

AFC Opening Doors to South Africa

The South African Department of Arts, Culture, Science and Technology has requested AFC assistance regarding future development of the South African film and television industry and cultural development issues.

As part of providing assistance the AFC Policy Advisor, Michael Ward, recently travelled to South Africa. The objective of the visit was to consult with those working in the film and television production sector, and representatives of industry, training and screen cultural organisations and the public sector to contribute to the development and implementation of audiovisual policy.

During the visit Michael Ward consulted with representatives of the Independent Producers Association, Black Filmmakers Association, Film Resource Unit, Performing Arts Workers Equity, Newtown Film School and distribution companies, Ster Kinekor and UIP. Ward also had the opportunity to meet Lionel Ngkane, who starred in the 1949 version of *Cry The Beloved Country* and in 1996 made the award winning short film, *Jemimah and Johnny*.

These parties and others interested in the development of South African audio-visual culture, have been considering various national models for adaptation to South Africa. In recent times this has been coordinated by the Department of Arts, Culture, Science and Technology, resulting in the development of draft legislation to form a film development agency. The draft National Film and Video Foundation Bill provides the framework for a strategic development agency offering a national perspective and a development infrastructure for the industry.

The legislation is scheduled to be presented to the South African Parliament in August 1997 establishing a national film, television and video development agency, the National Film and Video Foundation.

The AFC has contributed to discussions on issues such as the development of strategic objectives and guidelines, regional development and access issues. In addition to discussing general audiovisual policy the Australian Film Commission has indicated that Australia is willing to begin discussions with South Africa in relation to negotiating an Official Co-Production agreement.

While numerous challenges confront the South

television production sector, the Government's initiative in establishing a statutory authority is an important signal to the local and international film and television sector that South Africa is committed to developing a local film and television production sector.

Successful Australian Season in Sth Africa

The latest AFC special international promotion was held in South Africa in early July and was productive and very well-received by the South African industry, public and media.

The festival 'Australian Films' screened in Johannesburg from 10-16 July and in Cape Town from 17-23 July and was officially opened by the Australian High Commissioner to South Africa, Ian Porter, with the honorary guest Minister John Moore at a Gala Premiere of the feature *Cosi*. Other films screening were the features *Children of the Revolution*, *Dead Heart*, *Floating Life*, *Idiot Box*, *Life*, *Mr Reliable*, *Rats in the Ranks*, *Vacant Possession* and *What I Have Written*, complemented by the shorts *Down Rusty Down*, *Hang Up*, *Lucinda*, *31*, *Night Cries*, *Pact*, *Palace Cafe*, *Small Treasures*, *Swerve*, *Swinger* and *Testament*.

The Australian film delegation was headed by Cathy Robinson, AFC Chief Executive, and included Tristram Miall (producer), Margot Nash (writer/director), Pauline Clague (shorts producer) and Pamela Rabe (actor). Michael Ward, AFC Policy Advisor (in South Africa at the invitation of the SA Ministry of Culture) and Sabina Finner, AFC Manager, International Market Development, completed the delegation.

The seminar, which was held on 12 July at the Market Theatre in Johannesburg, attracted over 200 members of the South African film industry and offered an occasion for lively discussion and exchange. Cathy Robinson and Michael Ward introduced Australian film production conditions, followed by a personal perspective from Tristram Miall on producing, Margot Nash on writing and directing, Pauline Clague on producing shorts as part of the Indigenous Drama Initiative and Sabina Finner on international marketing and distribution.

The afternoon sessions were jointly presented.

Cultural Cliché' was debated by Neville Sing, (Head of Film at the Department of Arts, Culture, Science & Technology), Mfundu Vundla, (Producer, *Generations*), Bheki Peterson (Writer, *Fools*) and Cathy Robinson, Pamela Rabe and Pauline Clague.

In the final session of the day Jeremy Nathan (Producer, *Jump the Gun*), Clarence Hamilton (Write-director, *Molofish*) and Cathy Robinson discussed international co-productions and avenues for closer links between the two countries.

Margot Nash was also invited to speak at a meeting of SASWA, the South African Screen Writer's Association and Pauline Clague introduced her short *Round Up* (directed by Rima Tamu) at a screening for the Newtown Film School in Johannesburg.

In Cape Town Cathy Robinson and Sabina Finner were present at the opening and participated in a seminar about Australian production conditions presented in conjunction with the Cape Film and Video Foundation.

The 2nd South African Film & Television Market will be held in Cape Town 4-7 November and will provide a venue for further discussion and business between the two industries.

Australian-Israeli Co-production Agreement Signed



At the signing of the Australian-Israeli Co-production Agreement in Sydney, from left to right, Senator Richard Alston, Minister for Communication and the Arts, and His Excellency Shmuel Moyal, Israeli Ambassador to Australia

To Go or Stay

As Australian films receive wider distribution internationally, the work of Australian actors has achieved a higher profile and, as a result, actors may be offered the chance of working overseas. A forum was conducted in Melbourne and Sydney in order to discuss these issues more widely, and look at the cultural impact of Australian actors moving overseas.

The forum was aimed at actors who are at a point in their careers where they might consider moving overseas to work. It was designed to inform actors about work opportunities overseas and address a range of practical issues such as work methods, surviving overseas and handling the media. Attendance was by invitation.

Convenor Hilary Glow assembled two excellent panels and the forums were facilitated by Michael Cathcart, a lecturer in Australian studies at Melbourne University. The international guests were Chris Andrews, an agent from ICM in Los Angeles and Howard Feinstein, a New York based freelance journalist. They were joined in Melbourne by Guy Pearce, Matt Day, Nadine Garner, Tim White, Richard Franklin and Robyn Gardiner. In Sydney Sam Neill replaced Nadine Garner and Bill Bennett replaced Richard Franklin. John Morris from the FFC and Sue Murray (AFC) joined the cultural questions session.

The feedback from the audience was unequivocally positive regarding the structure and content of the forum, the contributions of the speakers and the opportunity to work through issues of common interest as a group.

