

Maureen Barron New AFC Chairman

Ms Maureen Barron has been appointed the new Chairman of the Australian Film Commission, the Minister for Communications, the Information Economy and the Arts, Senator Richard Alston, announced recently.

'It is a pleasure to welcome Ms Barron to the AFC and I am certain the Commission will greatly benefit from her experience,' Senator Alston said.

Ms Barron is currently the Business Affairs Manager at the Southern Star Group where she has been for the past two years. The AFC position is part-time and Ms Barron will continue in her role at Southern Star.

She was the Business Affairs Manager at the Australian Film Finance Corporation from 1991-95 and has been a Director of the Australian Film Institute and AFI Distribution from 1992-97.

'Her extensive business knowledge and her background in the law, having worked as a

solicitor specialising in the entertainment industry, will be a terrific asset to the AFC,' Senator Alston said.

Ms Barron replaces Ms Sue Milliken who completed her term on 30 June 1997. Professor Stuart Cunningham, AFC Commissioner, has been Acting Chairman in the interim.

'Ms Milliken has done an excellent job in her term as Chairman of the AFC and I wish her every success in the future. I would also like to thank Professor Cunningham,' Senator Alston said.

'I am looking forward to the contributions Ms Barron will make and am enthusiastic about the success of the Australian film industry. The quality of Australian pictures currently being released, with four features participating in this year's Cannes Film Festival, is a great reflection on the work of the Commission.'



AFC 'Million \$ Movies' Announced

Fresh Air, an inner city comedy from writer-director Neil Mansfield and producer Rosemary Blight, was announced as the first of five Million \$ Movies. The announcement was made by Maureen Barron, newly-appointed AFC Chairman, and Bridget Ikin, the General Manager of SBS Independent.

Million \$ Movies is a joint initiative of the Australian Film Commission and SBS Independent in association with Beyond Films, the Premium Movie Partnership and UK Channel 4. Five films will be made under the initiative each with a budget of \$1 million.

The AFC, described by Maureen Barron as being in the 'discovery' business of new Australian projects and talent, is the principal investor in Million \$ Movies. SBS Independent has the Australian free-to-air television rights.

'Million \$ Movies confirms SBS Independent's commitment to supporting talented new independent filmmakers, by offering a broadcast opportunity for innovative projects,' said Bridget Ikin.

Beyond Films has the world sales rights to the films, excluding Australia, and will provide an advance and guarantee significant festival exposure.



Fresh Air's writer-director Neil Mansfield with producer Rosemary Blight

'Beyond has committed to all five films on the basis of its confidence in the AFC and SBS Independent's ability to identify and develop excellent films. This is a wonderful gesture of confidence in our industry,' Maureen Barron said.

The Premium Movie Partnership will have the Australian pay television rights to any of the five films it selects. It has taken up the option for *Fresh Air* and provided financial support to the production. Channel 4 will have UK rights, including theatrical, to any of the five films it

continued page 4

Royalties on Films, TV and Video 1995-96

Royalties earned from Australian exports of films, TV programs and videos rose from \$99 million in 1994-95 to \$121 million in 1995-96, an increase of 22 per cent over the previous year, according to Australian Bureau of Statistics (ABS) figures obtained by the AFC. The growth was mainly due to a 25 per cent rise in sales of Australian films and programs to overseas television¹ — the fifth year of consecutive growth.

The rise was largely in exports to the UK which quadrupled from \$9 million in 1994-95 to \$37 million in 1995-96.

Exports to the US increased for the second year in a row, from \$29 to \$37 million, a rise of 28 per cent.

For confidentiality reasons figures for territories other than the US and UK are generally not available. The ABS have released a figure for TV exports to Germany in 1995-96 of \$4 million; New Zealand imported TV programs totalling \$6 million in 1995-96.

Royalties earned from videotape exports increased from \$6 million to \$11 million.

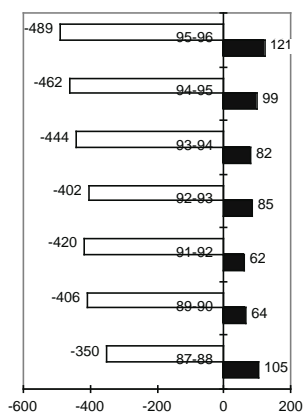
Exports of cinema films were down on the previous year, reflecting the pattern of the previous six years.

Overall imports were up by 6 per cent with Australia spending more on US films and programs (9 per cent increase) and from the UK (22 per cent increase). Imports of US films/programs for television increased by 18 per cent.

