

## Screen Network Australia launched!

Screen Network Australia, the film industry-initiated and managed information website, was launched by the Minister for Communications, Information Economy and the Arts, Senator Richard Alston at Open Channel in Melbourne on 20 May.

The site (<http://www.sna.net.au>) has been developed by the AFC, the Australian Broadcasting Corporation, the Australian Film Television and Radio School, and the National Film and Sound Archive and is the online meeting point for all aspects of the Australian film and television industry. At the heart of the site is a directory of over 200 film and television industry sites. This section is evolving constantly and is regularly updated.

Over the next few months, Screen Network Australia aims to develop the community section of the site into a comprehensive resource of useful mail lists for announcements and discussions, news groups, chat servers, BBSs and other internet community tools for use by the whole sector and specific parts of it.

The newly appointed site editor, Marcus Westbury is seeking feedback



Senator Richard Alston and AFC Commissioner Professor Stuart Cunningham at the Screen Network Australia launch.

from the sector as part of this development process. He can be contacted via email at: [editor@sna.net.au](mailto:editor@sna.net.au)

The site is part of Australia's Cultural Network, which is an initiative of the Federal Department of Communications and the Arts, <http://www.acn.net.au>

## New AFC Commissioners appointed

The Australian Film Commission welcomes four new commissioners including a new Deputy Chair. Des Clark has been appointed as Deputy Chair and he is joined on the Commission by Rolf de Heer, Helen Leake and John Polson.



Des Clark has been the Chairman of the Melbourne International Film Festival since 1995 and a member of the board since 1989. Des's background is in Visual Arts and Education. He served three terms as a Councillor of the City of Melbourne and a term as Lord Mayor in 1992-93. He played a leading role in the internal reform of the Melbourne City Council and gave strategic direction to the formation of

Melbourne's Cultural Development and City Marketing policies. Des is on the board of the Next Wave Festival and has served on other arts boards.



Helen Leake has been a film producer since 1986 whose credits include *Heaven's Burning* (1977) and *Ebbtide* (1994), and a writer since 1979. She served on the South Australian Film Corporation Project Development Committee from 1992 until 1994 and is currently a director of Duo Art Productions and a founding member of Bluestone Pictures, a network of producers and writers. Helen's career includes

employment in the UK, Italy, Indonesia, Myanmar, China and Bhutan with skills in raising finance, line production and casting.



John Polson has been a Sydney based actor/director since 1983 with his first substantial role on film in the mini-series *Vietnam* (1986). Shortly following this, John directed his first short film, *An Evening with Herman*. His acting career developed with roles in *Blood Oath* and the mini-series *Barlow and Chambers* for which he received AFI nominations for Best Supporting Actor and Best Actor, respectively. In 1990,

John was nominated for Best Supporting Actor by the AFI and Film Critics Circle for *The Sum Of Us*. John is the founder (1993) and Festival Director of the Tropicana Short Film Festival. In 1997, he received the Byron Kennedy Award for his contribution to the Australian film industry. John is the founder of the writer's centre Tropnest.



Rolf de Heer is one of Australia's foremost writers, producers and directors of feature films. Rolf's first film, *Tail Of A Tiger* (1984), gained both critical and commercial success. *Bad Boy Bubba* (1993) won the Grand Special Jury Prize and the International Film Critics Prize at the 1993 Venice Film Festival, as well as five AFI awards. *The Quiet Room* was selected for Official Competition at the 1996

Cannes International Film Festival. Rolf recently produced *The Sound of One Hand Clapping* (selected for Official Competition in the 1998 Berlin Film Festival) and directed *Dance Me To My Song* which was selected for Official Competition in the 1998 Cannes International Film Festival.



# AFC appoints new policy advisor

The Australian Film Commission has announced the appointment of Kim Ireland to the position of Policy Advisor. Kim had been the AFC's Corporate Lawyer for the past seven years and previously worked as a lawyer in both New Zealand and Australia in the areas of industrial law, intellectual property and commercial litigation.