The forum was an initiative of the Actors'

Working Party (comprising representatives from the AFC, FFC, AFTRS, NIDA, MEAA and actors Chris Haywood, Kris McQuade, Lewis Fitz-Gerald and John Polson). It is co-ordinated by Hilary Glow and administered by Sally Dray and funded by the AFC Marketing Branch which also provides travel grants for actors to attend prestigious international festivals.

Karlovy Vary

This year Australia was well-represented at the competitive Karlovy Vary Film Festival with Scott Hick's *Shine* the opening night film, Peter Duncan's *Children Of The Revolution* in Competition and an Australian retrospective co-ordinated by Australian lawyer/producer David Handley (with assistance from the AFC). The films in the retrospective were:

The Cars That Ate Paris, Picnic At Hanging Rock, The Devil's Playground, Caddie, The Last Wave, The Chant Of Jimmie Blacksmith, Breaker Morant, Lonely Hearts, Young Einstein, The Last Days Of 'Chez Nous', Romper Stomper, Bad Boy Bobby, The Sum Of Us and Angel Baby. The Shorts Program Consisted Of Swinger, Beat Manifesto, Code Blue, Mr. Ikegami's Flight, No Way To Forget and This Film Is A Dog.

The festival invited Tony Buckley, Yahoo Serious, Peter Duncan, David Handley and Pressanna Vasudevan (AFC London office). Pressanna Vasudevan reported that the Australian retrospective was held in a 243 seat cinema and screenings of all films not only sold out, but usually had keen audiences sitting in aisles or crowded at the back.

Children Of The Revolution screened to roughly 2000 people and the screening and press conference went very well. The screening was

preceded by a reception hosted by David Handley and the AFC with support from Beyond Films (agent for *Children Of The Revolution*)

From a business perspective this festival is one to watch closely. 1997 produced new initiatives such as the Forum of Independents section's support for financing the subtitling and print purchase of five films, and the interest from buyers in the new film market, the Film Bazaar, all aimed at giving the film business in the Czech Republic a boost.

Focus in Rome

The Island of Tiberina in Rome was the setting for another Australian retrospective in July. Festival director Giorgio Ginori invited Italian journalist Sandra Bordigoni to curate the program (with the assistance of Australian-based Luciano Ginori and the AFC) which consisted of *Celia, Dogs In Space, Idiot Box, Lilian's Story, Love And Other Catastrophes, The Quiet Room, Romper Stomper, Say A Little Prayer, Shine, To Have And To Hold* and *Waiting*. Also available on video projection at the outdoor venue throughout the four evenings were *Five Easy Pizzas, From Sand To Celluloid, Two Friends, Antipodes* (a documentary by Italian Pierpaolo Gandini on Italo-Australian families) and *Seven Deadly Sins*. Richard Lowenstein and Noah Taylor were guests of the festival which was presented in conjunction with the AFC. The Australian Embassy together with Qantas, the Australian Tourist Commission and RAI International hosted the opening night.

Correction

In the last issue of *AFC News* the front page report on the Cannes Film Festival inadvertently omitted Craig Lahiff as director of *Heaven's Burning*.

Sally Pryor's 3D computer-animated film, *Dream House*, was the first Australian work to be exhibited at ACM SIGGRAPH electronic theatre in 1984 whereas, *Turbulence* by Jon McCormack was the first and only Australian stereoscopic HDTV work shown at SIGGRAPH.

AWARDS TO AUSTRALIAN FILMS

Toronto Worldwide Short Film Festival, Canada

Final Cut - Justin Case - Best Film

Hamburg International Short Film Festival, Germany

Pact - Scott Patterson - Premiere Award

USA International Film Festival, United States

An Imaginary Life - Don Featherstone - Third

Place - Certificate for Creative Excellence



Attending the June 1997 Actors' Forum, back row, from left to right: Robyn Gardiner, Cathy Robinson, Hilary Glow, Tracey Meir, Matt Day, Howard Feinstein, Tim White, John Morris. Middle row, from left to right: Chris

AFC New Media Projects Showcased in Sydney

The latest AFC new media showcase unveiled two recently completed AFC funded CD-ROMs, *I am a Sibger* by Megan Heyward and *Metabody* by Merlin Integrated Media and two prototypes, *Bade code* by VNS Matrix and *Gott's Treasure* by Greg Zaritski.

The evening gave the exhibiting artists an opportunity to promote their work to an audience of approximately 120 media, distributors, funding agencies and other artists. It also provided an opportunity for those involved in new media to informally meet and discuss ideas.



Pictured at left from left to right: Julianne Pierce and Megan Heyward.

Pictured below (l to r): Sam Da Silva, Jeffrey Cook and Gary Zebington.

The four pieces were very well received and the two completed works are soon to be launched.



ABS to Survey Motion Picture, Radio and TV Services Organisations

The Australian Bureau of Statistics (ABS) will be repeating surveys of the film and video production, film and video distribution, motion picture exhibition, radio services and television services. Questionnaires are being despatched in mid-August to organisations in the motion picture, radio and television services sector.

The data from the 1993-94 surveys provided valuable information on the industries not previously available, such as aggregate information on gross income, expenses, assets, liabilities, capital expenditure and disposal of assets, and employment. Extracts from the reports were included in the 4th edition of the

AFC's databook *Get The Picture*.

The questionnaires will seek information for the 1996-97 financial year, with results from the survey being available in mid-1998. The ABS has worked closely with organisations in the above mentioned fields regarding the detailed content and design of the survey. Information collected will provide a picture of the contribution the sector makes to the economy and will be a valuable resource for planning, policy formulation and decision-making.

Publications are due to be released progressively from April to July 1998 and will

detail changes in film and video production, film and video distribution, motion picture exhibition, radio services and television services industries since 1993-94.

If you would like further information about the Motion Picture, Radio Services and Television Services Surveys please contact Paul Taylor on (03) 9615 7431 or toll free on 1800 678 770, or write to the following address:

Service Industries Surveys Section
GPO Box 2796Y
Melbourne, Vic 3001.