1. Classification is based on type of market, rather than type of product: for example, royalties for films shown on TV are classified to 'television programs' not 'cinema films'

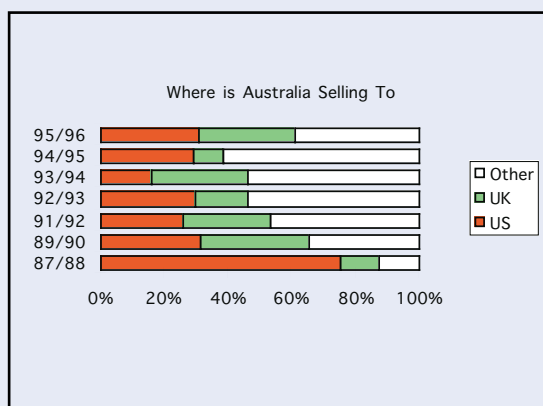
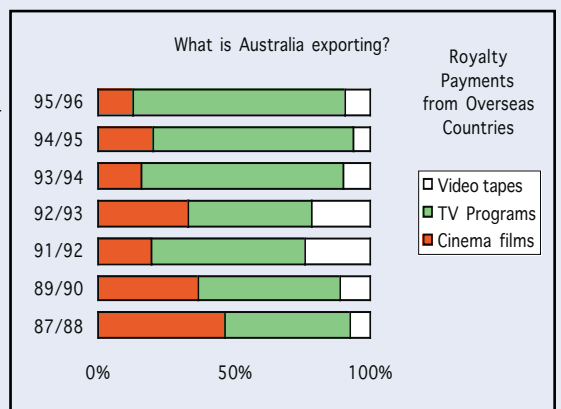
Film, TV and Video Royalties 1987-88 to 1995-96

Value of trade in royalties arising from imports and exports of cinema films, TV programs and video tapes, 1987-88 to 1995-96



Value of exports by media

Exports \$m	Cinema films	TV Programs	Video tapes
87/88	49	48	8
89/90	23	33	7
91/92	12	35	15
92/93	28	39	18
93/94	13	60	8
94/95	20	73	6
95/96	15	91	11

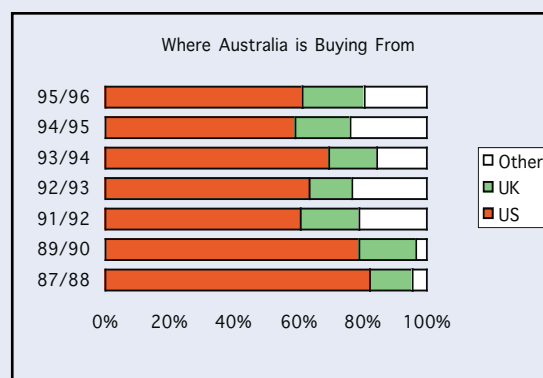
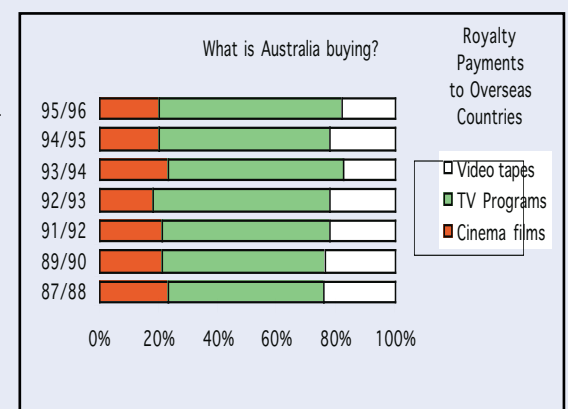


Value of exports by country

Exports \$m	US	UK	Other
87/88	79	13	13
89/90	20	22	22
91/92	16	17	29
92/93	25	14	46
93/94	13	25	44
94/95	29	9	61
95/96	37	37	47

Value of imports by media

Imports \$m	Cinema films	TV Programs	Video tapes
87/88	81	185	84
89/90	86	224	95
91/92	88	239	93
92/93	73	240	89
93/94	103	263	78
94/95	94	266	102
95/96	98	302	89



Value of imports by country

Imports \$m	US	UK	Other
87/88	288	47	15
89/90	321	72	13
91/92	255	77	88
92/93	255	54	93
93/94	310	66	68
94/95	274	78	110
95/96	299	95	95

Source: Australian Bureau of Statistics

Note: Figures are the latest available and may differ from those previously published. The ABS has revised figures published in previous years.

Minister Announces New Policy on Federal Film Financing

The Federal Government's strategy for supporting the Australian film and television industry was announced at the 12th annual conference of the Screen Producers' Association of Australia in Melbourne by the Minister for Communications, the Information Economy and the Arts, Senator Richard Alston.

Senator Alston announced the Government's response to the Review of Commonwealth Assistance to the Film Industry (the Gonski review delivered in February).

This response includes:

- The retention of Film Australia as a Commonwealth-owned, vertically integrated company and the retention of its Lindfield (NSW) facilities
- The retention of Film Australia's archives of more than 80 years of filmmaking in Commonwealth ownership
- Extension of Film Australia's National Interest Program until 2003, at current levels of \$6.4 million a year for the production of documentaries
- Introduction of a new pilot scheme—the Film Licensed Investment Scheme (FLIC) — providing a 100 per cent tax concession to investors in companies which are licensed to invest in a slate of film and television production. The FLIC will be able to raise concessional capital of up to \$20 million a year for two years from 1998-99; and
- Retention of the current tax provisions under Divisions 10B and 10BA of the *Income Tax Investment Act 1936* for investment in Australian film and television production.