Kim's key responsibilities at the AFC will include providing analysis on audiovisual issues and liaising with government departments and industry associations on issues affecting the AFC and the industry.

"Kim has played an integral role in the work of the AFC over the past several years and I am looking forward to the contribution she will make in the critical area of policy," said Maureen Barron, Chair, Australian Film Commission. Kim replaces Michael Ward who has left the AFC to take up the position of Policy Manager at the Australian Film Finance Corporation.

"I would like to thank Michael for his tremendous contribution to the AFC and to the film and television production industry. I am delighted that he has decided to join the FFC, thereby ensuring his continuing contribution to the industry on key policy issues and our continuing association with him. I also



look forward to the continuation of an extremely effective collaboration between Kim and Michael for the benefit of the industry as a whole," said Cathy Robinson, Chief Executive, Australian Film Commission.

## Pilot scheme for film industry investors

The Government has introduced legislation to establish a pilot scheme for tax concessions to investors in the film industry by means of concessional investment in Film Licenced Investment Companies (FLIC). The initial purchasers of shares in a FLIC will access an up-front tax deduction of 100 per cent. The scheme allows up to \$40 million to be raised over the next two financial years.

The allocation of FLIC licences will be determined by the Minister for Communications, the Information Economy and the Arts, Senator Richard Alston, on a competitive basis. The selection criteria will be published by the Minister who will also establish a Selection Advisory Panel to advise him on applications. To be eligible for a FLIC licence, the directors of a company must be Australian citizens, and the management

and control of the company must be ordinarily exercised in Australia.

Each FLIC will be licenced to raise a determined amount of capital by 30 June 2000 and must invest that capital by 30 June 2001 in qualifying Australian films, which must each receive a 10BA certificate. A FLIC cannot invest in films developed or produced by Australian free-to-air or Pay-TV broadcasters. A single investor or foreign investor is restricted to a maximum of 33 per cent share holding in any FLIC.

The legislation has been referred to the Senate Committee on the Environment, Communications and the Arts. The Committee will advertise shortly for submissions and will conduct public hearings in order to report back to the Senate by 11 August 1998. Submissions to the Committee were to be received before 26 June.

## Melbourne industry night

The AFC-AFI Melbourne Industry Night was held on Wednesday 6 May at The George Cinemas and Cafe Diva in St Kilda. Over 120 people attended from a cross-section of the film industry, with the festivities continuing late into the night. Tim Read, Director, Film Development gave the main introduction before the highly acclaimed program of films—*Warm Strangers* from director-writer Ivan Sen, producer Melanie Coombs; *Tangerine Dream* by director-writer Keri Light; *Obituary Mambo* by director-writer Bojan Simic; and *Two Out* by director Kriv Stenders and producer Catherine Kerr.



At the launch of the AFC-AFI Melbourne Industry night; from left-to right, bottom: Jackie Miller, Melanie Coombs, Cynthia Mann, Keri Light; top: Margot McDonald, Jo Kennedy, Claire Dobbin.



## Fetching footage

### AFC PRODUCTION REPORT

*Fetch* is a six-minute film produced by Susan MacKinnon and directed by Lynn-Maree Danzey. It is the story of two people who are destined never to be together.

Judi McCrossin, who wrote the screenplay, was specifically interested in writing a truly short, short film. "I was looking around for an idea for a short when I realised that urban myths make perfect short films. They are brief, funny and almost always have a satisfying punchline, which are the same ingredients a good short film needs."

Judi then approached Lynn-Maree Danzey, who had worked as a continuity person on films such as *The Piano*, *Heavenly Creatures* and *In the Winter Dark*. "I knew that Lynn-Maree was ready to move into directing and I was confident she could do justice to my story." Lynn-Maree immediately thought of Matt Day for the lead male character. She was working with him on *Sugar Factory* and was impressed by his range. "Lynn-Maree knew Matt has the ability to look hip, clumsy, nervous, and cool all at the same time, which was exactly the quality which was necessary for the character to work," said Judi. Rebecca Frith (*Love Serenade*) was then chosen to play the part of the excited but slightly uncomfortable woman. The third character in the film was a ball-mad dog, called Mindy.

