



## Australian Films Selected For Sundance

The Australian feature film *Soft Fruit*, written and directed by **Christina Andreef**, and the Bhutan/Australia co-production *The Cup*, directed by **Khyentse Norbu**, have been selected for the Sundance Film Festival to be held in the US in January.

*Soft Fruit*, winner of the International Critics' Prize at the 1999 San Sebastian Film Festival, was produced by **Helen Bowden** and stars **Jeanie Drynan, Russell Dykstra, Sacha Horler, Linal Haft, Genevieve Lemon** and **Alicia Talbot**.

Russell Dykstra received the recent AFI Award for Best Performance by an Actor in a Leading Role and Sacha Horler received the AFI Award for Best Performance by an Actress in a Supporting Role.

Christina has written and directed three short films, all of which were previously invited to screen at Sundance—*Excursion to the Bridge of Friendship* in 1994, *The Gap* in 1995 and *Shooting the Breeze* in 1997.

*Soft Fruit*, a family reunion story about three bossy sisters and their brother who return home to nurse their mum, was funded by the Australian Film Finance Corporation, FTO and Fox Searchlight. Sold internationally by United Artists Films, it also won The Special Jury Prize at the Turin Film Festival recently.

*The Cup*, selected for Directors' Fortnight at the 1999 Cannes International Film Festival and winner of Best Film at the inaugural 1999 Noosa Film Festival, is the story of a group of Tibetan monks obsessed with World Cup soccer. The film was produced by Malcolm Watson and Raymond Steiner and is Bhutan's official entry. *The Cup* is distributed internationally by Palm Pictures and Handway Films is handling international sales.

Two documentary films have also been selected. *Chasing Buddha*, directed by **Amiel Courtin-Wilson** and produced by **Amiel Courtin-Wilson** and **Julie Stone**, received post-production funding from Cinemedia and SBS Independent. *Chasing Buddha* is

the story of Robina Courtin, an Australian Buddhist nun who teaches her unique style of Buddhism to death row inmates in penitentiaries across the United States.

*Original Schtick*, directed by **Maciej Wszelaki** and produced by **Peter George** and **Bronwyne Smith** won the 1999 Dendy Award for Best Documentary at the Sydney Film Festival, the Rouben Mamoulian Award and the 1999 AFI Awards for Best Direction in a Documentary and for Best Editing in a Non-Feature Film (shared). *Original Schtick* was funded by the AFC, SBS and private investment.

Three Australian short films have also been selected for Sundance.

*Slim Pickings* is a 6 minute short animation, directed and produced by **Anthony Lucas**. Fully funded by the AFC, the short won the Kino Cinemas Award for Creative Excellence in an Australian Short Film at the 1999 Melbourne Film Festival and the Audience Award for Most Popular Film at the 1999 St Kilda Film Festival. *Slim Pickings* has also screened at the Palm Springs International Film Festival, the Chicago Film Festival and the Edinburgh International Film Festival.

*Deadline* is a 3.5 minute short drama, written, directed and produced by **Nash Edgerton**. The self-funded short, starring Nash Edgerton and **John Polson**, has also screened at the Seattle International Film Festival and the Cork Film Festival. *Deadline* won First Place at Tropfest 1997 and Best Video Comedy at the 1997 Sydney New Video and Film Awards.

*Burnout* is a 6.5 minute short drama, directed by **Gavin Barbey** and produced by **Libby Sharpe** and **Liz Farmer**, starring **Clarrie Thane, Rachael Maza, Julie Martin** and **Mark Halsted**. Funded through the FTO Young Filmmakers Fund, *Burnout* won Best Achievement in Cinematography for **Tristan Milani** at the 1999 St Kilda Film Festival. The short has also screened at the Edinburgh International Film Festival.

### Productivity Commission Draft Report a Mixed Bag

The Productivity Commission recently released its draft report on broadcasting and is now conducting a further round of hearings.