'Initiatives are in addition to the \$115 million of direct support announced by the Government in the 1997-98 Budget,' Senator Alston said.

Screen Finance Group Responds

The Screen Finance Group (SFG) warmly welcomed the announcement by the Minister for Communications, the Information Economy and the Arts, Senator Alston, of the government's new policy on film financing.

The SFG, which represents all the audio-visual government funding bodies at both state and federal level, appreciates the outcome of the careful review of the industry's funding support from government. The Screen Finance Group comprises: Australian Film Commission,

Australian Film Finance Corporation, Australian Multimedia Enterprise, Cinemedia, Pacific Film & Television Commission, New South Wales Film & Television Office, Screen West, South Australian Film Corporation, Commercial Television Production Fund.

The Film Licensed Government Company (FLIC) initiative is in line with recommendations by David Gonski in his review of film support mechanisms and is widely supported by the industry.

The sensitive introduction by way of a pilot scheme while existing mechanisms are continued is greatly appreciated by the industry and will ensure that there is no violent change which could damage the balance currently achieved.

This balance ensures a competitive industry which takes full advantage of commercial and cultural realities.

The SFG members will work effectively with the proposed FLIC as they have always worked with private financiers in the past.

AFC Production Report: Entertaining Angels



Peter O'Brien and Tina Bursill in Michael Brindley's *Entertaining Angels*.

The short comedy-drama *Entertaining Angels* (writer-director Michael Brindley, producer Julia Overton) was made in Sydney during June and July, with cast including Peter O'Brien and Tina Bursill.

Shot on Super 16, the linear edit was done at Spectrum and the mix, by Martin Oswin, at Soundfirm. The film is a fable, the tale of a charming philanderer who does very well out of "just telling people what they want to hear".

In real life such people seem to survive unscathed, but this fellow finally gets his comeuppance from an unexpected source. This *is* a fable.

Brindley and Overton have pushed the short film form, telling a long form story in four sequences. The film, shot over five and a half days, is a return to direction for Brindley. He graduated from the AFTRS as a director but somehow spent the next 20 years as a screenwriter and script consultant.

Producer Overton surrounded Brindley with an excellent, experienced crew, including DOP Martin McGrath (*Blackrock*, *Children of the Revolution*, *Proof*) and film editor Danny Cooper (*The Well*, *Angel Baby*). The witty and ironic music track is by composer Chris Neal (*The Nostradamus Kid*, *Celia*).

As well as Peter O'Brien, who finds a nice balance between little-boy-lost charm and sleaze, there's Dale Stevens, who's really quite angelic, John Clayton, Annie Byron, Ruth Caro and Belinda Cotteril.

Persistent rain and rather restrictive locations caused some interesting logistical problems during the shoot. Rain is rain, but Brindley now swears never again to write scenes in bathrooms, lifts or high-rise building sites.

Entertaining Angels was screened at the AFC/AFI Industry Night in Melbourne on 24 November and screenings are planned at other venues soon.



New Media Initiatives Selected



<Stuff-Art> selection

The AFC is proud to announce that the selection of the successful applicants for the <Stuff-Art> online initiative has now been finalised. The Initiative which was designed with an emphasis on artistic expression, interactivity and ingenuity (projects being restricted to 1.4Mb) was launched in July and closed on 18 October.

Solutions and responses to the <Stuff-Art> guidelines have been wide and varied. This is reflected in the 10 successful projects which range from a conventional tour style project of Hell, to a mini online opera, a VR chat world and a mischievous search engine which combs the net for distant meaning and then recombines it into personalised nonsense.

The successful applicants have a tight production schedule. They must have their sites up and running before April next year when they will be launched at the AFC's Interactivity Conference in Melbourne.

The 10 successful applications for <Stuff-Art> are listed in the Film Development project approvals are listed below.

Swimming Outside the Flags

The response to Swimming Outside The Flags, the first national initiative aimed at producing and promoting Australian animation, has been overwhelming.

203 animators applied to the Initiative which clearly indicates that the independent animation industry in Australia is a vast, untapped resource, alive and kicking. Due to budget constraints only 13 of the 203 applications could be funded, however it is hoped that another 6 projects from the Initiative will be funded next financial year. On the whole the standard of the applications was very high, making the selection of the successful projects extremely difficult.



Apart from illustrating that Australia has a vibrant and dynamic independent animation scene, the Initiative once again demonstrates that co-operation between state and federal film agencies allows for larger and more ambitious film projects to be realised.

Swimming Outside the Flags is a co-venture between the AFC, SBSI, NSWFTO, Cinemedia, FilmQueensland and the SAFC. The 13 successful applications are listed below.

