

Australia-Ireland Co-production Treaty

Following the official exchange of notes between the two countries on 7 September 1998, the Co-production Agreement between Australia and Ireland is now complete. The Agreement was formally signed on 4 February 1998 in Dublin by the Minister for Foreign Affairs, The Hon. Alexander Downer, and the Irish Minister for the Arts, Gaeltacht and Islands, Ms Sile de Valera.

Ireland is now the fifth country with which Australia has an Official Film Co-production Agreement. The others are the United Kingdom and Northern Ireland, Canada, Italy and Israel. In addition to these Agreements, Memoranda of Understanding (MOU) exist with New Zealand and France. Memoranda

of Understanding are just as practical as agreements but are statements of intention which do not create formal rights and obligations governed by international law, which is the case with agreements.

Official Co-production arrangements began in 1986 with the signing of the MOU with France and since that time 35 productions have been completed and a further two are currently underway. Feature films make up the largest category at 18 or 49 per cent of all productions followed by mini-series at 12 or 33 per cent, documentaries and documentary series at two or five per cent each and one telemovie. The largest number of productions have been with the United

Kingdom followed by France and New Zealand.

The total budget of the 37 co-productions is \$267 million of which \$120 million or 44 per cent was sourced by Australian producers. Expenditure on Australian elements totalled \$134 million or 48 per cent. The creative participation of Australians in key creative 'point score roles', as set out in the co-production guidelines, has averaged out at 57 per cent overall: directors at 64 per cent, writers at 55 per cent, DOPs at 62 per cent, production designers at 72 per cent, editors at 54 per cent, composers at 49 per cent and actors at 47 per cent.

Queensland Project Officer Appointed

The Australian Film Commission is pleased to announce the appointment of its new Queensland representative. Owen Johnston will take up the position for an initial nine-month period, commencing October.

Owen grew up in western Queensland and studied at Griffith University. He had several jobs, including barman, fencer, grave digger, bookseller and taxi driver, before being accepted into the Swinburne Film School in 1982. His graduation film was selected for the Melbourne Film Festival. Owen went on to work as a camera assistant in television and then as an editor in film and television, before returning to Brisbane in 1990 where he has been very active in the local industry.

Owen taught at Griffith University and has directed television commercials and corporate videos. In 1994 he co-wrote, edited and produced the documentary *Red Tea and the Great Depression* for the ABC, and in 1996 co-wrote and produced *The Legend of Fred Paterson* also for the ABC. Owen also produced *Grace*, one of the short films for the AFC's 1998 Indigenous drama initiative *Shifting Sands*.



Owen has served as the Chair of Q Screen 2 (the second Queensland film and television industry conference), Chair of the Fifth International Documentary Conference, was foundation president of the Queensland Documentary Association, QDoxInc, and is a foundation board member of QPIX, Queensland's Screen Resource Centre.

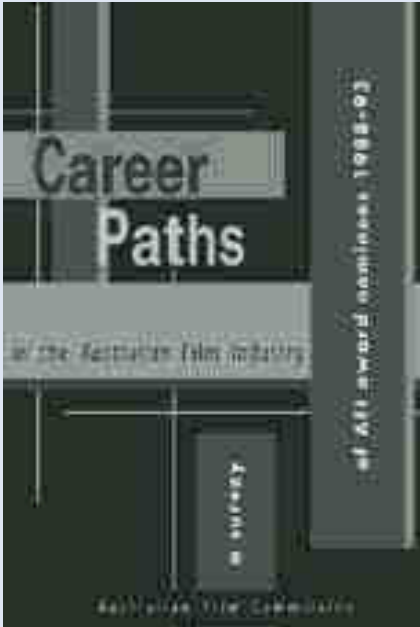
"Queensland has an increasingly active local film and television industry and the Australian Film Commission is keen to provide as much support as possible to help the development of a strong production sector. Owen's appointment will ensure that Queensland filmmakers can take full advantage of the AFC's services," said Cathy Robinson, AFC Chief Executive.

Owen will be based at the Pacific Film & Television Commission (PFTC) in Brisbane.