In their joint response to the draft report the AFC and FFC have:

- welcomed the recommendation for the retention of the drama, and documentary sub-quotas and, by and large, the requirements for children's programs;
- urged reconsideration of the recommendations calling for:
  - the relaxing of the creative elements test for Australian programs;
  - the removal of the transmission quota (requiring 55 per cent of programming to be Australian), and of the requirement that Australian commercials occupy 80 per cent of advertising time;
  - the abandonment of Australian content regulation for pay television.

The basis of the Commission's recommendations on these aspects of content regulation, is that they are industry support mechanisms which play no role in achieving the government's cultural objectives.

The AFC/ FFC response argues that the cultural objective—Australian programs for local audiences—and the existence of the (continued on page 2)



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local content industry are inextricably linked. Television commercials and the various programs, which make up most of the transmission quota, such as news and current affairs, light entertainment, and magazine type shows, are culturally significant and play a key role in giving television its Australian character.

The submission queries the view that there is a sufficient level of 'natural protection' to warrant the removal of the transmission quotas, pointing to the lower levels in the 1980s when a transmission quota was not in place, and to the fact that through the 1990s Network 10 has only just met the minimum levels required.

In making its recommendation on commercials the Productivity Commission relies on figures from the Australian Broadcasting Authority which show that foreign advertising occupies less than 20 per cent of advertising time. Prior to 1992 all commercials were required to be Australian. In 1992 this was relaxed to allow up to 20 per cent foreign advertising.

However, it is not possible to properly assess the impact of the 1992 change because of deficiencies in the figures. (They do not provide information on the proportion of Australian and foreign commercials in prime time or on the relative value of each).

There has been a steady increase in foreign commercials since 1992 and the industry's assessment is that the partial deregulation has had a negative impact on the Australian commercials sector.

The Productivity Commission's criticism of the current local content model for pay television is that it does not require the drama channels to show Australian programs, only to spend money on them. The AFC/FFC submission makes the point that, by and large, the programs are shown. It suggests that, rather than abandoning content regulation for pay television because of perceived flaws in the model, the current arrangements should be reviewed, and where necessary strengthened, to deliver the required objectives.

Unfortunately, the Commission's recommendations do not take account of the fundamental interdependence between the cultural outcomes and the various sectors of the Australian production industry.

The production of feature films, television drama, documentary and children's programs depends on a critical mass of creative and technical personnel, and production and post-production facilities which serve all areas of the industry.

The Productivity Commission's draft report suggests that the new broadcasting environment raises the need for a fundamental re-evaluation of content regulation and that quite different policy instruments may be required. The AFC/FFC submission argues that increased channel capacity will not automatically mean increased Australian programming and that regulation will continue to be needed to achieve the community's cultural and social objectives. There will need to be specific forms of content regulation relevant to the precise nature of the various new services that emerge.

Questions arise such as, what kind of programming will be available on new services? How much will be Australian? How will the community's cultural and social objectives be enhanced? To date, these questions have not been prominent in the debate and media hype about the exciting new digital environment.

A further review being conducted by the Department of Communications, Information Technology and the Arts (the Convergence Review) is looking at the impact of convergence on existing regulatory approaches and possible options for the future. This will provide the opportunity to progress consideration of how the community's cultural objectives can be achieved in the new broadcasting environment.

The AFC/ FFC response to the productivity Commission draft report can be accessed at <<http://www.afc.gov.au/about/howwe/viewpoint.html>>

The Convergence Review issues paper is at <<http://www.dcita.gov.au/digital tv>>

## A-Z Budget now online

The *A-Z Budget* which the AFC has been distributing on disk and in hard copy for \$5, is now available for downloading from the AFC website for free (those who want disks or hard copy will still need to pay).

Point your browser to:

<<http://www.afc.gov.au/resources/online/download.html#budget>>

There is also a FAQ (Frequently Asked Questions) page at:

<<http://www.afc.gov.au/resources/online/budgetfaq.html>>

which provides some troubleshooting assistance if you are unsure which version to download, or what to do with the documents once you have downloaded them.

## Documentary Online

Documentary Online is an AFC/ABC Online initiative which aims to bring documentary and multimedia producers together to imagine the future of the documentary form by collaborating on projects for delivery on the Internet.

