

Cannes Film Festival at Fifty

There was a lot of hype leading up to the 50th anniversary of Cannes which threatened to eclipse the festival. In fact the hype was contained and it was a businesslike festival and market which was particularly productive for the Australians.

In the official selection Australia had **Samantha Lang's** debut feature *The Well*. The only woman director in the Competition, Samantha Lang was in Cannes for the 14 May screening with producer **Sandra Levy** and actors **Miranda Otto** and **Pamela Rabe**. The audience responded very well to the film which garnered excellent comments from *Variety*, *Hollywood Reporter* and **Janet Maslin** in the *New York Times*. The film was sold to 36 countries including France, Italy, Japan, Korea and Spain by sales agent Southern Star.

A very late selection was **Stephan Elliott's** still incomplete *Welcome To Woop Woop* which was projected on double-head in an Out of Competition slot. **Stephan Elliott**, producers **Finola Dwyer** and **Antonia Barnard** and actor **Susie Porter** were in Cannes for the single screening which attracted a strong response to what *Variety* refers to as its "uniquely off-the-wall comedy..". The Samuel Goldwyn Company is selling the film internationally.

In the Shorts Competition **Justin Case's** *Final Cut* was very well received by the audience. The shorts selection this year favoured slightly longer traditional narratives, a change from previous years when very short films with surprise endings have predominated.

In the market the Australian films featured very well with 12 features screening, of which the following were market premieres: *Aberration*, *The Castle*, *Doing Time For Patsy Cline*, *Dust Off The Wings*, *Heaven's Burning*, *Kiss or Kill*, *Thank God He Met Lizzie* and *True Love and Chaos*. The producers and/or directors of each film were in Cannes to work with the sales agents to position these films in the crowded market, and together with some of the actors, they were able to generate interest and attract good audiences. Some excellent sales were made on most of



Miranda Otto (left) as Katherine and Pamela Rabe as Hester, in Samantha Lang's feature The Well, which screened In Competition at the 50th Cannes Film Festival.

these titles with **Bill Bennett's** *Kiss or Kill* and *Heaven's Burning* (represented by Beyond Films) and *The Well* (Southern Star) doing the best business.

This group of films suggested a trend in Australian road movies (*Kiss or Kill*, *Heaven's Burning*, *True Love and Chaos*) and confirmed Australia's interest in diverse comedies with *The Castle*, *Dust Off The Wings* and *Welcome To Woop Woop*. Buyers commented on the strength of this year's output, and even though US sales were not made on some films, the US distributors tracked them and attended the screenings.

The actors contingent - **Cate Blanchett**, **Matt Day**, **Frances O'Connor**, **Miranda Otto**, **Susie Porter**, **Pamela Rabe**, **Richard Roxburgh** and **Geoffrey Rush** - also made an impact, announcing the strength of Australian acting. Also, with *LA Confidential* stars **Russell Crowe** and **Guy Pearce** receiving excellent reviews the Australian actors were very well-represented.

The international talent agents were quick

to meet with new directors and actors and the sales agents were willing to meet with Australian producers with new projects. However, agents with Australian consultants, and those who have acquisition executives who visit Australia regularly, indicated a preference for meeting with producers in Australia rather than in Cannes where they are busy covering completed films.

There was a strong contingent of Australian distributors, 40 producers and directors, eight actors, representatives from the FFC, South Australian Film Corporation, NSW Film & TV Office, SPAA, the sales agents and media. The AFC reception, which provides a useful networking opportunity for Australians, was hosted by the Australian Ambassador to France, His Excellency **John Spender** and AFC Chairman **Sue Milliken**, with more than 350 people attending.

It was a good outing for Australian filmmakers and for the sales agents.

Sue Murray,
AFC Director of Marketing

1997-98 Federal Budget: Film Agency and Organisational Funding

The 1997-98 Federal Budget released on 13 May allocated almost \$115 million in direct funding for Federal film agencies.

In a statement released after the Budget the Minister for Communications and the Arts, Senator Richard Alston, said that the Government had demonstrated its continuing support for Australia's film and television industry.