Ms Robinson praised the PFTC for its collaboration with the AFC in providing office facilities for Owen and also in funding, with the AFC, SBS Independent and the Premium Movie Partnership, the low-budget Queensland feature film *Bored Olives*. *Bored Olives*, the third film to be produced under the AFC's Million \$ Movie Accord, will go into production in Brisbane later this year (see front page report in *AFC News* August-September 1998).



Where Money and Creativity Meet



Next month the AFC will release Annabelle Sheehan's *Career Paths in the Australian Film Industry*, a report containing the detailed findings of a survey of AFI award nominees.

Commissioned by the AFC, the survey covers a five-year period from 1988-1993 and examines the career paths of screen industry professionals ranging from the 1960s through to 1993. *Career Paths* focusses on the people who work in the industry—how they got there, their genders, backgrounds and training, and deliberately tracks the interplay of economics and creativity.

"The report aims to shed some light on the ways in which creative talent has developed and matured in an industry that has steadily increased its profile and success, both here and overseas", says author Annabelle Sheehan.

Career Paths is intended to be a resource for public policy makers and academics, and for those interested in a career in the Australian screen industry.

Bibliographic details:

Career Paths in the Australian Film Industry: A survey of AFI award nominees 1988-93
by Annabelle Sheehan,
ISBN: 0 642 48710 3
Cost: \$15.00

To order, phone AFC Publications on (02) 9321 6444 or FREECALL 1800 22 6615.
Email: pubs@afc.gov.au

Review of Australian Content

The AFC and a number of industry organisations have presented a joint response to the ABA's discussion paper on reviewing the Australian Content standard which provides for minimum levels of first release Australian programming on Australian commercial television. This follows the High Court decision in the Project Blue Sky case which requires that New Zealand programs be treated equally and count as Australian.

The submission argues that it is not possible to reconcile the cultural objectives of the *Broadcasting Act* underpinning the rationale for the content standard, and the trade obligations of the Australia New Zealand Closer Economic Relations (CER) Trade Agreement, in any satisfactory way and that the only real solution is the repeal of s160(d) of the *Broadcasting Act*.

However, recognising that the ABA has to attempt to reconcile these opposing obligations, a detailed response to the discussion paper has been developed.

The submission discusses the cultural importance of the standard and the related role it plays in industry support. It points out that the minimum levels of Australian content required in the subquota areas of adult drama, documentary and children's drama, are very low. It also points to the disturbing reduction in adult drama since the late 1980s.

New Zealand programs will be at a cost advantage in relation to Australian programs because they will be selling to a secondary market. Adult drama, documentary and children's drama are particularly vulnerable.

The object of the review should be to address the distortions created by the requirement to accommodate New Zealand programs and to put programs from the two countries on an equal footing, where they compete on quality and not price.

The main elements of the package presented are as follows:

Reduced Time Bands

The time bands for drama and documentary should be reduced to 6pm to 10.30pm. This aligns with prime time viewing and would go some way to counter the attraction for the networks of using cheap New Zealand material on the edges of the current time bands.

Expenditure Requirement

An expenditure requirement should apply to adult drama, documentary and children's drama. The proposed test requires programs to meet a specified minimum network/broadcaster expenditure to be eligible for quota.

First Release

The current definition of first release means all back catalogue New Zealand material could

count as first release in Australia. The position taken in the submission is that programs which have already been shown in the 'common market' of Australia and New Zealand should not qualify as first release.

Subsidy Levels—Series and Serials

A major difference between the two countries is that series and serials receive subsidy in New Zealand but don't in Australia (except for small amounts of state subsidy). The submission proposes that serials in receipt of subsidy, and series which receive subsidy of more than 15% of the budget, should not be eligible for quota.

A Revised Creative Elements Test

The submission argues for the strengthening of the current creative elements test. Specifically it proposes a new element—that the program must originate and be developed in Australia and that all key creative/managerial decisions including the initiation of the program and the hiring of director/writer/producer must be made by Australians (or New Zealanders in the case of a New Zealand program). This is necessary to ensure that any New Zealand programs that qualify are genuinely New Zealand and not 'foreign' with some local elements.

Removing 10BA as an Automatic Gateway for Quota Eligibility

Maintaining 10BA as an automatic gateway would require recognition of programs with a New Zealand tax certificate. The removal of 10BA would not disqualify Australian programs with a 10BA certificate—instead all programs (except official Australian co-productions) would be assessed against the creative elements test.