As AFC Project Coordinator **David Tiley** said at an AFC Industry Night on Interactive Documentary last year: "Imagine the digital future of documentary. Production occurs on DVC, edited at home on a low-end non-linear system, with the complete project stored at broadcast quality. Icons and hotkeys take us to layers of material beneath the documentary experience, so we can find transcripts, additional information, linked research documents, the script, alternate edits, and the rest of takes. The program is accessed via a Website.

"Now go further. Imagine the interviews are shot online, using cameras linked to computers ... imagine collaborators including their own images requested by e-mail ... ongoing chatroom discussion about the images and story ... Imagine a Website which accretes material from various contributors online, which is hosted by filmmakers providing their material as a kind of spine. This never becomes a linear program, is never organised by choices and exclusions, is never authored in any traditional way at all.

"How much is possible? How much is opportunity? How much is an indecisive postmodern muddle? Stay tuned. Nowadays, the one thing you can't do is flick the dial", says Tiley.

Technological and formal convergence is evident in programs now being delivered on the Internet and is likely to accelerate as the Australian film, television and interactive media industries prepare for the introduction of digital broadcasting in 2001. This will see the growth of hybrid television and internet programs and new production and distribution opportunities.

Digital technologies are already impacting on documentary, by cutting the costs of production and reproduction, with the internet increasingly employed as a site for exhibition, marketing and distribution. Interactivity and new delivery media are changing the way documentary stories are being created and presented.

Documentary Online applications are invited from interested filmmakers and multimedia producers. For further information and guidelines contact:

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## Subscribe to AFC News online!

AFC News is now available as an email newsletter starting from this issue. All current subscribers with internet access are encouraged to transfer their subscription to the email version.

AFC News issues will continue to be available as PDF's (Portable Document Format), and the lead stories will continue to be available as html browsable pages on the Web. Both can be found at:

**<<http://www.afc.gov.au/news/summary/index.html>>**

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Using your internet browser, go to:

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Any enquiries about AFC News content should be directed to [afcnews-editor@afc.gov.au](mailto:afcnews-editor@afc.gov.au).

## National Production Survey

The 1998-99 National Production Survey is included with this issue of AFC News.

An online version is available from the AFC web site:

**<[http://www.afc.gov.au/resources/online/nps/nps98\\_99/index.html](http://www.afc.gov.au/resources/online/nps/nps98_99/index.html)>**



*Shared Visions: Women in Television*, a new book about the experiences of women working in Australian television was launched in late October by AFC Chair **Maureen Barron** at a television industry breakfast. The breakfast attended by almost 200 women in television was hosted by **Julie McCrossin** from *Good News Week* and featured a panel made up of **Lyndal Marks** (Nine Network), **Vivien Schenker** (SBS) and **Jenny Brockie** (ABC). *Shared Visions* is available from AFC Publications. See back page for contact details.

## SPAA Conference 1999

**November 1999**

The annual Screen Producers Association of Australia Conference was held at the Sydney Convention and Exhibition Centre at Darling Harbour, from the evening of Wednesday 10th November to Saturday 13th, when it culminated in the 1999 AFI Awards ceremony.

Session topics were wide-ranging and included case studies such as *Two Hands* and *The Craic*, discussions of legal issues, the digital landscape, the role of film festivals, children's television, financing, marketing, and mentoring, among others.

Participants included delegations from both Ireland and France. Other international participants included Working Title Co-Chairman **Eric Fellner** (*Four Weddings and a Funeral*, *Fargo*, *Elizabeth*), UK screenwriter **Andrew Davies** (*Pride and Prejudice*, *House of Cards*, *Vanity Fair*) and US producer **Laurence Mark** (*As Good As It Gets* [EP], *Romy and Michelle's High School Reunion*).

### SPAA Fringe

A new feature this year was the SPAA Fringe event, held at the Chauvel Cinema in Paddington from the 8th to the 10th of November, leading into the main SPAA Conference. This event focused on the business and creative aspects of low- and ultra-low-budget film and television production. International speakers included **Rick McCallum**, producer of the *Star Wars* films (among other Lucas films) and **Peter Broderick**, president of Next Wave Films in the US.