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 be listing upcoming festivals and their deadline dates in AFC News. As well as this information, we will also be listing each festival's fax number. Entry forms, and any other relevant information, can be obtained direct from the festivals. If you would like to have your film listed as screening at an international festival, please continue to fax the details to the AFC festivals section on (02) 9357 3631.

Amiens International Film Festival, France
8 - 17 November 1997
deadline: 8 September 1997
fax: 31-22-92 51 82
email: fifa@grandnord.com
url: <http://www.grandnord.com/fifa.html>
Bilbao International Festival of Documentary & Short Films, Spain
24 - 29 November 1997

fax: 34-4-424 5624
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>
Festival International du Film Independant - Mondial de la Video, Brussels, Belgium
4 - 11 November 1997
deadline: 27 September 1997
fax: 32-202 649 33 40
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
Hof International Film Festival, Germany
22 - 26 October 1997
deadline: 12 September 1997
fax: 49-89-123 6868
Margaret Mead Film & Video

November 1997
deadline: August 1997
fax: 1-212-769 5329
email: meadfest@amnh.org
Rotterdam International Film Festival, Netherlands
28 January - 8 February 1998
deadline: October 1997
fax: 33-10-413 5132
email: iff@luna.nl
url: <http://www.iffrotterdam.nl>
Stockholm International Film Festival
November 1997
deadline: September 1997
fax: 46-8-200 590
Sundance Institute Festival, United States
15 - 25 January 1998
deadline: 3 October 1997
fax: 1-310-394 8353
email: sundance@xmission.com
Southern African International Film & Television Market, Cape Town
4 - 7 November 1997

1997-98 Film Development Guidelines

A Background Context

The AFC's Film Development Branch Draft Guidelines are currently circulating in the industry for discussion and comment. Following industry consultation, the final version of the Guidelines will be available in September/October 1997. However, as at 28 July 1997, all funding decisions will be made according to the terms set out in the Draft Guidelines.

The changes to the Guidelines will be easier to understand if the context in which they were made is explained.

Film Development Branch Budget

1. The level of this year's Film Development Branch budget has required a refocussing of priorities and some narrowing of operations. As a result, some changes have been made to the AFC's Development and Production Investment policies.
2. The Film Development Branch's budget for 1997-98 is lower than it was for 1996-97 for three main reasons.
 - Firstly, the Distinctly Australian Initiative which provided \$3.5 million over a four year period has come to an end and has not been renewed.
 - Secondly, the AFC's revenue forecast for 1997-98 is currently around \$0.5

million less than for 1996-97. Revenue to the AFC is a vital part of its operations and program expenditure: reduced revenue means less capacity to invest in projects.

- Thirdly, it should be noted that the government renewed the AFC's Production Investment Fund at \$4 million in 1996-97 compared to \$7.78 million in 1995-96.
- 3. So, for this year, the allocation to Development Investment is \$1,230,000. For Production Investment the figure is \$3,350,000. The division of those funds within categories (with a comparison to 1996-97 and 1995-96) is given below*.

*It should be noted that this is a notional division of funds and may be subject to revision throughout the year as circumstances require.

Distinctly Australian

1. Following the completion of the Distinctly Australian Program it was hoped to continue some Producer Fellowships and Script Editing Attachments as part of the Development Program. However, the AFC's overall budget reduction has required priority be given to project-specific development investment.

Changes in Development Investment Policy

1. In development, draft by draft script investment in feature films has been maintained at last year's level. Additionally, the \$12,000 investment cap for feature film development has been lifted. Although the cap allowed the AFC to invest in more projects, feedback from filmmakers and from within the AFC indicated that a rigid figure was not practical and that the flexibility to go to higher levels, if a case was made, was desirable. This will probably result in a higher level of investment in fewer projects although the removal of the cap should not be taken to mean automatic approval above \$12,000. Also, the preference that writers without feature or television drama credits submit a first draft script rather than a treatment is now a prerequisite.
2. Television series (including animation series) and telemovies have been dropped as development categories for the time being. It has never been easy for the AFC to arrive at satisfactory criteria by which to invest in television, especially as its development is currently driven strongly by the networks and at far larger amounts than the AFC can

	1997-98*	1996-97	1995-96
DEVELOPMENT			
Cinema Features	1,000,000	942,870	985,052
Documentaries	230,000	209,077	272,711
Telemovies	0	4,600	0
Series	0	80,400	50,275
Shorts/Experimental	0	8,600	142,011
Animation	0	12,000	43,950
Miscellaneous	0	2,700	18,925
<i>Development Total</i>	1,230,000	1,260,247	1,512,924
PRODUCTION			
Cinema Features	1,300,000	1,002,118	1,720,284
Documentaries	775,000	973,960	1,503,626
Series	0	61,000	258,030
Short Films Total	975,000	1,417,860	2,924,415
\$150k Shorts	750,000		
X Fund (experimental)	100,000		
Post-Production	125,000		
Animation	300,000	265,750	369,975
Miscellaneous	0	34,184	67,925
Cashflow Facility	0	40,000	0
<i>Production Total</i>	3,350,000	3,794,873	6,844,253

afford. However, the AFC wishes to make a contribution here and it is intended to discuss this move with the industry with a view to developing a strategy for the future, budget permitting.

Changes in Production Investment Policy

1. As it is probable that there will be less funding in the industry overall for very low budget feature films (in the broad range of \$500,000 to \$2,000,000) and as it is the case that many excellent films and careers have been made there, it was decided to retain the AFC's capacity to invest in low budget features.
Also, it should be noted that feature films are the only source of significant revenue potential to the AFC which depends upon this revenue to underpin its program expenditure.
2. Therefore, a relaunch of the AFC/SBSI Accord as Million Dollar Movies, is an AFC policy priority. The funds allocated will allow for investment in two Million Dollar Movies.
3. The remaining funds have been allocated on the basis that all existing production investment categories are maintained although at reduced levels. Also, all AFC production investment is now focused on low budget projects from directors working on their first or second project.
4. The \$50,000 cap on short drama has been lifted and a small number of higher budgeted productions will be funded. Budget will still be an important consideration (and the AFC must be satisfied that the budget is viable relative to the script) but the AFC will accept applications for projects with budgets up to \$150,000. Applicants are encouraged to be entrepreneurial in securing other funds or resources to supplement the AFC funding requested.