New Zealand/Third party co-productions should not be given automatic access to content eligibility.

The parties to the submission have reserved their position on increasing existing quota levels until later in the inquiry.

The Next Stage

The ABA has indicated it may release a further discussion paper before it seeks comment on a draft standard with the objective of having the revised standard in place from 1 January 1999. At the same time a Senate Committee, to which the AFC is developing a submission, is inquiring into the implications of retaining, repealing or amending s160(d). It will conduct public hearings in October.

Submissions to the ABA inquiry are available on the ABA website: <<http://www.aba.gov.au>> and the AFC website: <<http://www.afc.gov.au>>

New Indigenous Policy Staff

The AFC welcomes Sara Cousins who has recently joined the Indigenous Branch for approximately three months to work in the policy area. Sara is on secondment from Parliament House in Canberra, where she has been working for the House of Representatives Standing Committee on Aboriginal and Torres Strait Islander Affairs. Inspiration for approaching the AFC for this secondment came to Sara after attending the opening night of *Shifting Sands*.



A scene from Ivan Sen's *Shifting Sands* short film *Tears*.

Shifting Sands Earns AFI Award Nominations

While on the subject of *Shifting Sands*, Ivan Sen's film (*Tears*) and Erica Glynn's (*My Bed Your Bed*) have both been nominated for the Best Short Fiction in the AFI Awards. Danielle MacLean's film (*My Colour Your Kind*) was nominated in the Best Screenplay in a Short Film category.

AFC Production Report: Afrika - Cape Town to Cairo



Filmmaker Michael Davie filming *Afrika-Cape Town to Cairo* on location in South Africa.

Afrika - Cape Town to Cairo is a 4 x 25 minute documentary series directed by new, young Australian filmmaker Michael Davie, and produced by Marcus Gillezeau and Ellenor Cox. Davie travels 8,500 km overland through some of Africa's most volatile and spectacular territories, armed only with a video camera and a rucksack. As a childhood exile from Zimbabwe's guerilla war of independence, Davie returns to begin a journey into the lives and dreams of African youth.

Each of the four episodes gives new insights into the heart and spirit of modern Africa. Episode one opens with Davie scaling Cape Town's spectacular Table Mountain, followed by a meeting with a local witch doctor to check the omens for the impending journey. Later episodes see Davie being arrested in Zimbabwe, investigating the local heroin trade on Zanzibar Island and exploring Lake Malawi with a pair of raucous South African accountants. The series ends with Davie crossing the border into Kenya where he parties with Kenya's teenage millionaires, goes in search of the legendary Masai and finally

hops a rusty sardine can up the Nile to Cairo for the final leg of his journey.

As Davie says: "I am, at heart, an optimist, but I had grown tired of seeing the negative portrayal of Africa. I decided to investigate the issues confronting young Africans and concentrate on the potential within those situations. The process was about finding, losing and rediscovering hope."

Afrika - Cape Town to Cairo was originally financed as a one-hour television documentary by the Australian Film Commission, the Pacific Film and Television Commission and Africa Odyssey Productions, with a presale from the ABC, but was ultimately reformulated as a four part series because of the ABC's positive response to the strength and high quality of the material shot by Davie during his long journey.

The series has also already sold to Channel Four and National Geographic US. The soundtrack album by composer Felicity Fox will be distributed by BMG through ABC stores and other outlets from 2 November. The series screens at 8.30pm from 19 November over four weeks.

FORTHCOMING MARKETS

MIFED
Milan (1-6 November)
Feature film market

MIP-Asia
HongKong (10-12 December)
TV market

For further details regarding the major international film and television markets see the AFC's website or please contact Libby Ellis, Marketing Administrator at the AFC on 02 9321 6415.