Features of the Budget include:

- Australian Film Finance Corporation (FFC) funding is to be maintained at \$48 million from 1997-98 to 2000-01;
- the National Interest Program, managed by Film Australia, will be funded at the current level of \$6.4 million for another two years until 1998-99;
- the Australian Film Commission will receive funding of \$29.7 million in 1997-98, including \$14.2 million for the Australian Commercial Television Production Fund (TVPF);
- funding for the Australian Children's Television Foundation will be renewed at the current level of \$2.3 million from 1997-98; and
- the levels of funding for National Film and Sound Archive and Australian Film, Television

and Radio School will be maintained, apart from Government efficiency dividends.

In addition to direct funding, the Government will retain the existing tax concession arrangements, pending further consideration of possible replacements.

Senator Alston said, "I am also aware of industry concerns about the Gonski recommendation that Film Australia be co-located with the Film Finance Corporation. Further options for delivering support to the documentary sector will be investigated and, as part of this process, the feasibility of privatising Film Australia will be considered."

Senator Alston said that funding for the TVPF and SBS Independent would continue in 1997-98, although support for the TVPF would be reduced by \$5 million in 1997-98.

"Australia has a dynamic film and television industry with an outstanding international reputation, and we want to ensure the continued success of the industry well into the next century", Senator Alston said.

"The Government will provide a full response to the Gonski report by the end of 1997, after additional consideration of tax concessions and Film Australia".

Federal Film Assistance Budget 1997-98

	1997-98 (\$ m)	1996-97 (\$ m)	Difference (\$ m)
FFC	48.01	48.50	(-0.48)
TVPF	14.20	19.40	(-5.20)
AFC	15.53	16.51	(-0.98)
AFTRS	12.40	12.52	(-0.12)
NFSA	11.78	11.85	(-0.07)
Film Australia	6.45	6.40	(+0.05)
ACTF	2.27	2.26	(+0.01)
SBSI Fund	4.19	4.18	(+0.01)
Total	114.83	121.62	(-6.79)

(Note: FFC: Australian Film Finance Corporation, TVPF: Commercial Television Production Fund, AFC: Australian Film Commission; AFTRS: Australian Film, Television and Radio School, NFSA: National Film and Sound Archive, ACTF: Australian Children's Television Foundation, SBSI Fund: SBS Independent.)

FORTHCOMING FESTIVALS

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

Siena International Short Film Festival, Italy 17 - 25 October 1997

deadline: 31 July 1997

fax: 39-577-49 856

Cinema Giovani - Turin, Italy

14 - 22 November 1997

deadline: 31 August 1997

fax: 39-11-5629 796

email: fica@webcom.com

url: <http://webcom.com/~ficg>

Hawaii International Film Festival

7 - 14 November 1997

deadline: 15 July 1997

fax: 1-808-528 1410

email: hiffinfo@hiff.org

url: www.hiff.org

International Film Festival for Young

People - Gijon, Italy

21 - 28 November 1997

deadline: 30 September 1997

fax: 34-9-8535 4152

email: festcine@airastur.es

Telluride Film Festival, United States

29 August - 1 September 1997

deadline: 31 July 1997

fax: 1-603-643 5938

email: Tellufilm@aol.com

Amsterdam Documentary Film Festival,

The Netherlands

26 November - 4 December 1997

deadline: 25 August 1997

fax: 31-20-638 5388

email: idfa@xs4all.nl

Hof International Film Festival,

Germany, 22 - 26 October 1997

deadline: 12 September 1997

fax: 49-89-123 6868

Chicago International Film Festival,

United States, 9 - 19 October 1997

deadline: August 1997

fax: 1-312-644 0784

url: <http://www.chicago.ddbn.com/filmfest/entryforms/html>

Uppsala International Short Film

Festival, 21 - 26 October 1997

deadline: 25 July 1997

fax: 46-18-121 350

London International Film Festival,

United Kingdom November 1997

deadline: 1 August 1997

fax: 44-171-633 0786

Bilbao International Festival of

Documentary & Short Films

24 - 29 November 1997

deadline: September 1997

fax: 34-4-424 5624

Stockholm International Film Festival

November 1997

deadline: September 1997

fax: 46-8-200 590

AFC Multimedia Catalogue Online

The AFC has launched an online version of its Australian Multimedia Catalogue on the AFC's web site at <http://www.afc.gov.au/mm/>

The online catalogue includes data selected from the AFC multimedia projects database, which lists around 500 titles completed or in progress by Australian multimedia companies. The catalogue has been produced to coincide with E3 1997, the international multimedia showcase of the latest in new interactive titles and technology. A link to the database will be available at E3's web site thanks to Austrade — an excellent promotional opportunity for Australia's multimedia product.