Swimming Outside the Flags Selected projects:

Darwin's Evolutionary Sweepstakes
Hair of the Dog
Head Space
Just a Short Story
Kuz
Letters to Faraway Friends
Local Dive
Love Song
Money
Bloom, Discovery and Passion
The Bay
Whingin' Bastard
Winging It

STUFF ART selections:

Harrowing Hell
The Wordstuffs
The Entomologist
Photoplasm
The Ephemera Engine
Subcutaneous Creations
Egg Plant
The Lycette Bros. Illustrated Alphabet of Unfortunate Chance
Electracity
Ausländer Micro

Andrew Horne & Deborah Szapiro
 Charmaine Brown
 Chris Backhouse
 Keith Salvat and David Leffler
 Adam Benjamin Elliot
 Trace Balla
 Sarah Watt
 Bruce Currie
 Bruce Petty
 Paul Vincent
 Amanda Coleman
 Tim Adlide
 Max Bannah

Simon Klæbe and Leisl Hillhouse
 Hazel Smith, Roger Dean and Greg White
 Nik Gafney
 Gary Zebington
 Mark Simpson
 Alex Davies
 Rosie Cross and Rob Joyner
 John and Mark Lycette

Miriam English
 Andrew Garton

After Mabo - The Amendments

The AFC's Indigenous Branch funded the development and production of *After Mabo - The Amendments*, in conjunction with Mirimbiak Native Title Unit, Melbourne. The feature length documentary was launched on 20 November 1997 in Melbourne at the George Cinema, St Kilda followed by a special screening at the 1997 International Documentary Conference, Brisbane and broadcast on SBS on 25 November 1997.

John Hughes produced and Richard Frankland executive produced this visually interesting project which explores what has happened since the historic Mabo High Court decision.

The film relies mostly on media footage. This material is intercut with interviews with Australia's leading Indigenous spokespeople and footage of Native Title hearings. The film gives the viewer an insight into the political machinations of Indigenous common law property rights.

Million \$ Movies

continued from page 1

selects and has also taken up the option for *Fresh Air*.

Written by Neil Mansfield over six years, *Fresh Air* was supported in the first round of the AFC's New Screenwriters Scheme which gives opportunities to new writers. Bill Bennett acted as Neil's mentor under the Scheme and will retain that role during production.

Fresh Air is a hybrid of kitchen sink drama, neo-realism and observational comedy. It's a simple tale about love between partners, friends and family.

Rosemary Blight, who is currently also producing *In The Winter Dark*, says of *Fresh Air*: "My first response was to laugh - it was character driven and humorous, it was fresh and it was realistic to achieve."

Fresh Air will commence production in March 1998.

Other Spaces: the Marketing, Distribution and Exhibition of Interactive Art

A handful of Australian interactive artists have received much international acclaim. But the critical question for them and their lesser known colleagues remains how to market, distribute and exhibit their work both in Australia and overseas.

A new report launched recently by the AFC, *Other Spaces: The Marketing, Distribution and Exhibition of Interactive Art*, by Rachel Dixon, is the most comprehensive guide yet to the distribution of new media.

Peter Higgs of Access Co-operative Multimedia Centre claims that at the 1997 MILIA international publishing and new media market there were: "lots of conversations about alternate distribution/promotion strategies for small to medium developers and publishers. This problem is global, not just confined to Australia."

Other Spaces explores the means by which interactive media artists publish or display their work: through distribution via CD-ROM, online via the World Wide Web and Internet and through installations in galleries and museums.

As Amanda McDonald Crowley, of ANAT says: "A lot of artists operate between spaces, between art and computing, art and popular culture".

Other Spaces addresses the commercial arena and the alternate approaches, drawing on the author's considerable experience and knowledge of the area, making the report of interest to a wider new media readership than those specifically interested in promotion of artists' works.

Rachel Dixon has been a developer, publisher and marketer of interactive media since 1993,

when she left a career as an award-winning filmmaker to head the New Media Division for the national film and television house, Film Australia. Most recently Rachel occupied the position of Head of Marketing at the Australian Multimedia Enterprise.

Cathy Robinson, AFC Chief Executive, says that *Other Spaces* makes an important contribution to the development of the Australian new media industry: "Australian interactive artists are recognised for their skills and creativity and it is apparent that people the world over are interested in new media. What remains to be developed are opportunities for distribution and exhibition. *Other Spaces* outlines strategic policy directions and makes recommendations which will facilitate the further promotion of Australian artists' work both domestically and internationally."



Other Spaces: The Marketing, Distribution and Exhibition of Interactive Art is available through AFC Publications on (02) 9321 6444 and is priced at \$14.95.

1997 AFI Awards Ceremony

The Movie Network 1997 AFI Award winners were announced on Friday 14 November at the Melbourne Town Hall. A selection of the award winners are:

Best Film: *Kiss or Kill*
 Achievement in Direction: Bill Bennett for *Kiss or Kill*
 Original Screenplay: *The Castle*
 Actress in a Leading Role: Pamela Rabe for *The Well*
 Actor in a Leading Role: Richard Roxburgh for *Doing Time For Patsy Cline*

Short Fiction Film: Graeme Burfoot for *The Beneficiary*
 Short Animation Film: Adam Benjamin Elliot for *Uncle*
 Documentary: Trevor Graham for *Mabo - Life of An Island Man*
 Television Documentary: Lew Griffiths and Noel Pearson for *Dhuway*

The Raymond Longford Award this year went to Jan Chapman. The Byron Kennedy Award went to John Polson.