AWARDS TO AUSTRALIAN FILMS & PROGRAMS

Toronto Worldwide Short Film Festival (Cammy Awards), Canada
The Changing Room - Alyson Bell - Honourable Mention in Experimental Category
Karlovy Vary International Film Festival, Czech Republic
The Sugar Factory - Robert Carter - Don Quixote Award - Special Mention
CINDY Awards, USA
Gorilla Girls - Fiona Cochrane - Best of Show in Short Film Category and Gold Cindy Award in Short Film Category
Chicago International Film and Video Festival, USA
Paranoid - John Brigden - Certificate Of Merit -

Experimental Section
Operation Dostoyevsky - Silver Hugo - Student section
Montreal World Film Festival, Canada
The Interview - Craig Monahan - Critic's Prize Award and Best Actor Award to Hugo Weaving
Terra Nova - Paul Middleditch - Special Mention Award in New Director's Category
International Film Festival of Montecatini Terme, Italy
Songs of the Immigrant Bride - Jill Carter-Hansen - Targa Ciitta di Montecatini Terme Award



AUSTRALIAN FILMS AND MULTIMEDIA AT OVERSEAS FESTIVALS

August - October 1998

AUGUST

Espoo Film Festival, Finland
The Well - Samantha Lang

SEPTEMBER

Danish Film Event

Love Serenade - Shirley Barrett

The Boys - Rowan Woods

Floating Life - Clara Law

Children of the Revolution - Peter Duncan

Kiss or Kill - Bill Bennett

Road to Nhill - Sue Brooks

Mr Reliable - Nadia Tass

Here I Sit - Alyson Bell

Secrets of the City - Catherine Linsley

Four Minute Festival - Adam Blaiklock

Hang Up - Pauline Chan

Bang on the Line - Max Warrall

Film Noir - Michael Liu

Code Blue - Moira Moss

Videobrasil / Festival Internacional de Arte

Electronica, Brazil

Cheap Blonde - Janet Merewether

Sleep - Marilyn Fairstyle

Flash - Marilyn Fairstyle

The Bridge of Hesitation - Alan Schacher

Medusahead - Andrée Greenwell

Soul Flight - Lin Li

Rapt - Justine Cooper

Shock in the Ear - Norie Neumark

I am a Singer - Megan Heyward

Postcard from Tunis Version 1.0 - Sally Pryor

Red Iris - Kate Sparke Richards

Filmfest Hamburg, Germany

The Boys - Rowan Wood

New York Film Festival, USA

Fetch - Lynn-Maree Danzey

Tangerine Dream - Keri Light

Taiwan International Documentary Film

Festival, Taiwan

Mary's Place - Melissa Lee

Pyeongyang Diaries - Solrun Hoas

Bumbershoot - 1 Reel Film Festival, USA

Tango in the River - Georgina Willis

International Short Film Festival of Drama,

Greece

Second Thoughts - Brigid Kitchin

Hollywood Film Festival

The Sugar Factory - Robert Carter

Cinefest - Sudbury International Film

Festival, USA

Radiance - Rachel Perkins

Windy City Documentary Festival, USA

Mao's New Suit - Sally Ingleton

First Works Film Festival, Canada

Fetch - Lynn-Maree Danzey

Avanca International Festival Cinema,

Television, Video and Multimedia, Portugal

Look Into My Eyes - Harriet McKern

Festival of Fantastic Films, UK

Weird Ones - John Meagher

Amnesty International Film Festival,

Netherlands

Pyeongyang Diaries - Solrun Hoas

Commonwealth Film & TV Festival, Cyprus

The Well - Samantha Lang

Chichester Film Festival, UK

Erudition - Lester Crombie

The Castle - Rob Sitch

Amsterdam World Wide Video Festival,

Netherlands

Flash - Marilyn Fairstyle

172 Views: 1981 - 1988 - Katherine Cullen

OCTOBER

Antalya Golden Orange Film Festival,

Turkey

Head On - Ana Kokkinos

The Sound of One Hand Clapping - Richard

Flanagan

The Well - Samantha Lang

Road to Nhill - Sue Brooks

Doing Time for Patsy Cline - Chris Kennedy

Mill Valley Film Festival, USA

Harmony - Georgina Willis

The Dolphin - James McDonald

The Swizzle Stick - Susan Stevenson

Titsiana Booberini - Robert Luketic

Second Thoughts - Brigid Kitchin

A Cut In The Rates - Adrian Hayward

Uncle - Adam Elliot

Fetch - Lynn-Maree Danzey