The AFC is often asked why it insists on a minimum rates and no deferrals policy. Some estimates put the number of short films made each year in the industry at close to 1,000. These films are made with absolutely minimal budgets and (deferred) help from friends. Filmmakers being who they are, these films will get made anyway, as will the films made at the AFTRS, VCA and other organisations. They are a vital part of our screen culture and the entry point of many talented

AFC to duplicate that kind of experience with its limited funds. Instead, filmmakers are offered the chance to extend the scope of their creative and craft ambitions and take a further step in professional development.

5. The X Fund will provide small grants for experimental films.
6. The circumstances under which the AFC provides post-production funding and bridging finance are more thoroughly explained in this year's Guidelines.

Guidelines

1. More details are available in the Guidelines themselves and filmmakers should not hesitate to make enquires of Film Development Branch staff where more information is required.
2. Copies of the revised guidelines may be obtained from the AFC by calling:

(02) 9321 6444 or FREECALL on (1800) 22 6615 in Sydney; or (03) 9279 3400 or FREECALL (1800) 33 8430 in Melbourne. They may be accessed from the AFC's Website at <http://www.afc.gov.au>

Tim Read
Director, Film Development
16 July 1997

New Screenwriters Scheme

The AFC is pleased to announce that four new screenwriters have been selected to receive development assistance from the fourth round of the New Screenwriters Scheme (NSS). The talented new writers and their script editors are: Mark Dapin (NSW)/Moya Wood, Vincent Giarusso(Vic)/Tony Ayres, James Barker(WA)/Ian Gilmour, Mark Fitzgerald(NSW)/Gregor Jordan.

The panelists for this round of the NSS were Glenys Rowe (producer, *Idiot Box*) and Craig Pearce (writer, *Romeo + Juliet*) with Michelle Harrison, AFC Project Coordinator, who chaired the panel.

There were 127 applications of which 19 were considered worthy of special consideration by the panel. Those 19 applicants were provided with a letter of encouragement and 5 were selected for interview. The interview process is a means by which the panel can find out more about the writers' intentions for the development of their scripts. The panel were

excitement surrounding the scheme and it was acknowledged that the selected projects displayed a commendable degree of script writing craft skills, an appreciation of dramatic and cinematic elements as well as having good stories to tell.

James Barker's script *Out Of Bounds* is an action thriller about a police photographer who takes part in a manoeuvre to uncover a drug operation in the Northern Territory but instead discovers a war. Vincent Giarusso's *Mallboy* is an urban, grunge comedy with surreal overtones about a 14 year-old boy on the wrong side of the welfare department. Mark Fitzpatrick's script *The Nothing Men* begins with a group of blue collar workers sitting in a room for two weeks with nothing to do but avoid getting the sack while awaiting their redundancy payouts. Mark Dapin's *My Grandmother's House* is a funny/sad black comedy about 12 year old David who helps his retired grandfather build a Buddhist spirit house for his grandmother's dead Jewish relatives.

Some of these funded scripts are aiming for production under the AFC's Low Budget Feature Film Accord with SBS Independent.

<Stuff Art>

Do you have a great interactive idea that works on the web? To stimulate the production of interesting and challenging online interactive content, the AFC, in association with Microplex announced today the <Stuff Art> online initiative.

Projects produced for <Stuff Art> will be exhibited on the Internet and will act as a showcase of the best online interactivity from around Australia for world wide audiences.

As the name suggests, the emphasis will be not only on interactivity but on efficiency as well.

The AFC is seeking submissions from people to take up the challenge of presenting great ideas for the web environment. The work must download fast, fit in 1.4Mb (uncompressed) and under but still get an audience excited and involved, and change the way people think about and use online digital media.

The ten most exciting projects will be commissioned, each one receiving up to \$4000 for production.

The <Stuff Art> site will be launched at the AFC's fourth New Media Conference, to be held in Melbourne in April 1998.

Applications close on October 22.

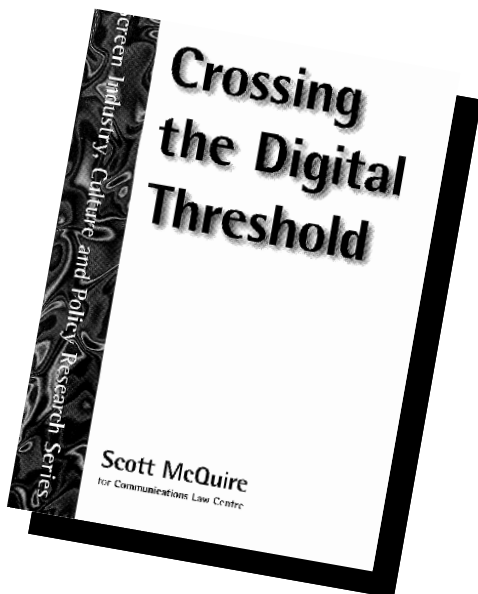
More information is available from the AFC
Level 4, 150 William Street
Woolloomooloo NSW 2011
Tel: (02) 9321 6444; FREECALL: 1800 22 6615
E-mail: afc@afc.gov.au



Crossing The Digital Threshold

Recently published research commissioned by the Communications Law Centre and written by Scott McQuire explores the impact of digital technology on sound, editing and image generation practices and the changing production models it has inspired.

The report, *Crossing The Digital Threshold*, is the first in a Screen Industry, Culture and Policy Research series published by the Australian Key Centre for Cultural and Media Policy and the Australian Film Commission. This research is part of a three-year collaborative project, "The Future of Screen Cultural Policy in a Comparative Frame", supported by the Australian Research Council.