Martin McGrath, the film's cinematographer, shot *Fetch* on 35mm film and said that the schedule was very tight—particularly as they had to spend a lot of time planning a number of unusual shots. 'To be able to follow the dog as it was chasing the ball I used a "doggie cam" which was built by Vince Monton. Vince took an Arri 11C and removed a number of metal panels from it, replacing them with cardboard. This made the camera very light and we were able to put it on the end of a broomstick, and then follow the dog or the ball wherever they went. In one shot the ball was thrown, and quite by accident, landed in the fruit bowl. Because of the dexterity the broomstick gave us, we were able to follow the ball with the "doggie cam", and stay there as the dog put its front legs on the table, tried to grab the ball with its mouth, and then attempted to pull the ball out of the bowl with its paw.'

*Fetch* received production funding from the NSW Film and Television Office as part of the Young Filmmakers Fund and received development, post-production and marketing funding from the AFC (in the form of a travel grant to director, Lynn-Maree Danzey) and has just screened in the shorts competition at the Cannes Film Festival.

# Being Connected: The Studio in the Networked Age

Australian Film Commission Multimedia Conference  
9–11 July 1998, Melbourne, Australia

A number of international guests have been confirmed for the forthcoming AFC multimedia conference, Being Connected. Guests include Australian Natalie Jeremijenko, an artist and design engineer who has been based in America for a number of years. Natalie's work has been presented at many international festivals, including Documenta, Germany, and the Whitney Biennale. Natalie completed a Masters of Engineering at Stanford University, where she is pursuing a PhD. She is currently teaching at Yale University and the School of Visual Arts, New York. She has worked as a research scientist on ubiquitous computing at Xerox Palo Alto Research Center (Xerox PARC) in California and has collaborated with the Tangible Media Group at MIT Media Lab in the development of tangible user interfaces.

Other international guests include:

Clement Mok, Chairman, Information Architect, Studio Archetype, USA.

Victoria Vesna, artist, Professor of Art Studio and Director, History of Art and Computing at University of California Santa Barbara.

Femke Wolting, Curator, Exploding Cinema, International Film Festival Rotterdam.

Mike Boudry, Computer Film Company, London.

For a conference brochure please contact Brenda Nash on (03) 9279 3416, 1800 33 8430 or [b.nash@melb.afc.gov.au](mailto:b.nash@melb.afc.gov.au). For updates visit the conference website at [www.beingconnected.afc.gov.au](http://www.beingconnected.afc.gov.au)

## Industry and Cultural Development

### New Players Fund

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

Deadline: 31 July 1998.

### ICD Multimedia Fund

Funds are available for commentary, documentation and analysis of multimedia; exhibitions and festivals of multimedia work; industry seminars, award screenings and conferences as well as travel by cultural practitioners who contribute to debate on multimedia.

Deadline: 31 July 1998.

### Touring Exhibition Fund

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

Deadline: 31 July 1998.

Guidelines are available from Lucy Hall ([l.hall@afc.gov.au](mailto:l.hall@afc.gov.au)), Industry and Cultural Development or the AFC web site: <http://www.afc.gov.au>



# Employment grows in all states

According to figures from the Australian Bureau of Statistics, employment in the film, television and video industries grew in all states between 1991 and 1996, with the highest growth rates in Queensland (72 per cent) and South Australia (68 per cent), and the lowest in Tasmania (10 per cent) and the ACT (19 per cent). Employment in NSW grew by 54 per cent, in Victoria by 52 per cent, in the Northern Territory by 51 per cent and in Western Australia by 33 per cent.

In NSW, most of the growth has been in television, where employment grew by 80 per cent. Due to strong growth in other sectors in other states, however, NSW's share of employment in all audiovisual industries dropped slightly, from 45 per cent in 1991 to 44 per cent in 1996.

