australia's audiovisual industries, Bob Peters on the TV industry, Garry Maddox on the video industry, Andrew Urban on commercial success, Mervyn Smythe on the production of film and TV advertising, and Jock Given on 'cultural trade'.

This edition of GTP was edited by AFC Research Manager Rosemary Curtis and freelance editor Cathy Gray. Copies are available from the Australian Film Commission for \$29.95.



Attending the *Get the Picture 4* launch (left to right): Wal Saunders, AFC; John Morris, FCC; Cathy Robinson; AFC; Kate Ingham, AFC.



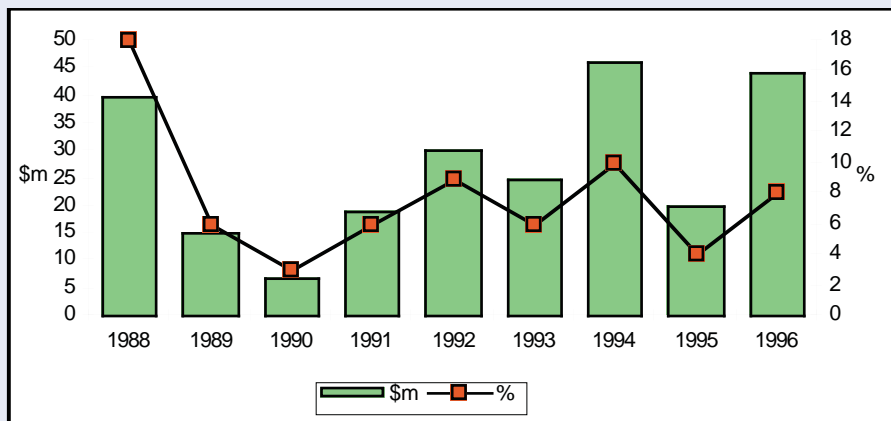
(L to R) editors Rosemary Curtis, AFC; Cathy Gray; designer, Vivian Valk; indexer, Caroline Colton

Australian Films' Box-office 1996

In 1996 Australian films earned 8% (\$43.7m) of the national box-office. This is double the 1995 share of 4% but slightly less than the 1994 share of 10% (\$46m). There were 20 Australian features released in 1996 (the same number as in 1994), an increase on the 13 features released in 1995.

The top 5 feature films earned 91% (\$39.7m) of the Australian total and over half of this was earned by one film – *Babe* (released 14 December 1995).

Australian Films Share of Australian Box-office 1988-96



Top 5 Australian films in Australia 1996

	Title	Distributor	Gross Box-office \$m
1	<i>Babe</i> *	UIP/Universal	25,804,554
2	<i>Shine</i> **	Ronin	6,764,493
3	<i>Cosi</i>	Roadshow	2,896,980
4	<i>Dating the Enemy</i>	Total/ UIP	2,620,325
5	<i>Love and Other Catastrophes</i>	Newvision	1,647,929

* Released 14 December 1995.

** Still screening at 31/12/96

Figures at 31/12/96.

Top 5 Australian films in Australia 1995

	Title	Distributor	Gross Box-office \$m
1	<i>Babe</i> *	UIP/Universal	10,972,358
2	<i>Muriel's Wedding</i> **	Roadshow	1,696,341
3	<i>The Adventures of Priscilla: Queen of the Desert</i> **	Roadshow	1,601,393
4	<i>Dad and Dave On Our Selection</i>	Roadshow	1,219,247
5	<i>Hotel Sorrento</i>	Roadshow	1,213,153

* Still Screening at 31/12/95

** Released in 1994

Figures at 31/12/95.

Box-office earnings are per calendar year and so totals do not necessarily represent total earnings for a film. Top Grossing Australian Films 1988 to 1995 and Top Australian films since 1966 are listed pages 218 to 222 *Get The Picture 4* AFC 1996.

Compiled by Research and Information with the assistance of the MPDAA, AFC February 1997.

AFC Production Report: Strike Your Heart

Strike Your Heart is the first Indigenous drama made in the Kimberley region in north western Australia and funded by the AFC and ScreenWest. Writer and Director, Wayne Barker, captured his childhood memories of Broome during the sixties with his portrait of a culture, a family and a boy at the crossroads of change. Shot in Morgans Camp on the edge of town, the set was created by Broome-based art director Peter Marlow. An almost all-Indigenous Kimberley cast brought the story to life - with heartfelt performances.



12 year-old Ramı Rahman in Wayne Barker's short film *Strike Your Heart*.

Twelve-year old Ramı Rahman, in the lead role, delivered a moving performance in his first acting role. He was supported by other first-time young actors from the region as well as more experienced cast in Jimmy Edgar, Ali Torres, Stephen Baama Albert and Silvia Clarke. W.A. cinematographer Alex McPhee's images illustrate his long time association and love of the Kimberley. The

soundtrack, devised from original songs written and performed by Wayne, form an integral part of the film.

The film premiered in Broome on 19 December as a part of the Sun Pictures Birthday celebrations and has had its first European screening at Clermont Ferand International Short Film Festival where Wayne Barker was a part of the judging panel. Produced by Nicki Lukacs, *Strike Your Heart* is pre-sold to SBS.

AFC Mobbed!



The Indigenous Miniseries Workshop was held in Sydney from 11 to 17 December 1996. Six filmmakers worked with actors and directors on their half-hour television drama projects over six days.