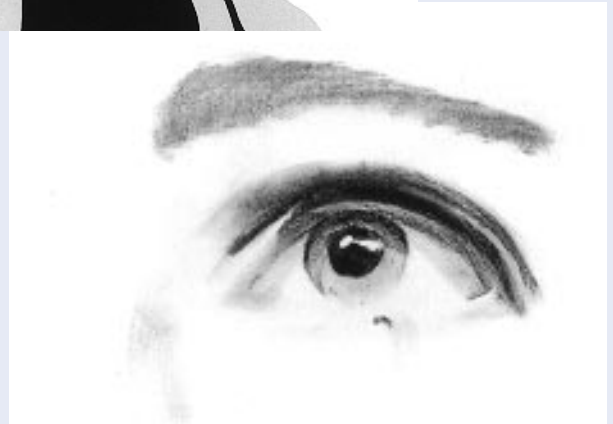
Crossing The Digital Threshold draws on interviews with some of Australia's most experienced filmmakers and post-production staff. It provides a comprehensive overview of current and likely future developments in the making of films. The report analyses these technical developments within the historical context of the development of cinema, assessing the durability of the "intimacy between the camera image and the object it represents" and the potential for digital technology "to reconfigure our habitual relationship to camera images".

Copies of the report are available at a cost of \$10 from the AFC by telephone: 02 9321 6444, FREECALL 1800 22 6615, fax: 02 9357 3714 or email: publications@afc.gov.au.

AFC Production Report: His Mother's Voice



Two frames from Dennis Tupicoff's animation, *His Mother's Voice*, which recently won two awards at the Melbourne International Film Festival



Just after midnight on April 25, 1995, 16 year old Matthew Easdale was shot dead in a Brisbane house. Several weeks later, his mother was interviewed by Matt Brown for ABC Radio National's "Background Briefing".

With careful detail and great emotional power, Mrs Easdale described exactly both how she found out about Matthew's death, and her state of mind as she swung "from hope to death, from hope to death". Dennis Tupicoff heard the interview and now, more than two years later, his 15 minute animation film, *His Mother's Voice*, is complete.

The film uses two styles of animation to show two points of view, two completely different ways of interpreting the same interview and thus the tragedy itself. First we see the events of the night, as Mrs Easdale tries to find out whether her son is alive or dead. Then we see the "interview" itself as it takes place in animated form, with the room, the house, the yard, and the world which Matthew once knew.

In *His Mother's Voice*, the raw video material from the two separate live-action shoots was first digitized for a non-linear edit. The same data was then used to produce the 8,000

individual frame-prints necessary for the animation process itself to begin.

Mrs Easdale, Matt Brown and the ABC have all given their permission for the use of the original interview in *His Mother's Voice*. The film has screened at the Melbourne and Brisbane Film Festivals, and is now being entered in other festivals in Australia and overseas.

Featuring Laverne McDonnell as Mrs Easdale, *His Mother's Voice* was produced, directed, designed and animated by Dennis Tupicoff, with rendering by Annette Trevitt and Louise Hubbard, music by Burckhard Dallwitz and sound by The Opusarium.

His Mother's Voice has just won The City of Melbourne Award for Best Animation and the Kino Cinemas Award for Creative Excellence in an Australian Short Film at the recently concluded Melbourne International Film Festival.

The film has also been nominated for an AFI Award for Best Short Animation Film.

His Mother's Voice was produced in association with the AFC.

AFC Disbursements

Have you ever invested in any of the following films for which AFC is the Disbursement agent?

If you have, and changed your address since, then you may be one of the people we are trying to contact for the entitlements from your investment or deferred wages.

Azaria Chamberlain
Bumsteer
Buried Alive
Coolangatta Gold
Cowboy And Maria In Town
Damsels Be Damned
Dead Easy
Don's Party
Falcon Island
Fast Talking
Great Gold Swindle
Greetings From Wollongong
Here's My Hand
High Rolling
How The West Was Lost
Is There Anybody There?
Into The Mainstream
Killing Of Angel Street
Long Weekend
Lousy Little Sixpence
Lover Boy
Monkey Grip
Moving Out
Night Cries
Norman Loves Rose
One Night Stand
Patterns
Picture Show Man
Pianoforte
Pins & Needles
Plains Of Heaven
Puberty Blues
Pursuit Of Happiness
Raw Deal
Roadgames
Rocking The Foundations
Secret Code
Spirits Of The Air
Starstruck
Suburban Encounters
Summerfield
Sunstruck
Sweethearts
Tea And Pictures
Winter Of Our Dreams
With Time To Kill

Please write, with the details of your investment and your new address to:

Revenue Control and Disbursements
 Australian Film Commission
 GPO Box 2084

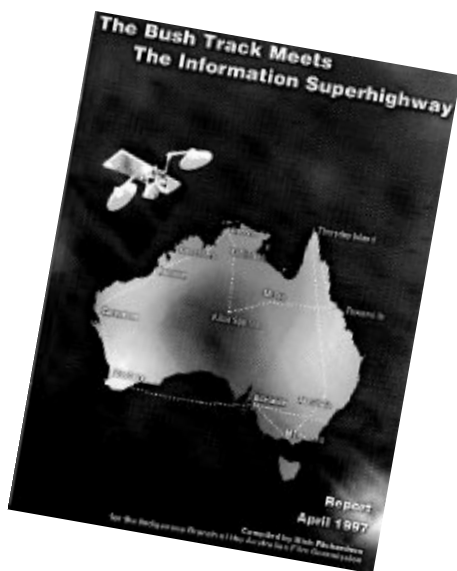
AUSTRALIAN FILMS AT OVERSEAS FESTIVALS

Anima Mundi - International
Animation Exhibition - Brazil
The Web: Gorilla - Africa - Elisa Arngezio
Douarnenez Festival of Ethnic
Minority, France
Black Man Down - Sam Watson
Fly Peewee Fly! - Sally Riley
No Way To Forget - Richard Frankland
Payback - Warwick Thornton
Round Up - Rima Tamou
Two Bob Mermaid - Darlene Johnson
Babakueria - Don Featherstone
Kodakers and Koories - Walter Saunders
Milli Milli - Wayne Barker
Strike Your Heart - Wayne Barker
Edinburgh International Film Festival,
Scotland
True Love and Chaos - Stavros Efthymiou
Thank God He Met Lizzie - Cherie Nowlan
The Well - Samantha Lang
Kiss or Kill - Bill Bennett
Urban Fairytale - Michelle Mahrer
Mushrooms - Alan Madden
It Never Rains - Brad McGann
Sapphire Room - Sean O'Brien
P.O.V. - Michael Liu
At Sea - Penny Fowler-Smith
Trunk - Jonathan Ogilvie
Stuck - Marcus McCulloch
Indulgence - Glenn Fraser
Uncle - Adam Elliot
On A Full Moon - Lee Whitmore
Four Minute Festival - Adam Blaiklock
Five Hundred Acres - Lucy Lehmann
Flying Over Mother - Michael Rowland
Headlock - Amanda Brotchie
Giffoni International Short Film
Festival, Italy
Bits and Pieces - Simon Klaebe
Down Rusty Down - John Curran
Isola del Cinema Europeo, Rome Italy
Lilian's Story - Jerzy Domaradski
Shine - Scott Hicks
Dogs In Space - Richard Lowenstein
Romper Stomper - Geoffrey Wright
Idiot Box - David Caesar
To Have And To Hold - John Hillcoat
Waiting - Jackie McKimmie
Love And Other Catastrophes - Emma-Kate Croghan
Say A Little Prayer - Richard Lowenstein
Celia - Ann Turner
The Quiet Room - Rolf De Heer
Incontro Con Il cinema Australiano,
Italy
Shine - Scott Hicks
Babe - Chris Noonan
Strictly Ballroom - Baz Luhrmann
Jerusalem Film Festival, Israel
Hatred - Mitzi Goldman
Film Noir - Michael Liu
Final Cut - Justin Case
Karlovy Vary Film Festival, Czech
Republic
Children of the Revolution - Peter Duncan

Australian Programme
The Cars That Ate Paris - Peter Weir
Picnic At Hanging Rock - Peter Weir
Caddie - Donald Crombie
The Devil's Playground - Fred Schepisi
The Chant of Jimmie Blacksmith - Fred Schepisi
The Last Wave - Peter Weir
Breaker Morant - Bruce Beresford
Lonely Hearts - Paul Cox
Young Einstein - Yahoo Serious
Romper Stomper - Geoffrey Wright
The Last Days of Chez Nous - Gillian Armstrong
Bad Boy Bobby - Rolf de Heer
The Sum Of Us - Kevin Dowling
Angel Baby - Michael Rymer
Swinger - Gregor Jordan
The Beat Manifesto - Daniel Nettheim
This Film Is A Dog - Jonathan Ogilvie
Code Blue - Moira Moss
No Way To Forget - Richard Frankland
Mr Ikegami's Flight - Robert Connolly
Los Angeles Gay & Lesbian Film
Festival, United States
Strung Up - Cathy Johnstone
Brian's Body - Moira Joseph
My Cunt - Debra Strutt
Montreal World Film Festival, Canada
Sapphire Room - Sean O'Brien
Rock Et Man - Adrian van de Velde
New Zealand Film Festival, New
Zealand
Miniskirted Dynamo - Rivka Hartman
Pact - Scott Patterson
Odense Film Festival, Denmark
Urban Fairytale - Michelle Mahrer
Palm Springs International Short Film
Festival, United States
Shooting The Breeze - Christina Andreef
Bits and Pieces - Simon Klaebe
The Gift - Michael Egan
Acquiring A Taste For Raffaele - Sandra Lepore
Lovely - Ruth Carr
A Dinner For Six - Andrew Lewis
Strung Up - Cathy Johnstone
Exposed - Tony Ayres
A Beginning - Deborah Clarke
Puchon International Fantastic Film
Festival, South Korea
The Cuckoo - Gerald Thompson
Cactus - Paul Cox
The Cars That Ate Paris - Peter Weir
The Devil's Playground - Fred Schepisi
The Last Wave - Peter Weir
Picnic At Hanging Rock - Peter Weir
Man Of Flowers - Paul Cox
Final Cut - Justin Case
Vancouver Lesbian and Gay Film
Festival, Canada
My Cunt - Debra Strutt
Venice International Film Festival,
Italy
True Love and Chaos - Stavros Efthymiou

The Bush Track Meets the Information Superhighway Report

The *Bush Tracks Meets the Information Superhighway* reports on the program established to provide twelve remote Indigenous communities with information and hands on experience of surfing the world wide web, designing web pages and using CD based programs.



The communities were also informed about the use of archival footage so that they are better able to make informed decisions about its use within their communities and the use of their culture in programs made by others.

The report is available from the AFC Indigenous Branch. For a copy, contact AFC Publications on (02) 9321 6444.

AFC-Australia Council *Microdance* Project Launched in Melbourne



At the Melbourne launch, from left to right: Shane Colquhoun (Australia Council), Claire Dobbin (AFC) and Paul Grabowsky (ABC).

Microdance was launched at the Malthouse recently. An initiative of the Australia Council and the Australian Film Commission, Microdance was funded by these two agencies and the Australian Broadcasting Corporation. Introducing the films were Claire Dobbin of the AFC, Shane Colquhoun of the Australia Council and Paul Grabowsky of the ABC.

The initiative was devised to encourage creative exploration between filmmakers and dancers/choreographers and to provide new opportunities for dance to be seen on screen. Both the AFC and Australia Council were aware of the greater dance/screen opportunities which existed overseas.

The development of dance/screen as a new hybrid art form enabled dance and screen practitioners to push the boundaries of both form and content, and also enabled the work to be brought to a much wider audience.