Listings in the online catalogue cover everything from sport and health to training and games. Also included are museum kiosks, reference materials and innovative web site art works.

Austrade's Stewart Gow, Project Manager, Information Technology, welcomed the online version of the catalogue: "The AFC's Australian Multimedia Catalogue will both effectively promote Australian multimedia and provide an invaluable reference source for potential and actual purchasers of Australian multimedia content. The AFC is to be congratulated on this initiative. This database will be of great assistance to Austrade globally in matching buyers to Australian multimedia products."

Jimmy Tutton, Project Manager for Beam Software, confirmed the importance of the catalogue: "In the international games business, especially PC games, you live and die on the Internet — not only by marketing your product on your own web site but by also making sure that you are included in important promotional listings such as the AFC multimedia catalogue."

An updated edition is being prepared over the next few months and will be available online in September 1997. The first edition of the AFC's Multimedia Catalogue (hard copy) was compiled for Milla February 1996 and listed 270 projects. 15 months later the database has almost doubled, with new titles as well as new versions of old titles.

To be included in the catalogue email: mmcat@afc.gov.au and ask for a data entry sheet.

20 Year Features Checklist Released

The first edition of the 20 year checklist containing current international sales contact information for 410 Australian feature films made between 1970 and 1990 was launched at Cannes 1997.

Detailed information on films made from 1970 to 1984 has not previously been published by the AFC. The Checklist is aimed at meeting increasing demand for information on Australian product, particularly from the Pay TV sector. Copies have been distributed to contributors and buyers.

AFC Multimedia Production Report: *Strange Cities*

Strange Cities is a musically based interactive work for CD-Rom, currently moving from development into production, which explores the Russian emigre jazz world of Shanghai in the 1930s and 1940s. The script has been developed by Tatiana Pentes and will be realised in collaboration with producer Eurydice Aroney and musical director Sarah Butler and the Australian National Philharmonic Orchestra.

Through the disclosure of evidence, Sasha (Alexandra) dreams, discovers and then remembers the exilic identity of her grandparents Xenia and Sergei Ermolaeff (a composer and orchestra leader) in fragments and traces of their music, memories, personal effects and photographs, in their struggle to survive both the Russian and Chinese Communist Revolutions.

The inspiration for the work is an original score of the same name - a musical illustration of Shanghai - conjuring mythic, filmic, musical and personal images of the city port. *Strange Cities* draws upon the legacy of the Shanghai milieu, the Chinese gangster film, a musical cabaret genre, orientalist erotic literature, intrigue novels, and most notably the films of Josef von Sternberg. In reality the city was most often the final port of call for political refugees.

Strange Cities experiments with the relationship between performance, sound, image and text, and their dramatic representation in the interactive environment.



Production detail from *Strange Cities* an interactive CD-ROM project depicting the emigre character of Xenia Ermolaeff.

Providing a challenging approach to traditional modes of story-telling and music in the interface design, the user is provoked to discover the *Strange Cities* tune in the graphic portrayal of its musical script, sonic perception of its melodious vocal lyric, and orchestration through user interactivity.

The script was developed in March this year and will go into production in July 1997.

Swimming Outside the Flags: Animation Films for TV

An initiative from AFC and SBS Independent will put the work of Australian animators onto television screens.

Swimming Outside the Flags will produce a collection of short animation films, totalling 50 minutes, for broadcast on SBS-TV in 1998.

"The initiative aims to bring the most innovative, original, challenging and creative material to adult Australian and international audiences. We hope to discover new talent as well as to enhance the profile of more experienced Australian animators", said AFC Project Coordinator Andrew Traucki.

Each animated work will be no longer than five minutes, but there is no minimum length. The initiative will encourage a diversity of animation styles.