Grey Nomads - Steven Westh

A little Bit of Soul - Peter Duncan

The Boys - Rowan Woods

Cork Film Festival, Ireland

Head On - Ana Kokkinos

The Sound Of One Hand Clapping - Richard

Flanagan

Two/Out - Kriv Stenders

389 - Patrick Nolan

Fetch - Lyn Maree Danzey

His Mother's Voice - Dennis Tupoiff

Three Chords And A Wardrobe - Brendan Young

Tears - Ivan Sen

I Want You - Gregory Quail

Rubbernecking - Greg Williams

My Bed Your Bed - Erica Glynn

Two Girls And A Baby - Kelli Simpson

Seabound - Donna Kendrickan

Harry the Human Fly - Darryl Aylward

The Piano Bomb Detective's Last Case - Adam

Blaiklock

Deadline - Nash Edgerton

Tulip - Rachel Griffiths

Domesticated Animals - Adam Blaiklock

Alias - Kim Farrant

Second Thoughts - Brigid Kitchin

Feline - May Trubuhovich

Rabbit - Tina Havelock-Stevens

Et cetera Insurance - Michael Bates

At Sea - Penny Fowler-Smith

Australian Special Focus program

Grace - Wesley Enoch

Passing Through - Mark Olive

Promise - Michelle Torres

My Colour Your Kind - Danielle Maclean

No Way To Forget - Richard Frankland

Round Up - Rima Tamou

Two Bob Mermaid - Darlene Johnson

Black Man Down - Sam Watson

Fly Peewee, Fly! - Sally Riley

Payback - Warwick Thornton

Uppsala Film Festival, Sweden

Two/Out - Kriv Stenders

Cheap Blonde - Janet Merewether

Boy - Glen Fraser

Amar - Jean-Pierre Mignon

Denial - Phillip Crawford

Two Girls And A Baby - Kelli Simpson

I Want You - Gregory Quail

Masseur - John O'Brien

The Picture Woman - Peter Rasmussen

Valladolid International Film Festival,

Spain

Dance Me to my Song - Rolf de Heer

Fetch - Lynn-Maree Danzey

Grace - Wesley Enoch

Passing Through - Mark Olive

My Bed Your Bed - Erica Glynn

Promise - Michelle Torres

My Colour, Your Kind - Danielle Maclean

Tears - Ivan Sen

Hof International Film Festival, Germany

Head On - Ana Kokkinos

In The Winter Dark - James Bogle

The Interview - Craig Monahan

Welcome To Woop Woop - Stephan Elliott

Fetch - Lyn-Maree Danzey

I Want You - Greg Quail

Passing Through - Mark Olive

My Colour Your Kind - Danielle Maclean

International Short Film/Video Festival -

Antalya, Turkey

Harmony - Georgina Willis

Five Embarassing True Stories About Being Caught

in the Nude - Emma Brunton

The Changing Room - Alyson Bell

Bougainville - Our Island, Our Fight - Wayne Coles-

Janess

El Macchiato - Michael Condran

On the Border of Hopetown - Wayne Coles-Janess

The Bridge of Hesitation - Alan Schacher

Sitges International Fantasy & Horror Film

Festival, Spain

The Boys - Rowan Woods

Head On - Ana Kokkinos

Kansas City Film Festival, USA

Doing Time For Patsy Cline - Chris Kennedy

Chicago International Film and Video

Festival, USA

Thump - Hayley Cloake

Bougainville - Our Island, Our Fight - Wayne Coles-

Janess

Paranoid - John Brigden

Operation Dostoyevsky - Rachel Bailey

International Documentary Festival -

Sheffield, UK

Rough Shed, The - Janet McLeod

Susie Is A Fish - Carla Drago

Sao Paulo International Film Festival,

Brazil

The Boys - Rowan Woods

Dead Letter Office - John Ruane

Festival International Nouveau Cinema

Montreal, Canada

Cheap Blond - Janet Merewether

Pandaemonium London Festival of Moving

Images, UK

The Bridge of Hesitation - Alan Schacher

Cheap Blonde - Janet Merewether

Flanders International Film Festival,

Belgium

The Interview - Craig Monahan

The Sound of One Hand Clapping - Richard

Flanagan

Copenhagen Gay & Lesbian Film Festival,

Germany

Mrs Craddock's Complaint - Tony Ayres

Leeds Film Festival, UK

House Taken Over - Liz Hughes

Head On - Ana Kokkinos

Mother's Heart - Michael Metzner

FilmFest Missouri Kansas City, USA

Doing Time For Patsy Cline - Chris Kennedy