Bottom row, from left to right:: Rachel Perkins, Ivan Sen, Graham Thorburn, Bradley Byquar, Kevin Smith, Neil Armfield, Kelton Pell. Second row, from left to right: Sally Dray, Archie Weller, Deborah Mailman, Kylie Belling, Richard Frankland, Wal Saunders, Kimba Thompson, Sally Riley, Lex Marinos, Hilary Glow. Back row, from left to right: Helen Clarke, Jilli Romanis, Jessica Napier, Nicholas Hope, Nico Lathouris, Romy Farmer, Rachael Maza, Kim Batterham, Michael Riley, Barbara Masel, Aaron Pedersen, Jackie McKimmie, Graeme Isaac, Luke Elliot, Pauline Clague, Rima Tamou, Megan Simpson Huberman, Laurence Clifford, Darlene Johnson. Other participants who are not in the photo include: Leo Sullivan, Hugo Weaving, Dave Kennedy, Michelle Fawdon, Stephen O'Rourke, David Page, Erica Glynn, Ana Kokkinos, Laura Jones and Glen Shea.

A Marriage Made in Heaven?

The AFTRS, FFC and AFC have collaborated to sponsor a half day forum in Melbourne on March 11 and Sydney on 24 March to provide distributors, exhibitors and producers with an opportunity to discuss their respective roles in the industry.

The panels of speakers will include producers Fred Schepisi, Sue Milliken, Al Clark, Tony Buckley, Lynda House, Phil Gerlach and Heather Ogilvie and distributors John Politzer (REP), Alan Finney (Village Roadshow), Frank Cox (NewVision), Michael Selwyn (UIP), Richard Payten (Globe Film Co) and Tait Brady (Palace). The facilitator for the forum is Julie Steiner, CEO of Imax Cinema Plus.

The Melbourne seminar is from 1.30 - 7.00 at the State Film Theatre on 11 March and the Sydney forum from 1.30 - 7.00 at the Imax Theatre Function Room at Darling Harbour on 24 March.

A registration fee of \$35.00 is payable to the AFTRS, marked DP Forum, and this fee includes a copy of the research report undertaken by Gayle Lake for the steering committee.

The steering committee consists of producer Tony Buckley, John Politzer (REP), Tricia Nolan (FFC), Marguerite Grey from the AFTRS Producing Department, Kaite Aisbett and Catherine Griff from AFTRS Research and Sue Murray from the AFC.

Industry and Cultural Development

New Players Fund

Assistance is available to support new projects related to screen culture activity in Australia. Support will be provided to projects which are not in receipt of regular funding from the AFC and fulfil the aims of the ICD program. Funding is for one off project activity only.

Deadline has been extended until 14 March 1997.

Touring Exhibition Fund

Assistance is available to support the touring exhibition of film video and multimedia. Support is provided to independent curators, exhibitors and festivals to provide the public with a select range of programs for touring within Australia which offer contextualised programs and provide opportunities to promote debate and critical analysis.

Deadline has been extended until 14 March 1997.

Guidelines are available from Lucy Hall, Industry and Cultural Development or the AFC web site: <http://www.afc.gov.au>.

Major Recommendations of the (David Gonski) Report of Commonwealth Assistance to the Film Industry

The Report contains more than 60 recommendations and key findings. Further information and copies of the Report, including the Report's recommendations can be obtained from the Department of Communications and the Arts. The recommendations and statements summarised below are provided as a guide to the Report:

- Commonwealth assistance has been critical in building and developing an Australian film and television industry.
- The Commonwealth has the major responsibility for the development of a national film and television industry.
- If the Government's cultural objectives are to be achieved 'within a commercially driven Australian film and television industry', there is a continuing need for government assistance for the film and television industry.
- The Australian Content Standard is supported as a major form of support for the Australian film and television industry.
- The current broad 'funding envelope' should be maintained in the medium term. The definition of the funding envelope 'used by the Review includes:
 - on-going direct assistance to Commonwealth film agencies (\$98 million in 1996-97),
 - retention of tax free status on recoupment by agencies for re-investment in film and television product (approximately \$20-25 million of recoupment), and
 - revenue foregone through 10BA and 10B tax concessions (estimated at \$24 million)'.
- Funding should be guaranteed for a minimum period (eg., five years) and be reviewed in 2001.
- Direct funding should remain 'the principal mechanism for Commonwealth assistance'.
- 'Funding should mainly support production'.
- Direct and indirect funding be achieved through a 'many doors' policy to ensure creativity and innovation in programs.
- Assistance to the film and television industry should be limited to 'training/professional development, script development, production and archiving stages of the value chain'.
- Production assistance should focus on feature films, adult and children's short form drama, documentaries, short films,

children's long form drama and short form animation.

Taxation Concessions and Private Investment

- The current film and television taxation concessions ('10BA' and '10B') cease on 30 June 1997 and be replaced by a proposed Film Licensed Investment Companies Scheme (FLIC) from 30 June 1998.
- A Film Licensed Investment Companies Scheme (FLIC) be established which would licence a limited number of companies (three are suggested in the recommendation) to raise 'a designated amount of connectional capital over a three year period' to invest in eligible, Australian programs. Subscribers would be entitled to a tax deduction of more than 100 percent (120 percent is suggested). The cost of the scheme would be met from current 10BA and 10B costs to government revenue.
- FLIC 'licences would be granted to companies which have an expertise in the development, production and distribution of film and television program productions'.
- If the Government decides not to proceed with the FLIC proposal, 10BA and 10B should still cease with revenue foregone under these programs transferred to direct funding programs in the 'funding envelope'.
- The appropriateness and level of claims for deductions made under Section 51 (1) of the *Income Tax Assessment Act 1936* should be carefully monitored by the Australian Tax Office to ensure they relate to legitimate business expenses not capital investments in non-Australian films.
- Limited liability partnership taxation advantages be re-introduced to further encourage investment in the Australian film and television industry.
- The Corporations Law be amended to allow complete exemption from the prospectus requirements for an unlimited number of offers of securities which lead to no more than 20 issues in any one year period.