In Victoria, growth in the distribution industry was particularly high. The March/April 1998 issue of *AFC News* noted that the 1996 census figures

show a disproportionately large employment growth in this sector, around 200 per cent nationally. Most of this growth, 53 per cent, occurred in Victoria, which employed only 25 per cent of the distribution industry in 1991 but increased its share to 44 per cent in 1996. This high growth more than made up for slower growth in television and Victoria increased its share overall, from 22 per cent to 24 per cent.

Most of the growth in Queensland has been in the production and television sectors. In film and video production, the state increased its share of employment from 11 per cent to 13 per cent, contributing 21 per cent of the overall growth in the sector. In the television industry, the state's contribution to overall growth was again significant at 20 per cent, and it increased its share of employment in this sector from 13 per cent to 15 per cent, bringing it closer to Victoria, which has a 19 per cent share. Overall, Queensland increased its share of employment in

audiovisual industries from 11 per cent in 1991 to 15 per cent in 1996.

South Australia saw particularly strong employment growth in film and video production (146 per cent). The state increased its share of production employment from 4 per cent to 7 per cent, and contributed 16 per cent of the overall growth in the sector. Overall, South Australia's share of employment in the film, video and television industries dropped slightly, from 9 per cent to 7 per cent.

The only actual falls in employment levels across the various sectors were in the Tasmanian production industry (where numbers fell by just over 40 per cent) and the television industry in the ACT (down 6 per cent).

*Compiled by Cathy Gray for AFC Research and Information using unpublished data from the National Centre for Culture and Recreation Statistics, Australian Bureau of Statistics, 1998.*

## Employment by state in the film, video and television industries, 1991 and 1996

	NSW	Vic	Qld	SA	WA	Tas	NT	ACT	Aust.
<b>Numbers by industry category</b>									
<i>Film and video production</i>									
1991	3,022	1,529	605	220	233	59	39	33	5,740
1996	3,637	2,112	1,021	542	319	35	40	54	7,760
<i>Film and video distribution</i>									
1991	301	139	81	15	12	3	0	12	563
1996	594	746	166	66	97	15	6	19	1,709
<i>Motion picture exhibition</i>									
1991	1,160	893	626	231	306	57	30	64	3,367
1996	1,697	1,468	872	311	441	94	31	134	5,048
<i>Television services</i>									
1991	3,737	2,092	1,192	709	737	354	135	314	9,270
1996	6,728	2,758	2,245	1,056	862	376	232	295	14,552
<b>Totals of above categories</b>									
<i>Numbers</i>									
1991	8,220	4,653	2,504	1,175	1,288	473	204	423	18,940
1996	12,656	7,084	4,304	1,975	1,719	520	309	502	29,069
Growth in each state	54%	52%	72%	68%	33%	10%	51%	19%	53%
<i>Proportions</i>									
1991	45%	22%	11%	9%	8%	3%	1%	2%	
1996	44%	24%	15%	7%	6%	2%	1%	2%	
State contribution to overall growth	44%	24%	18%	8%	4%	<1%	1%	1%	
<b>*New categories used in 1996 census</b>									
<i>Video hire outlets</i>									
Numbers	3,413	2,100	2,037	648	1,090	184	112	161	9,745
Proportions	35%	22%	21%	7%	11%	2%	1%	2%	
<i>Undefined categories (film, video, radio, TV)</i>									
Numbers	791	376	292	143	194	22	21	35	1,874
Proportions	42%	20%	16%	8%	10%	1%	1%	2%	
<b>Total employment, 1996</b>									
Numbers	16,860	9,587	6,633	2,766	3,003	726	442	698	40,688
Proportions	41%	24%	16%	7%	7%	2%	1%	2%	

Source: Australian Bureau of Statistics, Census of Population and Housing 1996.

Notes: Cells in this table have been randomly adjusted to avoid the release of confidential data.

\* More precise methods of coding by the ABS for the 1996 census mean that video hire outlets and a selection of undefined categories for film, video, radio and TV have been included for the first time. This data has been provided in the table but has been excluded from the analysis so that figures from the 1991 and 1996 census can be compared.