Cinema Jove - Valencia International Film

Festival

Dead Letter Office - John Ruane

St Louis Film Festival, USA

Doing Time For Patsy Cline - Chris Kennedy

Columbus International Film & Video

Festival, USA

Sexing The Label - Love and Gender in a Queer

World - Anna Broinowski

Warsaw Film Fest, Poland

The Boys - Rowan Woods

Los Angeles International Short Film

Festival, USA

Mother's Heart - Michael Metzner

Stairwell - Denise Roberts

Manhattan Short Film Festival, USA

Bang On The Line - Max Worrall

Dance On Screen, UK

The Changing Room - Alyson Bell

Slipped - Peter Kaufmann

Seafair, Republic of Macedonia

Shock in the Ear - Norie Neumark

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, and 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.

Brussels International Film Festival, Belgium

20 - 31 January 1999

Deadline: 31 October 1998

Fax: 2-218 6627

Email: infoffb@netcity.be

Url: <http://ffb.cinebel.com/>

San Diego International Film Festival, USA
March 1999

Deadline: 10 November 1998

Fax: 619-534 7665

Email: rbaily@ucsd.edu

Url: <http://ueo.ucsd.edu>

Creteil Film Fest De Femmes, France
12 - 21 May 1999

Deadline: 10 December 1998

Fax: 1-4399 0410

Url: <http://www.gdebussac.fr/filmfem>

Cinema Du Reel, France

5 - 14 March 1999

Deadline: 1 November 1998

Fax: 33-14478 1224

Women's Film Festival - Torino, Italy

2 - 7 March 1999

Deadline: 31 October 1998

Fax: 39-11669 0824

Golden Gate Awards - San Francisco Film Society, USA

22 April - 6 May 1999

Deadline: 4 December 1998

Fax: 1-415 921 5032

Email: sfff3@sfff.org

Url: <http://www.sfff.org>

Göteborg Film Festival, Sweden

29 January - 7 February 1999

Deadline: 1 December, 1998

Fax: 31-41 0063

email: goteborg.filmfestival@mailbox.swipnet.se

Cleveland Film Festival, USA

March, 1998

Deadline: 12/12/98

Fax: 216-623 0103

First International Internet Film Festival "King Nobel", Belgium

31 December - 1 January 2000

Deadline: 31 December, 1998

Fax: +32-9356 6209

email: Smalfilm@ping.be

FIPA - Cannes, France

January, 1999

Deadline: 15 November, 1998

Fax: 1-4074 0796

Hong Kong International Film Festival, Hong Kong

31 March - 14 April, 1999

Deadline: 15 December, 1998

Fax: +86-2366 5206

email: naomi@hkiff.com.hk

Singapore International Film Festival, Singapore

16 April - 4 May, 1999

Deadline: 30 December, 1998

Fax: +65-738 7578

email: filmfest@pacific.net.sg

Dublin Film Festival, Ireland
March, 1999

Deadline: 20 November, 1998

Fax: 1-679 2939

email: dff@iol.ie

Multimedia Production Report: < www.whoseland.com >

Land Rights for the Millennium—or as it is increasingly becoming known, 'whoseland' at <www.whoseland.com> is now in its seventh month of production. Since the coverage of the Africa/Australia Exchange we have changed the front page to represent a time line of events until the year 2000. Events are covered and added to the timeline in as interactive a way as possible at the site.

As a direct result of the Exchange we now have a story on the site from London. We are privy to a press conference hosted by Ben Elton, with Yvonne Margarula, Senior Traditional Owner of Mirrar Land, and Jacqui Katona from Jabiluka. We see the international press being informed of Australia's highest profile land rights campaign, "Stop Jabiluka Mine".

In Wurundjeri country (Melbourne) we filmed the rally for International Indigenous Day in August. Aboriginal filmmaker Mark Olive (Shifting Sands), directed the event. Pauline Whyman, Yorta Yorta Nation, assisted with the interviews and coverage. A group of Sami people in Sweden found Whoseland and requested a reciprocal link. They too had produced a story on their website celebrating the same event.