Direct Funding Programs - General

- The retention of the key Commonwealth agencies is recommended with each agency's activities being confined to core functions.
- Continuing financial support for Commonwealth film and television agencies is contingent upon the development of benchmarks based on the benchmarks and core functions identified in the Report.
- A consultant be appointed to recommend on opportunities for increased efficiency through the use by film agencies of common corporate services areas.
- The consultant will also explore the possibility of a joint venture of the AFC/FFC in providing administrative assistance. This may be in the form of a 'stand alone common contractor'.
- Agencies undertaking marketing and distribution activities should outsource them to the private sector.
- The Department of Communications and the Arts (DoCA), in consultation with agencies and Austrade develop an international marketing strategy. This would include appropriate levels of overseas representation and facilitation.
- The current roles of the AFC, FFC and ABC (Australian Broadcasting Corporation) in providing assistance to the independent documentary area are appropriate.
- Five year, non-renewable contracts should be introduced for film agency staff in funding decision-making roles.

Direct Funding Programs - AFC

- 'The core functions of the AFC should be script development of Australian film and television productions and professional development of new entrants to the industry'.
- 'The AFC has an important support role in the development of product from an emerging innovative multimedia sector'.
- The AFC Act be amended to 'better reflect the Government's objectives for the AFC and its roles and responsibilities'.

- The AFC provide assistance to screen cultural activities that are of a national nature and provide this support through an annual open application process.
- The maximum level of support provided by the AFC to screen culture activities be limited to around \$1 million per annum.
- 'The AFC should maintain ... script development assistance at a minimum level of \$3 million per annum and ... the Special Production Fund should be increased to \$6 million'.
- 'The Government require the development of a 10-year research strategy for the industry - including data collection, analysis and dissemination- to be developed by the Department of Communications and the Arts and the Commonwealth film and television assistance agencies'.
- The Official Co-production Program should be maintained and overseen by the AFC.

Direct Funding Programs - Special Broadcasting Service Independent (SBSI) Fund and Commercial Television Production Fund (TVPF)

- The SBSI Fund has benefited the film and television industry.
- If the Government decides not to allocate funds to SBSI, there should not be a transfer of funds from other agencies.
- If the TVPF is continued it should be transferred to the Australian Film Finance Corporation (FFC), publish clear investment guidelines, with any changes to guidelines developed in consultation with the commercial broadcasters.
- If the Government decides not to allocate funds to TVPF, there should not be a transfer from other agencies.
- The Government and the FFC should reconsider the mix of FFC investment slate if the TVPF is discontinued.

Direct Funding Programs - FFC

- The core function of the FFC is to provide assistance for film and television production. Its operations are considered generally consistent with its core functions and its current memorandum of association. The FFC should consider certain issues in its corporate planning process.

- That the annual FFC slate of investments should achieve an annual private sector participation rate of 35 percent.
- That the FFC Board decision to suspend the Film Fund is supported.

Direct Funding Programs - Film Australia and National Interest Program

- The National Interest Program (NIP) be retained and redefined to better reflect the Commonwealth's film industry objectives.
- The NIP contract be awarded to Film Australia, but that from 1998 its role be that of a commissioning body rather than an executive producer.
- Film Australia be co-located with the FFC from 1 July 1998, with the NIP remaining a separate funding base for Film Australia. Film Australia will retain an independent Board whose primary role will be to decide which projects will be funded.
- Film Australia is to dispose of its Lindfield property.

Direct Funding Programs - AFTRS

- The core function of the AFTRS is to provide an advanced level of training to Australia's film and television industry. The AFTRS operations are generally consistent with its current Act.
- The AFTRS is to ensure that its curriculum continues to be based on the industry's needs, particularly regarding business and marketing skills which should become part of the core curricula. Internships should be fostered and liaison continued with other educational institutions. The recommendations of the 1994 AFTRS Review are supported.

Direct Funding Programs - National Film and Sound Archive

- The core function of the NFSA is the collection, preservation and provision of access to Australia's audio visual heritage. Its current activities are consistent with this function.
- A scheme of compulsory deposit be introduced for audio-visual materials by requiring that all audio-visual items be offered to the National Film and Sound Archive (NFSA) for selection into the national collection.

Direct Funding Programs - Australian Children's Television Foundation

- Commonwealth funding to the ACTVF be retained for all current programs, with DoCA and the ACTVF examining the amount of ACTVF productions being undertaken by the private sector.
- DoCA and the ACTVF examine the level of outsourcing of ACTVF marketing and distribution activities prior to signing the 1998-99 ACTVF grant agreement.

General

- The Department of Communications and the Arts develop an appropriate testing process to ensure consistency in the types of Australian film and television products eligible to receive direct and indirect assistance through mechanisms outlined in this report.
- Migration regulations be amended to remove the requirement that producers undertake union consultation regarding foreign actors working on fully-funded overseas productions.
- The Intercorporations Forum develop a long-term strategy to increase Commonwealth and State/Territory cooperation.
- The Australian Content Standard be re-examined in regard to the weighting given to high quality drama.
- The Mansfield recommendations regarding the outsourcing of ABC programs are supported.