National Screen Media Network Established

The Commonwealth Government, through the Department of Communications and the Arts (DCA) called for submissions to establish on-line sectoral networks as part of the Australian Cultural Network project. The AFC, in collaboration with the National Film and Sound Archive, the Australian Film Television and Radio School and the Australian Broadcasting Corporation applied on behalf of the industry to establish such a network.

This project grew out of a consultancy undertaken by Howard Amos for the Industry and Cultural Development branch, where a report was published - *Connectivity via the Internet: Film and Related Industries*. This report formed the basis for the submission to DCA.

The objectives of the Screen Media Network are:

Screen Media industries for all Internet users - industry, academic and general public.

- To create an Internet presence which will be both informative and entertaining.
- To provide comprehensive access to Australia's screen media resources without impeding innovation in the web sites of participating agencies.
- To promote collaboration and information sharing between Australia's screen media organisations.
- To provide an efficient and effective industry information dissemination service.
- To provide a forum for exchange of views on screen media.
- To add value to the web sites of participating agencies by:

participating web sites allowing the Internet user to obtain relevant information without prior knowledge of individual agencies;

- increasing traffic to individual web sites through the shared entry point structure;
- providing Internet users with a sense of confidence in the accuracy and the currency of the information of participating web sites.

The Project Manager for the start up stage of the Screen Media Network is Garry Brennan. Garry has been involved with policy development, strategic and organisational planning, new media design and production. Most recently he has held an extended contract with the Australia Council advising on new media and technologies. Garry produced Michael Buckley's CD Rom *The Good Cook*.

Over the coming months Garry will be consulting

Revised ICD Funding Guidelines

The ICD guidelines have been revised and the new version will be available in August. A single document now contains information on all ICD funding programs including the New Players Fund, the Touring Exhibition Fund and the ICD Multimedia Fund. A new section giving information for applicants and clearer applications forms has been added.

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

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ArtsInfo

ArtsInfo is a new service for the community incorporating a comprehensive website and FREECALL 1800 number that puts important cultural information literally at the fingertips of artists and cultural workers—from amateur to professional.

ArtsInfo will access up to date information from across the cultural sector on grants and business development programs offered by all levels of government and their agencies, as well as through corporations, foundations and non-government bodies.

Phone: 1800 241 247

URL: <http://www.artsinfo.com.au>

Australian Film Festival Report

Sydney Film Festival

The 44th Sydney Film Festival commenced on Friday June 6 at the State Theatre with the Australian Premiere of the Australian film, *Doing Time with Patsy Cline*, starring Matt Day, Miranda Otto and Richard Roxburgh.

This year's highlights included a retrospective of the Hollywood director, Howard Hawks; a screening of the pre-release versions of *The Big Sleep* and *My Darling Clementine* from the UCLA Film and Television Archive; an evening of Spanish and an evening of Irish Cinema; a tribute to Japanese director, Shohei Imamura. The festival closed on June 20 with the film, *Dream with the Fishes*.

Theo Angelopoulos; a selection of new films from young Asian filmmakers, a Made in Spain selection and All That Jazz, a selection of classic jazz on film. The festival closed on August 10 with the Australian film, *Road to Nowhere*.

Brisbane International Film Festival

The 6th Brisbane International Film Festival commenced on Thursday July 31 at the Hoyts Regent Theatre with the Australian premiere of *The Full Monty*, an English comedy starring Robert Carlisle.

This year's highlights included a Spotlight on Dennis Hopper and his forty years as a renegade actor, a selection of Film on Filmmaking, a selection of films from the Asia Pacific region with a focus on new works from Japan, East Asia and India, a screening of the silent films *Peter Pan* and *Kiss of Cinderella*. The winner of this year's Chauvel Award was John Seale. The festival closed on August 10 with the Australian film, *Doing Time with Patsy Cline*.

All these festivals receive funding from the Industry and Cultural Development Branch.

Melbourne International Film Festival

The 46th Melbourne International Film Festival opened on Thursday July 24 at the Forum Theatre/ Capitol Theatre with the Australian premiere of *Brassed Off*, starring Pete Postlewaite, Tara Fitzgerald and Ewan McGregor.

This year's highlights included a retrospective of the master of the Spaghetti Western, Sergio Leone; *Mayhem, Magic & Maelstroms*, a selection of Japanese animation films from Studio Ghibli; a Mediterranean Masterpieces program highlighting the work of Greek auteur,

Industry & Cultural Development Funding Approvals

Item	Applicant	Amount \$
ICD Funding approvals		
Australian & NZ Catalogue of New Films & Videos	Australian Catalogue of New & Videos Films Ltd	\$6,000
Cantrills Filmnotes #85/86	Arthur and Corinne Cantrill	\$10,000
Exhibition Support	Darwin Film Society	\$7,500
Filmnews microfilm and index	Australian Film Institute	\$9,882
Organisation grant	Old Screen Resource Centre Ltd	\$100,000
Programming Research	Darwin Film Society	\$1,345
Small screen	Australian Council for Children's Film & TV	\$10,400
SPAA Conference 1997 - grant	Screen Producers Association of Australia	\$15,000
SPAA Conference 1997 - loan	Screen Producers Association of Australia	\$30,000
Travel assistance for Adrian Wootton	Sydney Film Festival	\$2,000
ICD Touring Exhibition Fund		
Australian Underground Film Festival	Richard Sowada t/a Dakota Films	\$5,000
Trouble in Paradise: Ernst Lubitsch	Melbourne Cinematheque Inc	\$4,652
Wild Spaces Environmental Film Festival	Gary Caganoff	\$5,000
Women on Women Film Festival tour	WIFT Australia	\$5,000
ICD New Players Fund		
Second Take: writing and conversations by Australian filmmakers (investment)	Raffaele (Lino) Caputo and Geoff Burton	\$19,590
Short Sited film and video festival audience development support	Project Contemporary Art Space	\$2,000
ICD Multimedia Funding		
Screen based digital exhibition directory	Australian Network for Art and Technology	\$21,920
Special issue of MESH	Experimenta Media Arts	\$5,000
Tools of the Trade - WIFT conference	WIFT Australia	\$5,000
Tour of Techne multimedia exhibition	Imago Multimedia Centre Limited	\$24,700
Travel grant to attend conferences	Mike Leggett	\$1,446