"Swimming Outside the Flags is about engaging in ideas and telling stories in ways not often seen on our television screens", said Barbara Masek of SBS Independent. "The initiative will encourage animation projects which are driven by the playful expression of ideas rather than technology".

Swimming Outside the Flags is a cooperative venture of the AFC in association with SBS Independent, Cinemedia, Film Queensland, the NSW Film & Television Office, the South Australian Film Corporation and ScreenWest.

Interested animators should contact the AFC on (02) 9321 6444 or FREECALL 1800 226615, or access the AFC Web site at <http://www.afc.gov.au>.

Applications close 20 August 1997.

Australian Film Season in South Africa

In the wake of apartheid and the lifting of international sanctions, South Africa is now emerging as an interesting market for Australian features and television programs. South Africa's production industry is also experiencing a period of rejuvenation as government and private funding possibilities are assessed with the establishment of a Film and Video Foundation, scheduled for debate in the next session of the South African parliament.

The Deputy Minister for Arts, Culture, Science and Technology, Ms Mabandla and departmental officials met with representatives of the AFC during the recent Cannes Film Festival to encourage closer collaboration between the two countries. In addition AFC Policy Advisor, Michael Ward, is travelling to South Africa in June to discuss film development issues including the Film and Video Foundation Bill.

Within the last year the AFC has also been approached by industry representatives from South Africa eager to see more Australian films and hoping for closer production links between the two countries. The timing seems ideal for an Australian focus in South Africa and the AFC will be staging an Australian film festival and an industry forum in July 1997.

The festival will be screened for a week each at the Rosebank Mall cinema in Johannesburg and at the Cavendish Square cinema in Cape Town. The program currently comprises the following features and shorts (in brackets) not before seen in South Africa:

Cosi (Swinger) - Opening night
Children of the Revolution (Palace Cafe)
Dead Heart (Night Cries)
Floating Life (Lucinda, 31)
Idiot Box (Swerve)
Life (Down Rusty Down)
Mr Reliable (Hang Up)
Rats in the Ranks (Testament)
Vacant Possession (Small Treasures)
What I Have Written (Pact)

A one day industry seminar will be held in Johannesburg, offering the South African film industry an insight into Australian film making conditions and a platform for discussion and exchange. Cathy Robinson, Chief Executive, AFC will lead an Australian delegation travelling to South Africa to showcase their work and to encourage further links between the two countries.

AFC Production Report: Thank God He Met Lizzie



Cate Blanchett (centre left) and Richard Roxburgh in *Thank God He met Lizzie*.

The feature film *Thank God He Met Lizzie* was given its first outing in the Cannes marketplace in May. The AFC provided development finance and was the principal investor in the film, with finance also coming from the New South Wales Film & Television Office and a distribution guarantee from REP.

Lizzie was the first feature for director Cherie Nowlan and writer Alexandra Long. The film was produced by Jonathan Shteinman with co-producer Carol Hughes. The cast includes some of Australia's leading actors - Richard Roxburgh, Cate Blanchett and Frances O'Connor. Working on their first

feature as DOP and production designer respectively were Kathryn Millis and Clarissa Patterson. Editor was Suresh Ayaar.

Thank God He Met Lizzie was described as a "brilliant debut feature" by film critic Peter Thompson on the *Sunday* program. The film was well received in Cannes, and has already made a six figure sale to Germany while some smaller sales have also been concluded by the film's sales agent, Beyond, which expects *Lizzie* to do "solid business" in the coming months. *Thank God He Met Lizzie* will be released in Australia by REP later in the year.