AUSTRALIAN FILMS AT OVERSEAS FESTIVALS

Earth Vision - Tokyo Global Environmental Film Festival, Japan
 NEW HORIZONS - Margot Nash
 Paris Lesbian & Gay Film Festival, France
 LET ME DIE AGAIN - Leone Knight
 Recontres du Cinema Independent de Chateauroux, France
 TREES AT THE CROSSING - Georgina Willis
 Immaginara - Lesbian Film Festival, Italy
 URN - Miro Bilbrough
 Brussels International Film Festival, Belgium
 FILM NOIR - Michael Liu
 Miami Film Festival, USA
 COSI - Mark Joffe
 Calcutta International Film Festival, India
 PODMINI - Amanda Fox
 RUNNING THE BULL - Amanda Fox
 Stuttgart Filmwinter Festival, Germany
 PEEL - Jane Campion
 PASSIONLESS MOMENTS - Jane Campion
 GIRL'S OWN STORY - Jane Campion
 MISHAPS OF SEDUCTION AND CONQUEST
 THE BEAT MANIFESTO - Daniel Nettheim
 THE EXISTENTIALIST COWBOYS LAST STAND - Adam Blaiklock
 Brussels International Festival of Fantasy, Thriller & Science Fiction, Belgium
 FILM NOIR - Michael Liu
 THE CUCKOO - Gerald Thompson
 Dhaka International Short & Alternative Film Festival, Bangladesh
 CHIMES AT TEN - Zoran Rakovic
 THE LUCKY BASTARD - Zoran Rakovic
 Berlin International Film Festival, Germany
 Panarama Section
 LIFE - Lawrence Johnston
 SHOOTING THE BREEZE - Christina Andreef
 Clermont Ferrand Int Short Film Festival, France
 Competition
 DOWN RUSTY DOWN - John Curran
 FREESTYLE - David Lowe
 SMALL FICTIONS - Jennifer Robertson
 Indigenous Minorities
 EMU AND THE SUN, THE - John Skibinski
 MY SURVIVAL AS AN ABORIGINAL - Essie Coffey
 COORAB IN THE ISLAND OF GHOSTS - Francis Birtles
 TWO BOB MERMAID - Darlene Johnson
 ULURU - AN ANANGU STORY - David Roberts
 PAYBACK - Warwick Thornton
 MILLI MILLI - Wayne Barker
 Fantasy
 HORSE WITH STRIPES - Andrew O'Sullivan
 San Diego Jewish Film Festival, United States
 MINI-SKIRTED DYNAMO - Rivka Hartman
 Göteborg Film Festival, Sweden
 PACT - Scott Patterson
 CLINIC, THE - David Stevens
 IDIOT BOX - David Caesar
 LUST AND REVENGE - Paul Cox
 CHILDREN OF THE REVOLUTION - Peter Duncan
 THIS FILM IS A DOG - Johnathan Ogilvie
 QUIET ROOM THE, - Rolf de Heer
 MR RELIABLE - Nadia Tass
 LOVE SERENADE - Shirley Barrett
 NO WAY TO FORGET - Richard Frankland
 FILM NOIR - Michael Liu
 MINI-SKIRTED DYNAMO - Rivka Hartman
 Sundance Film Festival, USA
 FISTFUL OF FLIES - Monica Pellizzari
 DOWN RUSTY DOWN - John Curran
 SHOOTING THE BREEZE - Christina Andreef
 LOVE AND OTHER CATASTROPHES - Emma Kate

Croghan
 LOVE SERENADE - Shirley Barrett
 BLACKROCK - Stephen Vidler
 CHILDREN OF THE REVOLUTION - Peter Duncan
 Fajr International Film Festival, Iran
 PICNIC AT HANGING ROCK - Peter Weir
 PROOF - Jocelyn Moorhouse
 MALCOLM - Nadia Tass
 JEDDA - Charles Chauvel
 STRIKEBOUND - Richard Lowenstein
 SUNDAY TOO FAR AWAY - Ken Hannam
 YOUNG EINSTEIN - Yahoo Serious
 FORTY THOUSAND HORSEMEN - Charles Chauvel
 LONELY HEARTS - Paul Cox
 THE CHANT OF JIMMIE BLACKSMITH - Fred Scheps

WRONG SIDE OF THE ROAD - Ned Lander
 AUSTRALIA DAZE - Pat Fiske
 CANE TOADS: AN UNNATURAL HISTORY - Mark Lewis
 THE JOURNEY - Christopher Tuckfield
 CAMERA NATURA - Ross Gibson
 BACK OF BEYOND - John Heyer
 THE PICTURES THAT MOVED - Alan Anderson
 BODY WORK - David Caesar
 LIFE CHANCES - Gregory Miller
 SATURDAY - Dean Semler
 ROAD TO ALICE - Stavros Efthymiou
 UNIVERSAL APPLIANCE CO. - Andrew Lancaster
 THIS FILM IS A DOG - Jonathan Ogilvie
 GREAT MOMENTS IN SCIENCE - FALLING CATS- Andrew Horne

Multimedia Production Report: *I am a Singer*

I am a Singer, a non linear narrative for CD-ROM developed by Sydney multimedia lecturer and artist, Megan Heyward, was selected for inclusion in the New Talent Pavilion at Milia, the major international multimedia trade fair held in Cannes, France in early February, 1997. The Milia New Talent Pavilion showcases 30 multimedia projects from around the world which have been selected by an international jury.