We are currently building a map of Australia for the site which shows the boundaries of the 500 Aboriginal Nations existing in Australia before occupation. For computer buffs - you might like to read the article about native title and bandwidth in the contributions section.

'Whoseland' encourages contributions from people all over the world. Let's hear from you. Go to the green light bulb!

Creative Director: Jo Lane, Producers: Debra Annear & Jill Reichstein; Project Executive: Richard Frankland Site location: <<http://www.whoseland.com>>.



Independent Filmmakers Magazine:

For a number of years AFC Research & Information has produced an Australian Festivals and Awards handout, which has been very popular with AFC clients. The AFC has outsourced the production of this handout to *IF: Independent Filmmakers Journal* which will provide the following services:

- update the Screen Network Australia (SNA) online diary on a monthly basis—accessed via <<http://www.sna.gov.au>>
- produce the Film Industry Festivals and Events handout on a quarterly basis, utilising the data gathered for SNA. Note that this handout is distributed by the AFC, not *IF*; and
- provide a monthly two-page summary of events to be used as a press release to promote screen activities around Australia. This release is distributed in

association with the Australian Screen Culture Industry Association.





Film Development Funding Approvals

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
DEVELOPMENT						
<i>Nothing Men, The</i>	Mark Fitzpatrick	feature	13,500	Mark Fitzpatrick	John Brousek	
<i>Polka</i>	Mitake Holdings Pty Ltd	feature	13,500	Steve Wright		Robert Klenner
<i>Tony Sorrento Story, The</i>	Tim Gooding	feature	13,000	Tim Gooding		
<i>Michael Glasheen Package</i>	Michael Glasheen	documentary	3,000	Michael Glasheen	Wayne Young	Michael Glasheen
- <i>Gondwana</i>						
- <i>Life Story of a Carbon Atom</i>						
- <i>Music of the Spheres</i>						
<i>Treasures of the Last Future</i>	Richard Turner	documentary	5,000	Richard Turner	Richard Turner	Richard Turner
PRODUCTION						
<i>Mother's Heart</i>	Michael Metzner	short drama	6,000	Michael Metzner	Michael Metzner	Michael Metzner

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

Erratum

In the previous issue of *AFC News*, in the Film Development production funding approvals, the writer of the experimental short film *Eclipse* was wrongly identified as Russell Tagg, who is in fact the director of photography. The writer of *Eclipse* is Jill Carter-Hansen.

Industry & Cultural Development Funding Approvals

Item	Applicant	Amount \$
Industry and Cultural Development Program		
Travel to speak at Uni of Texas, Austin	Frances Dyson	\$3,000
Travel to participate in ISEA'98	John Conomos	\$3,000

Call for Industry and Cultural Development Branch Assessors

The Industry & Cultural Development branch is seeking to expand its register of people to act as assessors for its Touring Exhibition Fund, New Players Fund and Multimedia Fund.

Assessors should have relevant and substantial practical experience working in the screen culture sector. They should demonstrate the ability to assess the likely success of screen culture projects and an understanding of the audiences for screen culture projects. Assessors must make judgements on projects' cultural and financial viability, ability to attract funds from other sources, realistic time frames and an understanding of the ICD's funding programs and priorities.

Anyone wishing their name to be placed on the register should send their CV detailing relevant experience, contact details and availability stating which fund they would be interested in assessing. Assessors are only contacted if and when needed.

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

Sydney

Level 4, 150 William Street
Woolloomooloo, NSW 2011
Telephone +61 (2) 9321 6444
FREECALL 1800 22 6615
Fax +61 (2) 9357 3737

e-mail: info@afc.gov.au
URL: <http://www.afc.gov.au>

Melbourne

Level 2, 120 Clarendon Street
Southbank, VIC 3006
Telephone +61 (3) 9279 3400
FREECALL 1800 33 8430
Fax +61 (3) 9696 1476

email: afcmelb@mpx.com.au

Europe

2nd floor Victory House
99-101 Regent Street
London W1R 7HB
Telephone (44 171) 734 9383
Fax (44 171) 434 0170

email: marketing@afclond.demon.co.uk