The AFC congratulates SPAA on a successful conference and is pleased to have been able to provide assistance in the form of a loan for the conference and a grant for the Emerging Producers Scheme\* and SPAA Fringe.

\*The SPAA Emerging Producers Scheme provides financial assistance to emerging filmmakers to facilitate their attendance at the SPAA conference.



## They Came, They Saw, They Concreted

### AFC PRODUCTION REPORT

*They Came, They Saw, They Concreted* has been in production during the latter part of this year. The one-hour Guerrilla documentary funded by the AFC is being produced by **Michael Neil-Smith** of Outlook Productions and directed by **Andrea Dal Bosco**.

The film uses concrete and associated concrete industries as a window into the Italian community. Italian immigration during the 1940s and 1950s introduced a concrete skill set that laid the

foundations for the Australian building industry. Australia was fortunate, importing building skills learnt over centuries into a burgeoning construction society.

Filming has taken place at some of Australia's architectural icons. The QVB utilised a large Italian workforce when first constructed in 1898. The renovation in 1986 was led, once again, by Italian renderers and artisans, who were devoted to restoring the retail centre to its former glory.

As a character says: "These two Italians, they were doing some rendering or something, they were like ballet dancers, fluid and precise, I watched for what seemed like hours and realised just how skillful these guys were, their work was flawless".

Another location is the Italian Forum, a combination of apartments, retail shops, cafes and the home of the Italian cultural centre. The Italian Forum is seen as unique in the world, a true Piazza with views of the Sydney CBD. The Forum symbolises the achievements of the community over the past 40 years.

*They Came, They Saw, They Concreted* is not just a story about concrete empires and developers. Does concrete still run in the blood of Italians? Maybe, but perhaps not at the same consistency as it used to:

"The Italian Kids of today have moved on. The concrete game is hard work. These kids are smarter, they don't have to do this anymore", says another voice.

So there is a changing of the guard, concrete slabs aren't being laid like they used to be. Concrete however is not just for driveways and Entertainment Centres. **Franco Belgiorno-Nettis** has constructed an eight-metre high concrete horse overlooking the Bahai temple and the Northern Beaches. Franco still believes in the art of concrete.

*They Came, They Saw, They Concreted* will continue shooting into the New Year with completion expected to be at the end of April.

## AFC-assisted films perform at the AFI Awards

Congratulations to all the nominees and winners of the 1999 Australian Film Institute Awards, held in Sydney on Saturday 13 November at the Hordern Pavilion, Fox Studios Australia and broadcast on SBS television. The AFC is pleased to have supported a significant number of the nominees and the winners as indicated below.

### Fox Studios Australia Award for Best Film

*Two Hands*

Producer: Marian Macgowan

The AFC provided script development funds and bridging finance. The AFC also provided a producer fellowship to Marian Macgowan during development of this project.

### New Vision Films Award for Best Achievement in Direction

Gregor Jordan (*Two Hands*)

### Scanbox Award for Best Original Screenplay

Gregor Jordan (*Two Hands*)

### Best Screenplay Adapted From Another Source

Andrew McGahan (*Praise*)

The AFC provided script and project

development funding as well as bridging finance. The AFC also provided a producer fellowship to The Essential Viewing group which included the project's producer, Martha Coleman.

### Hoyts Group Award for Best Performance by an Actor in a Leading Role

Russell Dykstra (*Soft Fruit*)

The AFC provided script development funding as well as a producer fellowship to Helen Bowden during the development of the project.

### Beyond Films Award for Best Performance by an Actress in a Leading Role

Sacha Horler (*Praise*)

### Panavision Australia Award for Best Achievement in Cinematography

Martin McGrath ACS (*Passion*)

The AFC provided a producer fellowship to Matt Carroll during the development of this project, as well as bridging loan finance.

### Atlas Australia Award for Best Achievement in Editing

Lee Smith (*Two Hands*)

### Soundfirm Award for Best Achievement in Sound

Toivo Lember, Gethin Creagh, Peter Smith and Wayne Pashley (*In a Savage Land*)

The AFC provided script development funding.