I am a Singer, which started out as a major project in Heyward's study for MFA at the College of Fine Arts, UNSW in 1994; received completion funding from the Australian Film Commission in early 1996. Concerned with notions of memory, identity and culture, it focuses on the fictional story of Isabelle Jones, rising Australian pop star, who is involved in an accident on the eve of a U.S. tour and suffers amnesia.

Unlike most amnesiac's, Jones knows her identity; her problem is that she has no real understanding of who she is beyond the media representations of her public persona. In *I am a Singer*, the user assists Jones as she attempts to reconstruct her identity through various sources - media reports, diaries, anecdote, analysis and dreams - helping her to navigate her way through to the self, obscured and contained within the myriad of public masks.



Featuring original songs by the acclaimed Australian songwriter Phil Kakulas of The Black Eyed Susans, and utilising super 8, video and graphics, *I am a Singer* offers three pathways for exploration by the user. The media path offers pop culture representations of Jones such as news reports, tabloid articles and documentary style film footage. The travel path is concerned with anecdotes regarding Jones as well as diaries and memory fragments triggered by various locations. The inward path involves free association, analysis and dream.

Designed specifically for an interactive format, *I am a Singer* investigates the possibilities of narrative storytelling within the CD-ROM medium. Megan Heyward is hoping that the exposure at Milia will help secure publishing and distribution for the project.

PALISADE - Laurie McInnes
 NIGHT CRIES - A RURAL TRAGEDY - Tracey Moffatt
 SECRETS OF THE CITY - Catherine Linsley
 WHAT COMES AFTER WHY? - Graham Thorburn
 LIFE AT THE TOP - Melissa Juhansson
 THE CROSSING - Christine Olsen
 LEISURE - Bruce Petty
 FLY PEEWEE, FLY! - Sally Riley
 NO WAY TO FORGET - Richard Frankland
 PAYBACK - Warwick Thornton
 ROUND UP - Rima Tamou
 TWO BOB MERMAID - Darlene Johnson
 BLACK MAN DOWN - Sam Watson
 Rotterdam Film Festival, Netherlands
 FLOATING LIFE - Clara Law
 SHINE - Scott Hicks
 FISTFUL OF FLIES - Monica Pellizzari
 PLANE TORQUE - Marilyn Fairskye
 LOVE AND OTHER CATASTROPHES - Emma-Kate Croghan
 TO HAVE AND TO HOLD - John Hillcoat
 CHILDREN OF THE REVOLUTION - Peter Duncan
 LOVE SERENADE - Shirley Barrett
 Cairo International Film Festival for Children, Egypt
 THE CUCKOO - Gerald Thompson
 New Orleans Film & Video Festival, United States
 ONE SUCH NIGHT - Davor Dirlic
 Rouyn-Noranda Festival, Canada
 ONE SUCH NIGHT - Davor Dirlic
 Accbank Dublin Film Festival, Ireland
 FILM NOIR - Michael Liu

Feature and Best Director
 VideoBrasil / Festival Internacional de Arte Electronica, Brazil
 MAKING OUT IN JAPAN - Janet Merewether - Honourable Mention
 Paris Gay & Lesbian Film Festival, France
 LET ME DIE AGAIN - Leone Knight - Best Short Film
 Chicago International Film Festival, United States
 LOVELY - Ruth Carr - Gold Hugo for Best Student Film
 ACQUIRING A TASTE FOR RAFAELLA - Sandy Lepore - Gold Plaque
 NO SEX, NO VIOLENCE, NO NEWS - Susan Lambert & Stephen More - Silver Plaque
 RATS IN THE RANKS - Bob Connolly & Robin Anderson - Silver Plaque
 BLACK SUN - Amanda Jane - Certificate of Merit
 THE CUCKOO - Gerald Thompson - Gold Plaque (Films for Children category)
 BLOOD ON THE CHANDELIER - Jeffrey Norris - Gold Plaque
 SPIRITS OF THE CARNIVAL - Gregory J. Read - Certificate of Merit
 DEALING WITH THE DEMON: THE SEEDS OF WAR - Chris Hilton - Silver Plaque
 DEALING WITH THE DEMON: THE SEEDS OF WAR - Chris Hilton - Silver Plaque (Documentary, Social/Political category)
 DEALING WITH THE DEMON: AN UNHOLY ALLIANCE - Chris Hilton (Investigative Reporting/News Release)
 Philadelphia International Film Festival, United States
 BLACK SUN - Amanda Jane - Honorable Mention
 Riminicinema International Film Festival, Italy
 CODE BLUE - Moira Moss - Best Student Film
 Honolulu Underground Film Festival, USA
 AUDACIOUS - Samantha Lang - Best Overall Film
 New York Film Festival, USA
 A PORTRAIT OF HERBERT VERE EVATT - Pat Fiske - World Medal - History & Society
 SUGAR SLAVES - Trevor Graham - UNESCO Award for Cultural Issues
 Dakino International Short Film Festival, Romania
 FILM NOIR - Michael Liu - Best Original Film
 Earth Vision - Tokyo Global Environmental

Film Festival, Japan
 The Web 2 - Environmental Education Film Award
 Autrans International Film Festival, France
 A GLORIOUS WAY TO DIE - Richard Dennis - Grand Prix Award

FORTHCOMING FESTIVALS

Entry forms for festivals listed are available from the AFC - please contact the Festivals section of the AFC on (02) 9321 6412. Unless otherwise indicated, all festivals are for 16mm & 35mm films. If you would like to have your film listed as screening at an international film festival, please fax through the details to Shane McConnochie on (02) 9357 3631.