## Screen culture survey results

A survey of Australian screen culture published by the AFC's Industry and Cultural Development branch shows a strong and cost-efficient sector delivering diverse programs which develop the skills of program makers, promote their products to audiences and stimulates healthy debate and discussion in the industry. Performance indicators were collected from all projects and organisations funded by the ICD branch in 1995 and 1996 and these were totalled to give an overall picture of the sector.

It was a period of sustained growth in the sector, and one which saw an important shift towards the integration and development of new digital media resulting from major technological advances.

Key findings of the report include:

- Audiences are getting bigger and the screen culture sector is advanced in meeting growing demands: 1.2 million people attended festivals, screenings and exhibitions and there were over 5,000 ICD-funded film and video screenings in the two-year period.
- The screen culture sector creates significant publicity for the industry: almost 4,400 press articles, radio interviews and TV items were generated during 1995 and 1996.
- The sector is an important provider of authoritative industry information, professional development, news and national and international networking.
- The sector plays a vital role in independent film production: almost 2,000 independently produced films used facilities provided by ICD-funded resource organisations.
- The screen culture sector in Australia is increasingly successful at using AFC seed-funding to generate other income from income generating services and activities, the private sector and government bodies. The proportion of total income that was self-generated increased from 75 per cent in 1990-1994 to 80 per cent in 1995 and 81 per cent in 1996.
- The total number of people in full- or part-time employment in the sector fell over the two years while the number of volunteers, trainees or people doing work experience increased.
- Screen culture organisations have emerged as important players in the development of the Australian multimedia industry through the provision of conferences, seminars, touring exhibitions, residencies and training.
- There was a 41 per cent increase in the number of ICD-funded screening events and festivals signalling healthy screen culture activity for shorts, features and documentary program makers. Total number of films screened in 1995 and 1996 was 5,319.

The report will be located on the AFC's web site at <http://www.afc.gov.au> and copies will be available from Annabel Meehan at the AFC's Sydney office.

## 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—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 (including festival dates) to the AFC festival section on [02] 9357 3631.

**San Diego International Film Festival, United States**  
**March 1999**  
 Deadline: 10 November 1998  
 Fax: 619-534 7665  
 Email: rbaily@ucsd.edu  
 Url: <http://ueo.ucsd.edu>

**Bangkok International Film Festival, Thailand**  
**18-26 September 1998**  
 Deadline: 15 July 1998  
 Fax: 66-2-661 4413  
 Email: bkkfest@yahoo.com

**London International Film Festival, United Kingdom**  
**5-22 November 1998**  
 Deadline: 14 August 1998  
 Fax: 171-633 0786  
 Email: carol.coombes@bfi.org.uk

**Cinema Giovani Turin, Italy**  
**November 1998**  
 Deadline: 1 August 1998  
 Fax: 11-562 9796  
 Email: ficg@webcom.com  
 Url: <http://webcom.com/ficg>

**Umea International Film Festival, Sweden**  
**September 1998**  
 Deadline: 1 August 1998

Fax: 9011 7961  
 Email: [film.festival@ff.umea.se](mailto:film.festival@ff.umea.se)

**Hof Film Festival, Germany**  
**October 1998**  
 Deadline: 1 September 1998  
 Fax: 89-123 6868  
 Url: [www.media-online.de/HoferFilmtage](http://www.media-online.de/HoferFilmtage)

**Japan Prize Educational Program Contest, Japan**  
**13-20 November 1998**  
 Deadline: 4 September 1998  
 Fax: 3-3481 1800  
 Email: [japan-prize@media.nhk.or.jp](mailto:japan-prize@media.nhk.or.jp)  
 Url: [www.nhk.or.jp/jp-prize/](http://www.nhk.or.jp/jp-prize/)

**Telluride Film Festival, United States**  
**3-7 September 1998**  
 Deadline: 31 August 1998  
 Fax: 603-643 1255  
 Email: [Telluride@aol.com](mailto:Telluride@aol.com)  
 Url: [www.telluridemm.com/filmfest/tmpntry.html](http://www.telluridemm.com/filmfest/tmpntry.html)