### BMG Australia Award for Best Original Music Score

David Bridie (*In a Savage Land*)

### GMD Award for Best Achievement in Production Design

Murray Picknett (*Passion*)

### Best Achievement in Costume Design

Terry Ryan (*Passion*)

### Showtime Award for Best Performance by an Actor in a Supporting Role

Bryan Brown (*Two Hands*)

### Village Roadshow Pictures Award for Best Performance by an Actress in a Supporting Role

Sacha Horler (*Soft Fruit*)

### Film Australia Award for Best Documentary

*Hephzibah*

Producer: Curtis Levy

The AFC provided script development funding.

### SBS Television Award for Best Direction in a Documentary

Maciej Wszelaki (*Original Schtick*)

The AFC provided post-production funding.

### Yoram Gross Award for Best Short Animation

*Cousin*

Adam Benjamin Elliot

The AFC provided production funding and a marketing loan.

### Frameworks Award for Best Editing in an Non-Feature Film

Veronika Jenet (*Hephzibah*) and Jane Usher (*Original Schtick*)

## New Animation Initiative: Home Movies

Following on from the success of the animation initiative *Swimming Outside the Flags*, the Australian Film Commission and SBS Independent, in association with Film Victoria and the FTO are launching Home Movies, a new animation initiative.

Home Movies is seen as the “next step up” from *Swimming Outside the Flags* and is aimed at supporting distinctive work from animators working at an advanced level in Australia.

Twelve 6-minute animated shorts for adult audiences will be commissioned. The aim of the series is to support experienced animators with substantial completed credits. The emphasis is on projects with strong and focused narratives, proposed by animators experienced in telling stories. Collaborative teams are encouraged.

### Applications close on 3 April 2000.

For guidelines, application forms and more information please contact the AFC (see contact details on back page).



The MIPCOM launch of NRS Group's 'tumblegum.com' with puppeteer Peter Wilson.

## MIPCOM and MIFED 1999

MIPCOM was a very busy and successful market for the AFC this year with Jennifer Cornish Productions, the ACTF the NRS Group, and the PFTC operating from the extended umbrella of the AFC location. Also more than a dozen independent producers and production companies worked out of the AFC stand.

On the second evening the AFC held a reception to celebrate the Australian presence at the market and to offer the NRS Group a platform to launch their children television series 'tumblegum.com' (see photo above).

In addition to the AFC guides and catalogues, SOCOG's guide to Australian Arts broadcasting 'Australia on Show' was also distributed from the AFC stand this year. At the end of the week the overwhelming majority of Australian producers and program sellers operating off the AFC stand reported a very positive result from this year's MIPCOM.

MIFED 99 was quieter than previous years with fewer independent producers using the AFC stand as their base to pitch projects to potential investors. Beyond Films launched *Looking for Alibrandi* and screened *The Craic*, *In a Savage Land*, *Passion*, *Strange Fits of Passion*, *Strange Planet* and *Two Hands*. Southern Star screened *Siam Sunset* and were also generating interest in a couple of their upcoming titles.