Cannes International Critics' Week (8-16 May 1997)

Open to short film and features. Feature films must be the director's first or second full-length feature film, either documentary or fiction, completed in the past year not having been presented at any other important event.

(Entry deadline: April 10, 1997)

Valladolid International Film Festival, Spain (24 October - 1 November, 1997)

Competitive festival open to shorts, documentary and feature films. Any film over 60 minutes will be considered a feature.

(Entry deadline: 30 June, 1997)

Palm Springs International Short Film Festival, USA

Competitive festival open to short films and videos.

(Entry deadline: 1 June, 1997)

Arcipelago International Short Film Competition, Italy (26-29 May, 1997)

Competitive festival open to fiction or documentary films or videos, completed in the past year with a running time of 60 minutes or less.

(Entry deadline: 1 April, 1997)

Festival du film court, short film festival, France (13-22 June, 1997)

Competitive festival open to fiction, documentary and animation films that have been completed in the past year.

(Entry deadline: 28 March, 1997)

AWARDS TO AUSTRALIAN FILMS

New York Film Critics Award, USA

SHINE - Scott Hicks - Best Actor - Geoffrey Rush

Golden Globe Awards, USA

SHINE - Scott Hicks - Best Actor - Geoffrey Rush

International Festival for Young People of Gijon, Spain

FISTFUL OF FLIES - Monica Pellizzari - Best Actress

Award for Dina Panozzo

FLOATING LIFE - Clara Law - Awarded Best

New AFC Staff Appointments

The Australian Film Commission is pleased to announce the following appointments.

Sabina Finnern joined the AFC on February 17 as Manager, International Market Development, responsible for the AFC's international special events program. Most recently she was International Sales Operations Manager for Beyond International.

Sabina was born in Germany and is fluent in a number of languages. She studied in Paris and at film school in Germany and began her career as a freelance

production assistant in commercials, television and feature films, joining the Beyond Group in 1992 as International Sales Administrator for Beyond Distribution.



Carolyn Chapman is the new Administrator of the Indigenous Branch. Carolyn originates from Queensland. Carolyn has worked in various Aboriginal and non-Aboriginal organisations such as the Australian Institute of Aboriginal Studies in Canberra, the Department of the Arts and Cultural Heritage and the South Australian Museum in Adelaide. She has also worked at various universities in Aboriginal education. Carolyn is a keen Rugby League supporter (the Brisbane Bronco's) and enjoys fishing, body-boarding and bush-walking.



Suzanne Ingram is the new Policy Officer of the Indigenous Branch. Suzanne has over ten years experience in Indigenous arts and cultural affairs. She comes to us from the Department of Communications and the Arts in Canberra where she was working in the Film, Public Broadcasting and Intellectual Policy Division. Suzanne's work in Canberra also included a short stint at the Aboriginal and Torres Strait Islander Commission.

Suzanne is also a writer. Her first play, *Blackgammon*, will premiere in Sydney later this year. Originally from Sydney, Suzanne says she is very glad to be home!



Film Development Funding Approvals (Continued)

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
producer fellowships (continued from page 10)						
<i>Owen Johnston</i>	Crow Films Pty Ltd		10,000		Owen Johnston	
<i>Peter Clifton</i>	Peter Clifton		10,000		Peter Clifton	
<i>Richard Lowenstein</i>	Richard Lowenstein		30,000		Richard Lowenstein	
<i>Robert Reynolds / Victor Gentile</i>	Oracle Pictures Pty Ltd		10,000		Robert Reynolds & Victor Gentile	
<i>Terry Jennings</i>	Terry Jennings		10,000		Terry Jennings	
<i>The Essential Viewing Group</i>	RB Films Pty Ltd, Emcee Films Pty Ltd & Red Carpet Productions Pty Ltd		10,000		Anthony Anderson, Rosemary Blight, Martha Coleman, Ben Grant, Gayle Lake	
project fellowships						
<i>Katherine Thomson</i>	Katherine Thomson		10,000	Katherine Thomson		
<i>Noriko Sekiguchi</i>	Tenchijin Productions Pty Ltd		8,500	Noriko Sekiguchi		Noriko Sekiguchi
<i>Philip Brophy</i>	Philip Brophy		5,500	Philip Brophy	Philip Brophy	Philip Brophy
<i>Yael Bergman</i>	Yael Bergman		10,000	Yael Bergman		
script editing fellowships						
<i>Barbara Gliddon</i>	Barbara Gliddon		15,000	Barbara Gliddon		
<i>Helena Harris</i>	Helena Harris		15,000		Helena Harris	
<i>John Rapsey</i>	Rapsody Productions Pty Ltd		15,000	John Rapsey		
<i>Judi McCrossin</i>	Judi McCrossin		15,000	Judi McCrossin	Judi McCrossin	
<i>Rachel Landers</i>	Rachel Landers		15,000	Rachel Landers		Rachel Landers
<i>Sally Regan</i>	Sally Regan		15,000		Sally Regan	
<i>Sonja Armstrong</i>	Sonja Armstrong		15,000		Sonja Armstrong	
writer fellowships						
<i>Deborah Parsons</i>	Deborah Parsons		30,000	Deborah Parsons		
<i>Denis Whitburn</i>	Lurline Eleven Pty Ltd		30,000	Denis Whitburn		
<i>Shane Brennan</i>	SP Brennan Screenwriting Pty Ltd		30,000	Shane Brennan		
<i>Steve Wright</i>	Mitake Holdings Pty Ltd		30,000	Steve Wright		
<i>Sue Smith</i>	Blinding Flash Productions Pty Ltd		30,000	Sue Smith		
PRODUCTION						
<i>Dr Amoeba Does Sex</i>	Peter Hansen	animation	20,000	Glyn Breeze, Peter Hansen & Chris Mort	Peter Hansen	Chris Mort
<i>Vengeance</i>	Judi McCrossin & Wendy Chandler	animation	12,000	Wendy Chandler	Judi McCrossin	Wendy Chandler
<i>Op Shop Girls From Emerald Hill, The</i>	People Pictures Pty Ltd	documentary	100,000	Catherine South & Stewart Carter	Catherine South & Stewart Carter	Catherine South & Stewart Carter
<i>Nine Cauldrons (a Microdance Project)</i>	Elizabeth Burke, Paul Hampton & Trevor Patrick	experimental	46,940	Paul Hampton & Trevor Patrick	Elizabeth Burke	Paul Hampton
<i>Body and Self</i>	Artmoves Inc	multimedia	5,000	Anne Marsh	Helen Vivian	Anne Marsh
<i>Tropfest 97</i>	John Polson	SIA*	8,000			
<i>Shortwave</i>	Australian Broadcasting Corporation	series	9,367	Stuart McDonald, Brad McGann & Arianna Bosi	Lucy McLaren, Franziska Wagenfeld & Tony Watts	Stuart McDonald, Brad McGann & Arianna Bosi
<i>Picture Woman, The</i>	Oracle Pictures Pty Ltd	short drama	50,000	Peter Rasmussen	Victor Gentile & Robert Reynolds	Peter Rasmussen
<i>Sapphire Room</i>	Porchlight Films Pty Ltd	short drama	47,000	Sean O'Brien	Vincent Sheehan	Sean O'Brien
VCA Film Projects - Post- Production Grant 1996/97	VCA School of Film and Television	short drama	25,200			