Networking Breakfast for Qld Women in TV



Following on from the successful breakfasts in Sydney and Melbourne, the AFC Women's Program, in conjunction with all of the national TV networks, FACTS and SPAA, held a function for women in Queensland television on 7 October. 120 women attended to hear Dina Browne (Consultant, Children's TV Seven Network) and Fiona Baker (RPA Executive Producer, Nine Network) discuss how to make the most of career opportunities. Pictured above (L to R): Fiona Baker, Dina Browne and Hilary Glow (AFC).



Attending the AFI Awards were Richard Roxburgh (*Doing Time for Patsy Cline*, *Thank God He Met Lizzie*) and Miranda Otto (*The Well*, *Doing Time for Patsy Cline*). Photo: Jim Lee.



AUSTRALIAN FILMS AT OVERSEAS FESTIVALS

October - December 1997

- Alternative Film Festival, Romania
Thump - Hayley Cloake
- Amsterdam Documentary Film Festival, Netherlands
Red Sands Blue Sands - Oren Siedler
Exile In Sarajevo - Tahir Cambis
Cinema Cinema - Maani Petgar
Pyongyang Diaries - Solrun Hoas
- Asia Pacific Film Festival, South Korea
Floating Life - Clara Law
Round Up - Rima Tamou
Uncle - Adam Elliot
- Berlin Lesbian and Gay Film Festival, Germany
Till Human Voices Wake Us and We Drown - Bree McKilligan
- Bilbao International Festival of Documentary and Short Films, Spain
Uncle - Adam Elliot
Taniwha...Water Spirit - Derek Thompson
When The Sun Falls - Georgina Willis
- Birmingham Film and Television Festival, United Kingdom
The Well - Samantha Lang
- Brest Film Festival, France
Fly Peewee Fly! - Sally Riley
Two Bob Mermaid - Darlene Johnson
Round Up - Rima Tamou
Payback - Warwick Thornton
Black Man Down - Bill McCrow
No Way To Forget - Richard Frankland
- Brief Encounters Short Film Festival, United Kingdom
Uncle - Adam Elliot
- Charleston International Film Festival, United States
Artronics - John Bridgen
Fine Line - John Bridgen
- Chicago International Film and Video Festival, United States
Artronics - John Bridgen
Kiss Or Kill - Bill Bennett
Down Rusty Down - John Curran
Generation - Ruth Carr
Blood On The Chandelier - Jeff Norris
Till Human Voices Wake Us and We Drown - Bree McKilligan
- Chicago Lesbian and Gay International Film Festival, United States
Violet's Visit - Richard Turner
Strung Up - Cathy Johnstone
Nobody I Know - Andrew Porter
Independently Blue - Sarah Neal
- CineVideo International Film and Video Festival, Chile
Prelude - Chris Backhouse
Lovely Day - Chris Backhouse
Fin - Chris Backhouse
- Cinema Giovani Turin, Italy
Road To Nhill - Sue Brooks
- Nightride* - Martin Murphy
The Beneficiary - Graeme Burfoot
- Cinewoman Festival, United Kingdom
Thump - Hayley Cloake
Little White Lies - Della Churchill
Headlock - Amanda Brotchie
Once - Clea Frost
Till Human Voices Wake Us and We Drown - Bree McKilligan
Fly Peewee Fly! - Sally Riley
- Columbus International Film Festival, United States
Generation - Ruth Carr
The Coolbaroo Club - Roger Scholes
Gorilla Girls - Fiona Cochrane
- Dakino International Short Film Festival, Romania
P.O.V. - Michael Liu
De Nevers A L'Aube, France
P.O.V. - Michael Liu
- Digital Media World, Japan
Scuzi Toys - Sarah King
- Experimental Cinema, Spain
Colour Bars - Mahmoud Yekta
To The Other Shore - Jeni Thornley
- Festival Internacional de Cinema I Video, Spain
The Dreaming - Mark Trounce
- Festival Internacional de Cine de Mar del Plata, Argentina
The Well - Samantha Lang
Fistful of Flies - Monica Pellizzari
- Film Arts Festival, United States
Cat's Cradle - Liz Hughes
- Fort Lauderdale International Film Festival, United States
Brilliant Lies - Richard Franklin
- Hannover International Film Festival, Germany
Super Eight Dies Hard - Natasha Stellmach
Uncle - Adam Elliot
Titsiana Booberini - Robert Luketic
My Cunt - Debra Strutt
Triple Zero - Christopher Bence
Sleepers - Charmaine Brown
No Way To Forget - Richard Frankland
Thump - Hayley Cloake
- Hawaii International Film Festival, Hawaii
Pyongyang Diaries - Solrun Hoas
Mao's New Suit - Sally Ingleton