**Brief Encounters—Bristol Short Film Festival, United Kingdom**  
**19-29 November 1998**  
 Deadline: 31 July 1998  
 Fax: 117-922 2906  
 Email: [brief.encounters@dial.pipex.com](mailto:brief.encounters@dial.pipex.com)  
 Url: [www.brief-encounters.org.uk](http://www.brief-encounters.org.uk)

## AUSTRALIAN FILMS AT OVERSEAS FESTIVALS

July-August 1998

**San Francisco Lesbian and Gay Film Festival, United States**  
*China Dolls*—Tony Ayres  
*Feline*—May Trubuhovich  
*Forbidden Love*—Jeffrey Norris  
*Girl Talk*—Judith Cobb  
*Independently Blue*—Sarah Neal  
*Little White Lies*—Della Churchill  
*Mary's Place*—Melissa Lee  
*Mrs Craddock's Complaint*—Tony Ayres  
*My Cunt*—Deborah Strutt  
*Till Human Voices Wake Us and We Drown*—Bree McKilligan  
*Wicked Women*—Tanja George

**Auckland and Wellington Film Festivals, New Zealand**  
*Taniwha... Water Spirit*—Derek Thompson  
*My Bed Your Bed*—Erica Glynn

**Palm Beach International Film Festival, United States**  
*Erudition*—Danny Sheehy

**Seattle International Film Festival, United States**  
*The Kiss*—Alan Lovell  
*The Changing Room*—Alyson Bell  
*The Beneficiary*—Graeme Burfoot  
*Deadline*—Nash Edgerton  
*Franz and Kafka*—Matthew Saville  
*I Want You*—Gregory Quail  
*Lunar Defence*—Kate Gillick  
*Doing Time for Patsy Cline*—Chris Kennedy  
*Road to Nhill*—Sue Brooks  
*The Sugar Factory*—Robert Carter  
*Thank God He Met Lizzie*—Cherie Nowlan  
*The Well*—Samantha Lang

**Visions du Reel—International Documentary Film Festival, Switzerland**  
*The Butler*—Anna Kannava

**Outfest, Los Angeles Lesbian and Gay Film Festival, United States**  
*Nobody I Know*—Andrew Porter

**Karlovy Vary International Film Festival**  
*Fetch*—Lynn-Maree Danzey

**Hamburg International Short Film Festival, Germany**  
*What's the Deal*—Robert Mac  
*Sapphire Room*—Sean O'Brien  
*Flying Over Mother*—Michael Rowland  
*The Beneficiary*—Graeme Burfoot  
*Masseur*—John O'Brien  
*The Swizzle Stick*—Susan Stevenson

**Toronto Jewish Film Festival, Canada**  
*Weisman and the Devil*—Elliot Cowan

**Florida Film Festival, United States**  
*Structures on Rail*—Glen Eaves

**Montecatini Terme International Film Festival, Italy**  
*Labyrinth*—Diana Comino

**Cinema Jove International Festival, Italy**  
*Zero*—Tony Krawitz

**Odense Film Festival, Denmark**  
*House Taken Over*—Liz Hughes

**ERRATUM:** In the previous issue of AFC News, at the Annecy Animation Festival, France, *Seabound* was directed by Donna Kendrigan, not Boyd Keating as reported.



## AWARDS TO AUSTRALIAN FILMS & PROGRAMS

Houston International Film Festival, United States *Zero*—Tony Krawitz—Gold Award

New Haven Film Festival, United States *Cat's Cradle*—Liz Hughes—Honourable Mention, Audience Award for Short Comedy Film