## Film Development Funding Approvals

| Project Name               | Applicant                             | Category | (\$)   | Writer            | Producer                       | Director         |
|----------------------------|---------------------------------------|----------|--------|-------------------|--------------------------------|------------------|
| <b>DEVELOPMENT</b>         |                                       |          |        |                   |                                |                  |
| <i>Belly of a Whale</i>    | R.B. Films Pty Ltd                    | feature  | 11,000 | Richard Lindsell  | Rosemary Blight                | Richard Lindsell |
| <i>Beneath Clouds</i>      | Teresa-Jayne Hanlon                   | feature  | 14,000 | Ivan Sen          | Teresa-Jayne Hanlon            |                  |
| <i>Closing Time</i>        | Ablequest Pty Ltd                     | feature  | 15,250 | Max Dann          |                                |                  |
| <i>Cold Feet</i>           | Vitascope International Pty Ltd       | feature  | 16,500 | Tony Laumberg     | David Hannay                   | Denny Lawrence   |
| <i>Common Thread, The</i>  | Clive Brooks & Video Tasmania Pty Ltd | feature  | 4,000  | Clive Brooks      | David Harris                   | Clive Brooks     |
| <i>Eat Me</i>              | Triple Seven Films Pty Ltd            | feature  | 17,000 | Pauline Chan      | Rezso Bodonyi, Rosemary Blight | Pauline Chan     |
| <i>Family</i>              | R.B. Films Pty Ltd                    | feature  | 17,000 | Kay Pavlou        | Rosemary Blight                | Kay Pavlou       |
| <i>First Question, The</i> | Samantha Jennings                     | feature  | 4,000  | Samantha Jennings |                                |                  |
| <i>Her Bloody Opera</i>    | Sonja Armstrong Productions Pty Ltd   | feature  | 21,500 | Allen Palmer      | Sonja Armstrong                |                  |
| <i>Jasmine in the City</i> | Henderson Bowman Productions Pty Ltd  | feature  | 14,000 | Vicki Englund     | Phillip Bowman                 |                  |
| <i>Killer Jones</i>        | Bondfilm Pty Ltd                      | feature  | 10,050 | Michael Bond      | Sue Taylor, Tania Chambers     | Michael Bond     |
| <i>Larry Lawn Chair</i>    | Pocket Pictures Pty Ltd               | feature  | 16,000 | Jeff Balsmeyer    |                                | Jeff Balsmeyer   |
| <i>Like Minds</i>          | Like Minds Films Pty Ltd              | feature  | 20,000 | Gregory J. Read   | Jonathan Shteinman             | Gregory J. Read  |
| <i>Love and Mortar</i>     | Lynne Renew                           | feature  | 9,000  | Lynne Renew       |                                |                  |

(continued on page 6)