Taking Pictures - Les McLaren
- Henri Langlois Encounters, France
Eat Your Greens - Mark Forstmann
- Image and Nation Film Festival, Canada
Exposed - Tony Ayres
Strung Up - Cathy Johnstone
- International Film Festival for Children and Young People, India
The Story of Rosy Dock - Jeannie Baker
- International Thessaloniki Festival, Greece
Road To Nhill - Sue Brooks
- Kasseler Dokumentarfilm and Videofest, Germany
Making Out In Japan - Janet Merewether
- Kiev International Film Festival, Ukraine
Film Noir - Michael Liu
Skud - Donna Swann
P.O.V. - Michael Liu
- Alternative Film Festival of Barcelona, Spain
Film Noir - Michael Liu
- Leipzig Festival of Documentary and Animation Films, Germany
His Mother's Voice - Dennis Tupicoff
Feline - May Trubuhovich
Uncle - Adam Elliot
- Ljubljana International Film Festival, Slovenia
Doing Time For Patsy Cline - Chris Kennedy
- London Film Festival, United Kingdom
Urban Fairytale - Michelle Mahler
At Sea - Penny Fowler-Smith
Freestyle - David Lowe
Sapphire Room - Sean O'Brien
Down Rusty Down - John Curran
The Birthday - Stephen Wallace
Kiss Or Kill - Bill Bennett
Heaven's Burning - Craig Lahiff
Doing Time For Patsy Cline - Chris Kennedy
The Castle - Rob Sitch
- Cabbie Of The Year* - Michael Connolly
The Christmas Cake - David Grusovin
The Stupid Piano - Amanda Coleman
- Manchester International Short Film and Video Festival, United Kingdom
P.O.V. - Michael Liu
A Short Film About Snoring - Darrelyn Gunzburg
Strung Up - Cathy Johnstone
Headlock - Amanda Brotchie
Once - Clea Frost
Till Human Voices Wake Us and We Drown - Bree McKilligan
Thump - Hayley Cloake
Kamikaze - Megan Manning
Shooting The Breeze - Christina Andreef
Marital Combat - Mark Dickenson
- Mannheim Film Festival, Germany
When The Sun Falls - Georgina Willis
- Margaret Mead Film and Video Festival, United States
Rats In The Ranks - Bob Connolly
- Meridiens Film Festival, France
Cat's Cradle - Liz Hughes
- New York Expo of Short Film and Video, United States
Totally Gorgeous - The CD Rom - Kaz Cooke
- New York Lesbian and Gay Experimental Film Festival, United States
My Cunt - Debra Strutt
- Noir International Film Festival, Italy
Kiss Or Kill - Bill Bennett
- Ottawa International Animation Festival, Canada
Uncle - Adam Elliot
- Rocky Mountains Women's Film Festival, United States
Cat's Cradle - Liz Hughes
- Roshd Film Festival, Iran
The Story of Rosy Dock - Jeannie Baker
- Seattle Gay and Lesbian Film Festival, United States
Nobody I Know - Andrew Porter
Voilet's Visit - Richard Turner
Exposed - Tony Ayres
- Shanghai International Film Festival, China
Sanctuary - Robin de Crespigny
Lust and Revenge - Paul Cox
- Stockholm International Film Festival, Sweden
The Gift - Michael Egan
House Taken Over - Liz Hughes
Shooting The Breeze - Christina Andreef
The Well - Samantha Lang
- Time For Peace Awards, United States
Shine - Scott Hicks
- Up and Coming European Cinema Film Festival, Germany
My Cunt - Debra Strutt
- Verzaubert Gay and Lesbian Film Festival, Germany
Virgin Beasts - Toby Zoates
Nobody I Know - Andrew Porter
Strung Up - Cathy Johnstone
- Vevey International Comedy Film Festival, Switzerland
Uncle - Adam Elliot
- Washington Jewish Film Festival, United States
Bitter Herbs and Honey - Monique Schwarz
- Welsh International Film Festival, United Kingdom
House Taken Over - Liz Hughes

FORTHCOMING FESTIVALS

The huge growth in demand for festivals advice has meant that the Marketing Branch has had to determine the best use of its resources to manage the workload. As festival entry forms are available by fax and on the Internet, the AFC will no longer be sending out forms but will list upcoming festivals, deadline dates together with the festival's fax number and an email/url address so that filmmakers can approach the festivals direct.

If you would like your film listed as screening at an international festival, please continue to fax the complete details to the AFC festival section on [02] 9357 3631.