### Film Development Funding Approvals

Project Name DEVELOPMENT	Applicant	Category	(\$)	Writer	Producer	Director
Broken Hill, The	Elm Films Pty Ltd	feature	11,000	Roger Scholes	Lynda House	Roger Scholes
Glass House, A	Billy MacKinnon, Kriv Stenders	feature	31,000	Kriv Stenders	Billy MacKinnon	Kriv Stenders
Landless	Lizzette Atkins, Marie Craven	feature	13,000	Marie Craven, Clare Madsen	Lizzette Atkins	Marie Craven
Love and Mortar	Lynne Renew	feature	11,000	Lynne Renew		
Merchant of Fairness, The	Shane Luther	feature	11,000	Shane Luther		Shane Luther
Blockade	Cathy Henkel, Jeff Canin	feature	20,000	Cathy Henkel	Jeff Canin	Cathy Henkel
Hoax	Eliot Jarvis Productions Pty Ltd	feature	5,000	Mark Eliot	Mark Eliot, Catherine Jarvis	Mark Eliot
Wreck, A Tangle, A	Rectango Pty Ltd	feature	4,000	John O'Brien	Nicki Roller	Scott Patterson
<b>PRODUCTION</b>						
Wind Wheel, The	Susan Stamp	animation	19,000	Susan Stamp	Susan Stamp	Susan Stamp
Reunion	Black Sheep Films Pty Ltd	documentary	7,000	Lisa Wang	Lisa Wang	Lisa Wang
Walking With My Sisters	Bronwyn Kidd	documentary	34,000	Bronwyn Kidd	Bronwyn Kidd, David Roberts	Bronwyn Kidd
No Other Symptoms—Time	Suzanne Treister	multimedia	44,000	Suzanne Treister	Suzanne Treister	Suzanne Treister
Travelling With Rosalind Brodsky						
Kiss, The	Alan Lovell	short drama	5,000	Alan Lovell	Alan Lovell	Alan Lovell
Pilbara Pearl, The	Channel 5 Pty Ltd	short drama	30,200	Sarah Rossetti	Karen Williams	Christopher Watson

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

### Industry and Cultural Development Funding Approvals

Item	Applicant	Amount
1998 organisation grant Museum of Contemporary Art	Museum of Contemporary Art	\$115,000
1998 organisation grant Sydney Intermedia Network (SIN)	Sydney Intermedia Network	\$85,000
Edge of the World Film Festival	Afterdark Cinema Society Inc	\$6,650
St Kilda Film Festival (1998)	City of Port Phillip	\$8,000
<b>ICD Touring Exhibition program</b>		
No Wave Cinema	Australian Film Institute	\$8,544
Peter Callas, video artist: initialising history	Sydney Intermedia Network	\$10,000
St Kilda Film Festival 1998 touring programme.	City of Port Phillip	\$10,650
<b>ICD Multimedia program</b>		
Travel to attend World Wide Developers Conference	Garry Brennan	\$3,000
Participation in ISEA'98	Rosemary Laing	\$3,000
Participation in ISEA'98	Frances Dyson	\$3,000
Broken Spaces	Media Resource Centre	\$6,900
Game Play Tour	Experimenta Media Art	\$30,000
Urban Cinefile—editorial content	Andrew L. Urban	\$12,000
Exhibition @	Gertrude Street Artists' Spaces Inc.	\$5,000

### OBITUARY

Jeannine Seawell passed away on 8 June 1998 after a brief, courageous fight with cancer.

Jeannine was principle of Sea Well Films, located in Paris, which were sales agents for a number of Australian films including *In Search of Anna*, *Kostas*, *The Irishman*, *The Last Wave*, *Island*, *Lonely Hearts*, *Long Weekend*, *Mouth to Mouth*, *Man of Flowers*, *My First Wife*, *The Mango Tree*, *Picnic at Hanging Rock*, *The Picture Show Man*, *Vincent: The Life and Death of Vincent Van Gogh*, *Silver City*, *Seeing Red*, *Tim*, *The Cars that Ate Paris*, *Don's Party*, *The Chant of Jimmy Blacksmith*, *Fast Talking*, *The Devil's Playground*, *The Getting of Wisdom*, *Nijinsky*, *Sanctuary*, *Suicide of a Gentleman*, *Cactus*, *Lust and Revenge* and *Caddie*.

Jeannine was also Executive Producer on *Island* and *Cactus*.

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