AUSTRALIAN FILMS AT OVERSEAS FESTIVALS

Cannes International Film Festival, France
 Shorts Competition
Final Cut - Justin Case
 Competition
The Well - Samantha Lang
 Special Screening
Welcome to Woop Woop - Stephan Elliott
 Cinema Des Antipodes, France
Wake - Lydia Zimmermann
Sexy Girls, Sexy Appliances - Emma Kate Croghan
The Journey - Robert Gudan
Magnetism - Paul Vincent
Cat's Cradle - Liz Hughes
Pleasure Domes - Maggie Fooke
Uncle - Adam Elliot
Stainless Steel - Jonathon Hill
Frail Mary - Sandra Sciberras
The Roof Needs Mowing - Gillian Armstrong
Savageries - Marcella Paolacci
Odd Jobs - Daniel Nettheim
My First Slumber Party - Shirley Barrett
Freestyle - David Lowe
Rose Are Red - Marcella Hayward
A Permanent End - Rebecca O'Brien
Horrible Man - Kriv Stenders
The Colonel - Rolf de Heer
The Web: Wolf - Scandanavia - Lucinda Clutterbuck
Down Rusty Down - John Curran
Just Desserts - Monica Pellizzari
Swinger - Gregor Jordan
Bits & Pieces - Simon Klæbe
Sunday - Peter Moyes
Swerve - Marcus Gale
Maidenhead - Marie Craven
Small Treasures - Sarah Watt
Bathing Boxes - Ann Turner
 Cinema Jove - Valencia International Film Festival, Spain
Urban Fairytale - Michelle Mahrer
 Puchon International Fantastic Film Festival, South Korea
The Cuckoo - Gerald Thompson
 Palm Springs International Film Festival, United States
Blood On The Chandelier - Jeff Norris
 Annecy Animation Festival, France
On A Full Moon - Lee Whitmore
Heartbreak Motel - Greg Holfeld
The Journey - Robert Gudan
Uncle - Adam Elliot
The Stupid Piano - Amanda Coleman
Splintered Affairs - Viliam Vala
The Chronicle Of Life - Viliam Vala
Plasmo And The Bookworm - Anthony Lawrence
 Antipodean Animation Section
Dance of Death - Dennis Tupicoff
Writer's Block - Leon Cmielewski
Food For Thought: 3 Ingredients from the Mass Consumer Diet - Daniel Crooks
Tadpole Tale - Mark Arnott
Elephant Theatre - Sabrina Schmidt
Redback - Robert Stephenson
Kitchen - Pamela Wood
La Lune - Ann Shenfield

Raymond's Mission - Nick Donkin
Small Treasures - Sarah Watt
 Shots in the Dark Festival, United Kingdom
The Gift - Michael Egan
 Fantasy Filmfest, Germany
The Gift - Michael Egan
 Toronto Worldwide Short Film Festival, Canada
Down Rusty Down - John Curran
P.O.V. - Michael Liu
 San Francisco Lesbian & Gay Film Festival, United States
Strung Up - Cathy Johnstone
Nobody I Know - Andrew Porter
Violet's Visit - Richard Turner
 International Short Film Festival - Krakow, Poland
The Cuckoo - Gerald Thompson
 Seattle International Film Festival, United States
Down Rusty Down - John Curran
Strung Up - Cathy Johnstone
Shooting The Breeze - Christina Andreef
Bits & Pieces - Simon Klæbe
A Blow A Kiss - Rey Carlson
Children Of The Revolution - Peter Duncan
Fistful Of Flies - Monica Pellizzari
Floating Life - Clara Law
Idiot Box - David Caesar
Lillian's Story - Jerzy Domaradzki
Love Serenade - Shirley Barrett
The Quiet Room - Rolf de Heer
To Have And To Hold - John Hillcoat
 INPUT - International Public Television Screening Conference
Come As You Are - Emma Kate Croghan
Ladies Please - Andrew Saw
Advertising Missionaries - Chris Hilton
 European Media Art Festival, Germany
Making Out In Japan - Janet Merewether
Ezi-Babe - Janet Merewether
Urban Fairytale - Michelle Mahrer
 RestFest '97, United Kingdom
Astroturf — Ian Haig
 Honolulu Short Film Festival, United States
P.O.V. - Michael Liu
 Barcelona International Women's Film Festival, Spain
Hatred - Mitzi Goldman
 Jerusalem Film Festival, Israel
Hatred - Mitzi Goldman
 WRO '97, Poland
Artronics - John Brigden
 Montecatini Terme Short Film Festival, Italy
Trunk - Jonathan Ogilvie
 Outfest Film Festival, United States
Strung Up - Cathy Johnstone
 New York International Film & Video Festival, United States
The Lucky Bastard - Zoran Rakovic
 Huesca International Film Festival, Spain
Headlock - Amanda Brotchie