NOTE: Where no producer, director or writer is indicated it is because none is attached to the project. *SIA: Special Industry Assistance.

Industry & Cultural Development Funding Approvals

Item	Applicant	Amount \$
Australian Teachers of Media 1997 grant	Australian Teachers of Media	65,000
Best Achievement in Screenplay Award	VCA School of Film and Television	1,000
Brisbane International Film Festival 1997	Brisbane International Film Festival	40,000
Carnival Film Festival	Carnivale	5,000
Cinema Papers 1997 grant	MTV Publishing Ltd	95,000
Curators in Industry program	SBS Television	10,000
Cyber Cultures Exhibition	Street Level Inc.	15,080
Experimenta Media Arts 1997 grant	Experimenta Media Arts	75,000
Experimenta Media Arts Festival	Experimenta Media Arts	10,000
Film and Television Institute 1997 grant	Film and Television Institute	313,000
Flickerfest 97 - Prize for Best Film	Katey and David Grusovin	1,000
Media Resource Centre 1997 grant	Media Resource Centre	182,000
Melbourne International Film Festival 1997	Filmfest Ltd	42,000
Melbourne Super 8 Film Group 1997 grant	Melbourne Super 8 Film Group	10,000
Metro Television 1997 grant	Metro Television	145,000
National Screenwriters Conference 1997	National Screen Screenwriters Conference	15,000
Onscreen supplement to Realtime 1997	Open City	35,748
Open Channel 1997 grant	Open Channel	245,000
Over the Fence Festival	Voces Art Networking Group Inc.	4,000
Sydney Film Festival 1997 grant	Sydney Film Festival	42,000
Techné' Exhibition	Imago Ltd	12,000
Travelling Film Festival 1997 grant	Sydney Film Festival	50,400
Tropfest '97	Tropfest '97	7,000