Ann Arbor Film Festival, United States

17 - 22 March 1998

deadline: 15 February 1998

fax: 313-995 5396

email: vicki@honeyman.org

Creteil International Festival of Women Films, France

3 - 12 April 1998

deadline: 15 December 1997

fax: 1-4399 0410

Fribourg Film Festival, Switzerland

1 - 8 March 1998

deadline: 31 December 1997

fax: 26-322 7950

Gottingen International Ethnographic Film Festival, Germany

20 - 25 May 1998

deadline: 16 January 1998

fax: 551-50 24 400

email: iwf-goe@iwf.gwdg.de

International Festival for Young People, France

30 March - 9 April 1998

deadline: 7 February 1998

fax: 3-2320 2899

New Directors New Films, United States

20 March - 7 April 1998

deadline: 17 January 1998

fax: 212-875 5636

url: <http://www.filmlinc.com>

Oberhausen International Short Film Festival, Germany

23 - 28 April 1998

deadline: 1 February 1998

fax: 208-825 5413

email: kurzfilmtage-oberhausen@aniduisburg.de

Tampere Short Film Festival, Finland

4 - 8 March 1998

deadline: 5 January 1998

fax: 358-3-223 0121

email: Film.Festival@tt.tampere.fi

Marketing Director Sue Murray to Leave AFC

AFC Director of Marketing Sue Murray has announced she will not be renewing her contract. After more than 16 years, Ms Murray will leave the AFC following the American Film Market in March 1998.

"My years at the AFC have been the most wonderful working experience. I am extremely proud of the achievements of the Marketing Branch over the past decade, particularly the contribution it has made to the profile the Australian film industry has achieved internationally," Sue Murray said. "The work of the Marketing Branch is well recognised within the industry. I feel after 16 years that it is time to move into work in the private sector. I look forward to the challenges in the future."

Ms Murray also praised the role of the AFC's London Office and the work of the Marketing Branch in giving advice to Australian filmmakers about markets and festivals and its collaboration with the Research and Information Branch of the AFC in the production of checklists and catalogues.

AFC Chief Executive Cathy Robinson paid tribute to Sue Murray's work at the AFC: "Sue has made a tremendous contribution to the AFC and the entire Australian film and television industry has benefited enormously from her great skill, insight and her thoughtful, considered approach. Although I and the AFC will sorely miss her professional and personal contribution to the organisation and its work, after over 16 years of dedicated service Sue deserves a break. Sue leaves with our very best wishes for every success in the future".

"Sue Murray's work at the AFC is known and respected throughout the industry in Australia and internationally. She has been instrumental in bringing the AFC's Marketing Branch and our industry to world attention. We are pleased that her unique blend of skills will be utilised elsewhere in the industry", said Maureen Barron, AFC Chairman.

Murray joined the AFC in May 1981 to set up the information service which has since expanded into the Research and Information Unit. Shortly after she joined the newly established Policy Unit where she specialised in marketing, exhibition and distribution issues, moving to the Marketing Branch in 1985 as Deputy Director of Marketing.

In October 1987 she was appointed Director of Marketing and her responsibilities have included establishing long-term strategies to open up markets for Australian programs which resulted in special events in various countries and at prestigious museums such as the Pompidou Centre in Paris and the Museum of Modern Art in New York. She streamlined the Australian presence at the international film and television markets and expanded the Marketing Branch's marketing advisory service to Australian producers. Sue Murray worked from the AFC's London Office from September 1990 to December 1992.

FORTHCOMING MARKETS

NATPE - TV Market

New Orleans (19-22 Jan, 1998)

MILIA - new media market

Cannes (8-11 Feb, 1998)

Monte Carlo Television Market

Monte Carlo (23-26 Feb, 1998)

American Film Market

Santa Monica, USA (26 Feb- 6 Mar, 1998)

3rd International Television

Programme Market

Dubai, United Arab Emirates (8-10 Mar, 1998)

The Second World Summit on

Television for Children

London (9-13 Mar, 1998)

CeBIT - technology &

telecommunications market

Hannover, Germany (19-25 Mar, 1998)

MIP-TV

Cannes (3-8 April, 1998)

Cannes International Film Festival

Cannes (13-24 May, 1998)

For further details regarding the major international film and television markets please contact Libby Ellis, Marketing Administrator at the AFC on (02) 9321 6415.