## Film Development Funding Approvals (cont.)

| Project Name                                | Applicant   | Category                    | (\$)    | Writer   | Producer                       | Director               |
|---|---|-----------------------------|---------|--|--------------------------------|------------------------|
| <b>DEVELOPMENT (cont.)</b>                  |   |                             |         |  |                                |                        |
| <i>Macbeth for the Second Millennium, A</i> | Ivar Kants  | feature                     | 8,000   | Ivar Kants   |                                | Ivar Kants             |
| <i>Mendacity</i>                            | Sierra Pictures Pty Ltd   | feature                     | 12,000  | James Bradley,<br>Mardi McConnochie                  | Bruna Papandrea                | Jonathan Cohen         |
| <i>Paul O'Keefe Story, The</i>              | Ross Close & Michael Mastrodimos  | feature                     | 17,000  | Ross Close, Michael Mastrodimos                      | Ross Close                     |                        |
| <i>Peephole</i>                             | Con Anemogiannis  | feature                     | 14,000  | Con Anemogiannis                                     | Kylie Du Fresne                | Con Anemogiannis       |
| <i>Red Joe</i>                              | Geoff Newton  | feature                     | 13,000  | Geoff Newton   |                                |                        |
| <i>Roy Höllsdotter Live</i>                 | Retro Active Films Pty Ltd  | feature                     | 14,500  | Matthew Saville                                      | Trevor Blainey                 | Matthew Saville        |
| <i>The Oriental</i>                         | Richard Turner & Martin Edmond  | feature                     | 18,000  | Martin Edmond  | David Hannay, Bruce Redman     | Richard Turner         |
| <i>Picking Up The Pieces</i>                | Mandy King & Dai Le   | documentary                 | 18,000  | Mandy King, Dai Le                                   | Mandy King, Dai Le             | Mandy King             |
| <i>Shedding Light On Cinematography</i>     | Jacqui Susan & Fine Thwaites  | documentary                 | 7,000   |  | Jacqui Fine                    | Susan Thwaites         |
| <i>The Crucifixion</i>                      | Robert Nery   | documentary                 | 9,460   | Robert Nery  | Lisa Duff                      | Robert Nery            |
| <i>The Play's The Thing</i>                 | Film Projects Pty Ltd & Harriet McKern  | documentary                 | 10,500  | Harriet McKern                                       | Georgia Wallace-Crabbe         | Harriet McKern         |
| <i>Wedding in Ramallah, A</i>               | Habibi Films Pty Ltd  | documentary                 | 15,000  | Amos Cohen, Sherine Salama                           | Amos Cohen                     | Sherine Salama         |
| <i>World Beneath, The</i>                   | Omar Khayam Pty Ltd   | documentary                 | 11,000  | Sue Maslin   | Claire Jager                   |                        |
| AWG Script Assessment Service               | Australian Writers Guild (NSW)  | special industry assistance | 17,500  |  |                                |                        |
| <b>MARKETING</b>                            |   |                             |         |  |                                |                        |
| UTS Award                                   | UTS Department of Media Arts and Production Faculty of Humanities and Social Sciences award |                             | 1,000   |  |                                |                        |
| <b>PRODUCTION</b>                           |   |                             |         |  |                                |                        |
| <i>Cousin</i>                               | Adam Benjamin Elliot  | animation                   | 8,150   | Adam Benjamin Elliot                                 | Adam Benjamin Elliot           | Adam Benjamin Elliot   |
| <i>Heat, the Humidity, The</i>              | Dennis Tupicoff   | animation                   | 1,480   | Dennis Tupicoff                                      | Dennis Tupicoff                | Dennis Tupicoff        |
| <i>Indefinable Moods</i>                    | Kathryn Smith   | animation                   | 15,000  | Kathryn Smith  | Kathryn Smith                  | Kathryn Smith          |
| <i>Man</i>                                  | Mark Gould & Antoinette Starkiewicz   | animation                   | 5,650   | Antoinette Starkiewicz,<br>Mark Gould, Gillian Jones | Mark Gould                     | Antoinette Starkiewicz |
| <i>Gampa</i>                                | Brett Houghton  | documentary                 | 61,000  | April Lawrie-Smith, Julie Raffaele                   | Brett Houghton                 | Julie Raffaele         |
| <i>Proximity</i>                            | Scott Millwood  | documentary                 | 21,500  | Scott Millwood                                       | Scott Millwood                 |                        |
| <i>Sheer Will</i>                           | Odyssey Films Pty Ltd   | documentary                 | 38,420  | Angela Faria   | Angela Faria, Colin Oddy       | Dick Marks             |
| <i>E-cosystem</i>                           | Angus Fraser  | IM*                         | 4,600   | Angus Fraser   | Angus Fraser                   | Angus Fraser           |
| <i>Tat Fat Size Temple</i>                  | Andrew Garton   | IM*                         | 5,000   | Andrew Garton  | Andrew Garton                  | Andrew Garton          |
| <i>Unspeakable Crime, An</i>                | Felix Hude  | IM*                         | 5,000   | Felix Hude   | Kitka Hiitula                  | Felix Hude             |
| <i>Why Not?</i>                             | Tim Macdonald   | IM*                         | 5,000   | Tim Macdonald  | Tim Macdonald                  | Tim Macdonald          |
| <i>Absence</i>                              | Peter George & Margaret Bearman   | short drama                 | 17,500  | Margaret Bearman                                     | Peter George, Margaret Bearman | Margaret Bearman       |
| <i>Purgatory</i>                            | Michael Frank   | short drama                 | 6,500   | Michael Frank  | Michael Frank                  | Michael Frank          |
| <i>The Island</i>                           | Scorpio Media Pty Ltd<br>& Kieran Darcy-Smith   | short drama                 | 17,900  | Kieran Darcy-Smith                                   | Brooke Wilson                  | Kieran Darcy-Smith     |
| <i>Hildegard</i>                            | A Duck Film Pty Ltd   | feature                     | 93,500  | Gabrielle Prendergast                                | David Hannay, Heather Ogilvie  | Di Drew                |
| <i>Before It's Too Late</i>                 | Michael Searle Nominees Pty Ltd   | documentary                 | 218,740 | Michael Searle                                       | Michael Searle, Linda Searle   | Michael Searle         |

**NOTE: Where no producer, director or writer is indicated it is because none is attached to the project. \*IM = interactive media**

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