Beeld Voor Beeld Visual Anthropology Festival, Netherlands
Aeroplane Dance - Trevor Graham
 Banff Television Festival, Canada
An Imaginary Life - Don Featherstone
 Telluride Mountain Film Festival, United States
The Story of Rosy Dock - Jeannie Baker
 International Environmental Film Festival, South Africa
Mystique of the Pearl - Trevor Graham

AWARDS TO AUSTRALIAN FILMS

NEMN Apple Awards Film & Video Competition, United States
House Gang: Dumped - Bronze Apple Award, Living with Disabilities category
Conversations with Dundiwuy Wanambi - Ian Dunlop - Gold Apple Award, Anthropology category
 Annecy Animation Festival, France
On A Full Moon - Lee Whitmore - Best Creative Expression in Sound
 The World Animation Celebration - Los Angeles, United States
Falling Cats - Andrew Horne - Best Animation produced for Educational Purposes
 International Women's Film Festival - Turin, Italy
Vacant Possession - Margot Nash - Audience Award
 Houston International Film Festival, United States
Artronics - John Brigden - Gold Award, experimental film & video category
One Such Night - Davor Dirlic - The Finalist Award
 Cairo International Festival for Children, Egypt
The Cuckoo - Gerald Thompson - Bronze Award, cartoons & TV category
 US International Film & Video Festival, United States
King Koala - Gary Steer - First prize, Gold Camera Award
So Simple, So Hard - Philippe Charluet - 3rd prize, Certificate for Creative Excellence
An Imaginary Life - Don Featherstone - 3rd prize, Certificate for Creative Excellence, Arts - Art & Culture category
Return To Sandakan - Raymond Quint - 3rd prize, Certificate for Creative Excellence, History & Biography category
 International du Film Animalier, France
King Koala - Gary Steer - First Prize, environment category

Erratum

In the March/April issue of *AFC News*, the page one article concerning official Cannes selection implied Gregor Jordan's film *Swinger* won the Short Competition in 1995. In fact *Swinger* won the Jury Prize.