AWARDS TO AUSTRALIAN FILMS & PROGRAMS

Asia Pacific Film Festival, South Korea

Floating Life - Clara Law - Best Music,

Composer: Davood A Tabrizi

Round Up - Rima Tamou - Best Short Film

Charleston International Film Festival, United States

Artronics - John Brigden - Silver Award,

Experimental Films and Videos, Computer

Category

Fineline - John Brigden - Gold Award, Short

Subject Film and Video

Festival Interacional de Cinema I

Video, Spain

The Dreaming Series 2 - Mark Trounce -

The Dolphin Episode - First Prize

The Dreaming Series 2 - Mark Trounce -

The Dolphin Episode - Gava City's Grand

Award

New York Expo of Short Film and

Video, United States

Totally Gorgeous CD Rom - Kaz Cooke -

Jury Prize

Time For Peace Awards, United

States

Shine - Scott Hicks - Time For Peace

Award

Film Development Funding Approvals

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
DEVELOPMENT						
<i>Big Pelican, The</i>	Spirited Films Pty Ltd	feature	5,900	John Dobson	Jenny Day	John Dobson
<i>Buru</i>	Gil Scrine	feature	5,500	Gil Scrine	Ned Lander	Gil Scrine
<i>Chasing The Moon</i>	Oracle Pictures Pty Ltd	feature	4,000	Victor Gentile	Robert Reynolds	John Ruane
<i>Home Brew</i>	Zarwot Pty Ltd	feature	13,500	Suzanne Hawley	Ross Matthews	Michael Rowland
<i>How I Spat in Hitler's Face</i>	220 Productions Pty Ltd	feature	19,000	Rivka Hartman	Julian Russell	Rivka Hartman
<i>Kinghit</i>	Eidolon Pty Ltd	feature	12,000	Jonathan Ogilvie	Peter Sainsbury	Jonathan Ogilvie
<i>Mullet</i>	Porchlight Films Pty Ltd	feature	2,000	David Caesar	Vincent Sheehan	David Caesar
<i>My Trip</i>	Too True Films Pty Ltd	feature	5,000	Clare Macken	Sonja Armstrong	Cherie Nowlan
<i>Next of Kin</i>	Murray Hunter Productions Pty Ltd	feature	3,000	Leslie Murray & Vic Hunter	Leslie Murray	Vic Hunter
<i>One More River</i>	One More River Productions Pty Ltd	feature	11,300	Linden Wilkinson	Leslie Embersits	Kate Woods
<i>Red Monday</i>	Wain Fimeri	feature	15,000	Wain Fimeri	John Maynard	Wain Fimeri
<i>Wreck, A Tangle, A</i>	John O'Brien	feature	20,500	John O'Brien	Nicki Roller	Scott Patterson
<i>Action</i>	Sonja Armstrong Productions Pty Ltd	documentary	16,000	Russell Vines	Sonja Armstrong	Russell Vines
<i>DIG - Searching for the Future</i>	Garden Street Studios Pty Ltd	documentary	850	Marcus Gillezeau	Marcus Gillezeau & Ellenor Cox	Michael Davie, Kim Traill & Bentley Dean
<i>Fa'Fafines in Paradise</i>	Re-Angle Pictures Pty Ltd	documentary	6,300	Heather Croall	Heather Croall	Heather Croall
<i>Bush, The</i>	Objet B'art Pty Ltd	short drama	4,600	Valerie Queva	Bart Groen	Valerie Queva
PRODUCTION						
<i>Contents Under Pressure*</i>	Reamont Pty Ltd	documentary	21,853	Paul Fenech	David Webster	Paul Fenech
<i>Neurodancer*</i>	Reamont Pty Ltd	documentary	22,136	Chris Zwar	Simon Hoy	Chris Zwar
<i>Producers, The</i>	Strange Fruit Pictures Pty Ltd	documentary	15,000	Joanne Parker	Prue Adams	Joanne Parker
<i>Rage of Innocence*</i>	Reamont Pty Ltd	documentary	11,990	Nicole McCuaig	Nicole McCuaig	Nicole McCuaig
<i>Strangers of the Same Blood</i>	Mitzi Goldman	documentary	54,200	Mitzi Goldman	Mitzi Goldman	Mitzi Goldman
<i>Windows of Opportunity*</i>	Tim Mummery	documentary	5,000	Tim Mummery	Barbara Clifford	Tim Mummery
<i>Hopscotch</i>	Ilana Shulman	experimental	12,000	Ilana Shulman	Lizzette Atkins	Ilana Shulman
CASHFLOW FACILITY						
<i>Praise</i>	Emcee Films Pty Ltd	feature	90,000	Andrew McGahan	Martha Coleman	John Curran
<i>Barry Humphries' Flashbacks</i>	In the Picture Productions Pty Ltd	documentary	5,000	Michael Cordell	John McLean	Michael Cordell
<i>Romancing the Chakra</i>	Froxoff Films Pty Ltd	documentary	70,130	Anna Broinowski	Anna Broinowski & Lisa Duff	Anna Broinowski

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

Industry & Cultural Development Funding Approvals

Item	Applicant	Amount \$
Industry and Cultural Development program		
Organisation funding (July-December)	State of the Art Inc	12,500
UTS Golden Eye Awards	University of Technology Sydney	1,000
Best Achievement in Screenplay Award	VCA School of Film and Television	1,000
Cantrills Filmnotes #87/88	Corinne and Arthur Cantrill	10,000
ICD New Players Fund		
Development of a season of seminal Australian feature dramas	Smart Street Films	2,000
Underwriting for WA Lesbian and Gay Film Festival	Film and Television Institute	up to 2,500
ICD Touring Exhibition fund		
National Student Film and Video Festival	University of Sydney Union	2,183
National Tropfest '98	Tropfest Pty Ltd	15,000
ICD multimedia funding approvals		
Travel grant to attend Second World Summit on Television for Children	Young Media Australia	3,000
Women on the Verge of New Technology	Imago Ltd	6,940
Travel grant to present Australian work at Pan Pacific Festival	Experimenta Media Arts	3,000

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