Film Development Funding Approvals

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
DEVELOPMENT						
<i>All You Need To Know</i>	Rachel Ward	feature	10,000	Barbara Toner	Rachel Ward	
<i>Bored Olives</i>	Red Movies Pty Ltd	feature	12,000	Stephen Davis		Bruce Redman
<i>Brainfever</i>	Liberty Productions Pty Ltd	feature	12,000	Marcus Gale	Sally Regan	Marcus Gale
<i>Christmas</i>	The Airedale Film Company Pty Ltd	feature	10,000	Justin Fleming	Andrew Williams	
<i>Deep Drowned Land</i>	Gravin Productions Pty Ltd	feature	10,000	Grant Whitfield		Richard Wherret
<i>Deep Water</i>	John Hipwell	feature	7,000	Michael Cummins & Jim Everitt	John Hipwell	John Ruane
<i>Drift Street</i>	Trademark Films Pty Ltd	feature	9,000	Claire Mendes	Richard Hearman	Richard Hearman
<i>Essential Viewing MIFED 1996</i>	Gayle Lake	feature	7,000		Gayle Lake & Rosemary Blight	
<i>Flood House</i>	Miro Bilbrough	feature	11,000	Miro Bilbrough	Gaby Mason	Miro Bilbrough
<i>Hopeless Romantics</i>	Danny Vendramini	feature	8,000	Danny Vendramini	Danny Vendramini	Danny Vendramini
<i>Kinghit</i>	Jonathan Ogilvie	feature	12,000	Jonathan Ogilvie		Jonathan Ogilvie
<i>La Spagnola</i>	Top Notch Films Pty Ltd	feature	8,200	Anna-Maria Monticelli	Anna-Maria Monticelli	Steven Jacobs
<i>Meaning of the Patch, The</i>	Samson Productions Pty Ltd	feature	12,000	Graham Peterson	Tom Jeffrey	Daniel Krige
<i>More Than Scarlett</i>	Red Carpet Productions Pty Ltd	feature	10,000	Cate Shortland	Anthony Anderson	Cate Shortland
<i>Movie Dreams</i>	The Airedale Film Company Pty Ltd	feature	8,500	Justin Fleming	Anthony Buckley & Andrew Williams	
<i>Praise</i>	Emcee Films Pty Ltd	feature	12,000	Andrew McGahan	Martha Coleman	
<i>Scream Black Murder</i>	Philip McLaren	feature	6,000	Philip McLaren		
<i>Stiffs</i>	CML Films Pty Ltd	feature	4,000	Karin Mainwaring	Marian Macgowan	Mark Turnbull
<i>Virgin, The</i>	Underworld Productions Pty Ltd	feature	12,000	Lance Peters	Lance Peters	
<i>Waiting at the Royal</i>	Pericles Film Productions Pty Ltd	feature	11,500	Glenda Hambly	Andrew Wiseman	Glenda Hambly
<i>Wreck, A Tangle, A</i>	John O'Brien	feature	12,000	John O'Brien		Scott Patterson
<i>Blood and Angels</i>	Ariel Films Pty Ltd	documentary	11,000	Darren Reynoldson	Gina Twyble	Darren Reynoldson
<i>Walking With My Sisters</i>	Bronwyn Kidd	documentary	11,000	Bronwyn Kidd	David Roberts	Bronwyn Kidd
<i>Eloquent Interfaces</i>	Michael Fletcher	multimedia	5,000	Michael Fletcher	Michael Fletcher	Michael Fletcher
<i>Strange Cities</i>	Tatiana Pentes	multimedia	13,700	Tatiana Pentes	Tatiana Pentes	Tatiana Pentes
<i>Hank If You Are Jesus</i>	Prospect Productions Pty Ltd	series	11,500	Robert George & Peter Goldsworthy	Robert George	
<i>House Gang Series 2</i>	Film Australia/Alfred Road Films Pty Ltd	series	30,000	Keith Thompson & Roxxy Bent	Gaby Mason	
DISTINCTLY AUSTRALIAN						
writer-director fellowships						
<i>Ben Lewin</i>	Rosebank Films Pty Ltd		30,000	Ben Lewin		Ben Lewin
<i>Emma-Kate Croghan</i>	Amateur Films Pty Ltd		30,000	Emma-Kate Croghan		Emma-Kate Croghan
documentary fellowships						
<i>Barbara A Chobocky</i>	Documentary Films Pty Ltd		20,000	Barbara A Chobocky		Barbara A. Chobocky
<i>David Bradbury</i>	Frontline Films Pty Ltd		20,000	David Bradbury		David Bradbury
<i>David Roberts</i>	Antipodes Productions (Aust) Pty Ltd		20,000	David Roberts		David Roberts
<i>Frank Rijavec</i>	Frank Rijavec		20,000	Frank Rijavec		Frank Rijavec
<i>Russell Porter</i>	Mozo Films Pty Ltd		20,000	Russell Porter		Russell Porter
<i>Tom Zubrycki</i>	Jotz Productions Pty Ltd		20,000	Tom Zubrycki		Tom Zubrycki
producer fellowships						
<i>Alan Carter</i>	Alley Kat Productions Pty Ltd		10,000		Alan Carter	
<i>Andrew Blaxland/Posie Graeme-Evans</i>	Millennium Pictures Pty Ltd		30,000		Andrew Blaxland/Posie Graeme-Evans	
<i>Ann Darrouzet</i>	Ashlink Pty Ltd		10,000		Ann Darrouzet	
<i>Chris Hilton</i>	Aspire Films Pty Ltd		10,000		Chris Hilton	
<i>Christine Olsen</i>	Olsen Levy Productions Pty Ltd		10,000		Christine Olsen	
<i>Colin South</i>	Media World Pty Ltd		30,000		Colin South	
<i>Con Anemogiannis/Judy Menczel</i>	Fortlan Productions Pty Ltd		10,000		Con Anemogiannis/Judy Menczel	
<i>Darryl Rogers</i>	Darryl Rogers		10,000		Darryl Rogers	
<i>Elisa Argenzio</i>	Elisa Argenzio		10,000		Elisa Argenzio	
<i>Fiona Cochrane</i>	f-reel pty ltd		10,000		Fiona Cochrane	
<i>Fiona Eagger</i>	Twenty20 Pty Ltd		10,000		Fiona Eagger	
<i>Greg Ricketson</i>	Austasian Films Pty Ltd		30,000		Greg Ricketson	
<i>Gregory Miller/Georgia Wallace-Crabbe</i>	Film Projects Pty Ltd		10,000		Gregory Miller/Georgia Wallace-Crabbe	
<i>Helen Bowden</i>	Soft Fruit Pty Ltd		10,000		Helen Bowden	
<i>Jenny Day</i>	Spirited Films Pty Ltd		10,000		Jenny Day	
<i>Jim McElroy</i>	J McElroy Holdings Pty Ltd		30,000		Jim McElroy	
<i>Mark Chapman</i>	Chapman Films Pty Ltd		10,000		Mark Chapman	
<i>Mark Patterson</i>	Mark Patterson		10,000		Mark Patterson	
<i>Murray Fahey</i>	Conventry Holdings Pty Ltd		10,000		Murray Fahey	

Film Development approvals continued over onto page 9

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

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