Film Development Funding Approvals

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
DEVELOPMENT						
<i>Brothers at War</i>	Richard Bradley Productions Pty Ltd	feature	10,500	Richard Bradley, Jeremy Larkins & Rob Watson	Richard Bradley, Greg Nomchong & Terrie Vincent	Richard Bradley
<i>Chasing The Moon</i>	Oracle Pictures Pty Ltd	feature	12,000	Victor Gentile	Robert Reynolds	John Ruane
<i>Crazy</i>	Sarah Watt	feature	12,000	Sarah Watt		Sarah Watt
<i>Drought, The</i>	AnnaLouise Sortini	feature	1,000	AnnaLouise Sortini		
<i>Rachel</i>	John A Scott	feature	12,000	John A Scott		
<i>Violette</i>	Mira Robertson	feature	12,000	Mira Robertson	Mira Robertson	Anastasia Kokkinos
<i>Witch! Witch!</i>	Total Film & Television Pty Ltd	feature	5,000	John Armstrong	Heather Oglivie	
<i>Big Thirst, The</i>	Hilton Cordell & Associates Pty Ltd	documentary	10,000	Michael Cordell	Michael Cordell & Chris Hilton	Michael Cordell & Chris Hilton
<i>Blood and Angels</i>	Ariel Films Pty Ltd	documentary	5,000	Darren Reynoldson	Gina Twyble	Darren Reynoldson
<i>New Warnings: Women, Violence and Society</i>	Platinum Heart Films Pty Ltd	documentary	12,000	Jasmine Hirst	Tim Burns	Jasmine Hirst
<i>Road to Graceland</i>	Emerald Films Pty Ltd	documentary	12,000	David Grusovin & Kate Grusovin	Sally Browning	David Grusovin, Kate Grusovin
<i>Tender Kisses ... Love Johnny</i>	Melsa Films Pty Ltd	documentary	15,000	Geraldine Hilton & Pete Castaldi	Geraldine Hilton	Kathy Mueller
DISTINCTLY AUSTRALIAN						
<i>Producer Assistance</i>	Eidolon Pty Ltd	package	21,900		Peter Sainsbury	
<i>Script Assessment Services</i>	Screen Producers Association of Aust.		15,000			
PRODUCTION						
<i>Dark Sun</i>	David Nerlich	animation	15,600	David Nerlich	David Nerlich	David Nerlich
<i>Indefinable Moods</i>	Kathryn Smith	animation	39,000	Kathryn Smith	Kathryn Smith	Kathryn Smith
<i>Boys, The</i>	Arenafilm Pty Ltd	feature	500,000	Stephen Sewell	Robert Connolly & John Maynard	Rowan Woods
<i>Road To Nhill</i>	Gecko Films Pty Ltd	feature	75,926	Alison Tilson	Sue Maslin	Sue Brooks
<i>Exile in Sarajevo</i>	Exile Productions Pty Ltd	documentary	30,000	Tahir Cambis	Tom Zubrycki	Tahir Cambis
<i>Producers, The</i>	Strange Fruit Pictures Pty Ltd	documentary	85,000	Joanne Parker	Prue Adams	Joanne Parker
<i>Pyongyang Diaries</i>	Goshu Films Pty Ltd	documentary	22,100	Solrun Hoaas	Solrun Hoaas	Solrun Hoaas
<i>Father is Sleeping, The</i>	Liberty Productions Pty Limited	experimental	61,700	Robert Herbert	Sally Regan	Robert Herbert
<i>Nervana</i>	Tom Barbalet	multimedia	13,000	Tom Barbalet	Tom Barbalet	Tom Barbalet
<i>Boy</i>	Tomahawk Pictures Pty Ltd	short drama	14,000	Glenn Fraser	Julian Saggars	Glenn Fraser
<i>Entertaining Angels Unawares</i>	Jotz Productions Pty Ltd	short drama	150,000	Michael Brindley	Julia Overton	Michael Brindley
<i>Final Cut</i>	Justin Case	short drama	14,000	Justin Case & Peter Rush	Justin Case	Justin Case
<i>Franz And Kafka</i>	Matthew Saville	short drama	6,200	Matthew Saville	Matthew Saville	Matthew Saville
<i>House Taken Over</i>	Kathy Shelper & Liz Hughes	short drama	2,000	Liz Hughes	Kathy Shelper	Liz Hughes
<i>Jack</i>	Pod Film Pty Ltd	short drama	50,000	Kriv Stenders & Troy Davies	Catherine Kerr	Kriv Stenders
<i>Look Into My Eyes</i>	Panckhurst Production Pty Ltd	short drama	60,000	Lyn Chick	Helen Panckhurst	Harriet McKern
<i>Plane Torque</i>	Merilyn Fairskye	short drama	4,700	Merilyn Fairskye	Merilyn Fairskye	Merilyn Fairskye
<i>Sign Language</i>	Accomplice Films Pty Ltd	short drama	50,000	Richard Coburn & Melissa Dunstone	Colin Reck	Richard Coburn
<i>Unknown</i>	Ivo Lovric	short drama	3,500	Ivo Lovric	Ivo Lovric	Ivo Lovric
<i>Worlds Apart</i>	Film Projects Pty Ltd	short drama	43,000	Garry McKechnie	Gregory Miller, Garry McKechnie & Georgia Wallace-Crabbe	Garry McKechnie & Tony Le Nguyen
<i>Your Move</i>	Warneroo Pty Ltd	short drama	13,000	Philip Warner & David McCartney	Philip Warner & Dani Rogers	Philip Warner

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

Industry & Cultural Development Funding Approvals

Item	Applicant	Amount \$
ICD Funding approvals		
Continuum	Edith Cowan University	12,000
Documentary Conference	Q.Dox Inc	27,000
AWGIE awards	Australian Writers Guild	5,000
Screen Researchers Study Guide	Australian Teachers of Media	6,635
Curators in Industry placement	SBS Television	10,000
Screen Culture Industry Development	Open Channel	17,000
Festival of Jewish Cinema (loan)	The Jewish Film Foundation	15,000
ICD Touring Exhibition Fund		
Metalux	Redmond Bridgeman & Jo Law	2,000
St Kilda Film Festival tour	St Kilda Film Festival	7,000
Changing Images	Metro TV	8,280
ICD New Players Fund		
Loud Media Festival	Reamont Pty Ltd	10,000

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