Film Development Funding Approvals

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
DEVELOPMENT						
<i>Christmas</i>	The Airedale Film Company Pty Ltd	feature	12,000	Justin Fleming	Andrew Williams	
<i>Flood House</i>	Miro Bilbrough	feature	12,000	Miro Bilbrough	Peter Sainsbury	Miro Bilbrough
<i>Happy Little Vegemites</i>	Franziska Wagenfeld	feature	630	Colin Mowbray	Franziska Wagenfeld	Colin Mowbray
<i>Hooked</i>	Slamcam Films Pty Ltd & Sonja	feature	12,000	Scott Patterson & John O'Brien	Sonja Armstrong	Scott Patterson
<i>Nothing Men, The</i>	Armstrong Productions Pty Ltd	feature	10,000	Mark Fitzpatrick		
<i>Praise</i>	Mark Fitzpatrick	feature	10,000	Andrew McGahan	Martha Coleman	John Curran
<i>Riders, The</i>	Emcee Films Pty Ltd	feature	8,000	Andrew Bovell	Jan Chapman	
<i>Squared</i>	Jan Chapman Productions Pty Ltd	feature	10,500	Michael McGennan	Ronald Rodger	
<i>Strange Sea of My Dreams</i>	Michael McGennan	feature	10,000	Liz Burke & Anna Johnson	Liz Burke	Anna Johnson
<i>Calling the Wild</i>	Anna Johnson & Liz Burke	documentary	6,000	Michael Balson & Mary O'Malley	Larry Gray & Mary O'Malley	Michael Balson
<i>Death in the Afternoon</i>	Larry Gray & Mary O'Malley	documentary	10,800	Sarah Ducker	Leisl Hillhouse & Jan Chapman	Sarah Ducker
<i>Mine Own Kind</i>	Emerald Films Pty Ltd	documentary	7,000	Sonya Pemberton	Andrew Wiseman & Richard Keddie	Sonya Pemberton
<i>Voice From the Wilderness, A</i>	Sonya Pemberton	documentary	16,200	Dennis Smith	Dennis Smith	Dennis Smith
<i>Pal 9000</i>	Byzantine Film & Video Productions P/L Medialight Productions Pty Ltd	multimedia	49,400	Martin Gibbs, Guy Rundle, Lucas Walsh, Anthony Watt & Christopher Ziguas	Luke Wigley	Luke Wigley
PRODUCTION						
<i>Penguins Off The Page</i>	RMIT	animation	2,500	Jon Rowdon	Jon Rowdon	Jon Rowdon
<i>Radiance</i>	Eclipse Films Pty Ltd	feature	11,000	Louis Nowra	Ned Lander & Myer Andrew	Rachel Perkins
<i>Africa: Heaven, Hell and the Future</i>	Garden Street Studios Pty Ltd	documentary	69,200	Michael Davie & Marcus Gillezeau	Marcus Gillezeau	Michael Davie
<i>Alien Big Cats</i>	Christopher Gogos & Alkinos Tsilimidos	documentary	50,000 100,000	Christopher Gogos & Alkinos Tsilimidos	Christopher Gogos & Alkinos Tsilimidos	Christopher Gogos & Alkinos Tsilimidos
<i>I Cover the Waterfront</i>	Grand Bay Films Pty Ltd	documentary	100,000	Sylvie Le Clezio	Sylvie Le Clezio	Sylvie Le Clezio
<i>Inscrutable Mr Marr, The</i>	Liberty Productions Pty Limited	documentary	93,000	Suzanne Howard & Sally Regan	Suzanne Howard & Sally Regan	Suzanne Howard & Sally Regan
<i>Reunion</i>	Black Sheep Films Pty Ltd	documentary	54,700	Lisa Wang	Lisa Wang	Lisa Wang
<i>Elementia</i>	Kate Sparke Richards	multimedia	58,800	Kate Sparke Richards	Kate Sparke Richards	Kate Sparke Richards
<i>From My Perch</i>	Alyssa Rothwell	multimedia	19,200	Alyssa Rothwell	Alyssa Rothwell	Alyssa Rothwell
<i>Muto</i>	RMIT	multimedia	61,900	Kathryn Mew	Kathryn Mew	Kathryn Mew
<i>Praeternatural</i>	Michelle Barker	multimedia	50,200	Michelle Barker	Virginia Hilyard	Michelle Barker
<i>Shock In The Ear</i>	Norie Neumark	multimedia	55,400	Norie Neumark	Norie Neumark	Norie Neumark
<i>Strange Cities</i>	Tatiana Pentes	multimedia	18,100	Tatiana Pentes	Eurydice Aroney	Tatiana Pentes
<i>Web Devolution</i>	Ian Haig	multimedia	2,000	Ian Haig	Ian Haig	Ian Haig
<i>Shortwave Series Launch</i>	ABC	series	50,000	Stuart McDonald, Brad McGann, Arianna Bosi	Lucy McLaren, Franziska Wagenfeld & Tony Watts	Stuart McDonald, Brad McGann & Arianna Bosi
<i>Shortwave Series 3</i>	ABC	series	13,000	Eva Friedman & Tony Ayres	Carole Sklan, Natalie Elliott & Michael McMahon	Amanda Jane & Tony Ayres
<i>Look Into My Eyes</i>	Panckhurst Production Pty Ltd	short drama		Lyn Chick	Helen Panckhurst	Harriet McKern
CASHFLOW FACILITY						
<i>Hurrah</i>	Hurrah Productions Pty Limited	feature	100,000	Frank Shields & John Wolstenholme	Julie Marlow & John Wolstenholme	Frank Shields
<i>Taking Care of Elvis</i>	Emerald Films Pty Ltd	documentary	61,000	David Grusovin & Kate Grusovin	Sally Browning	David Grusovin & Kate Grusovin

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

Sydney

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