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**Government
of South Australia**

South Australian Film Corporation

2024-25 Annual Report

SOUTH AUSTRALIAN FILM CORPORATION

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To:

The Honourable Andrea Michaels MP
Minister for Arts

This annual report will be presented to Parliament to meet the statutory reporting requirements of *South Australian Film Corporation Act 1972* and the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

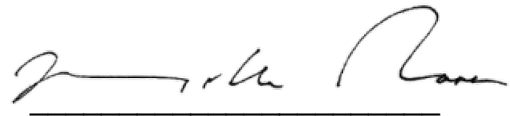
This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

Submitted on behalf of the SOUTH AUSTRALIAN FILM CORPORATION by:

The Hon Mike Rann AC
Chair

Date 25 September 2025

Signature

A handwritten signature in black ink, appearing to read 'Mike Rann', is written over a horizontal line.

From the Chief Executive



Supported by the South Australian Film Corporation's (SAFC) programs and funding initiatives, South Australia's screen sector delivered an anticipated \$129+ million in direct economic contribution to the state and created an anticipated 3,460 jobs for SA residents across crew, cast, and performing talent in the 2024-25 financial year. From bold independent projects to major global productions, the past year has showcased the depth of local talent and capability and the strength of our state as a centre for screen production.

A strong pipeline of film and TV production activity

South Australia welcomed an impressive slate of high-profile productions in 2024–25, bringing substantial investment, employment, and training opportunities to the state. This year provided consistent opportunities for employment in scripted production, with 33 calendar weeks of principal photography across the year including 11 weeks where multiple productions were filming concurrently.

South Australian feature film *Bring Her Back* starring two-time Academy Award nominee Sally Hawkins wrapped eight weeks of production in August. The second film from South Australian directors Danny and Michael Philippou, following their international smash hit *Talk to Me*, *Bring Her Back* was supported through the SAFC's Screen Production Fund and the PDV Rebate, with 30 weeks of picture post production taking place at Adelaide Studios.

Netflix's adaptation of Miles Franklin's iconic *My Brilliant Career* commenced production at Adelaide Studios and across the state, injecting an anticipated \$17 million into the economy, creating an expected 450 local jobs across crew, cast and extras and engaging 260 South Australian small businesses. The series, produced by SA's Paul Ranford of Jetty Films, also brought targeted skills development through a Netflix and SAFC training partnership across production design, costume making, and on-set safety.

Economic investment and employment opportunities were sky high as Logie Award-winning Seven Network drama *RFDS* went into production with its third season at Adelaide Studios, Port Augusta and Quorn. Produced by SA's Lisa Scott of Highview Productions, the series delivered significant economic activity and jobs for SA screen practitioners, along with economic development and tourism benefits for the Flinders Ranges region.

Other productions getting underway this year included feature films *The Fox* from SA writer/director Dario Russo, *Penny Lane is Dead* from SA producer Julie Ryan and Carly Maple, *The Run* from SA writer/director Stephen De Villiers and SA producer

Chloe Gardner and *Diabolic* from SA writer/director/producer Daniel J Phillips, SA producer Mark Patterson and SA co-producer James Whitrow.

Unscripted production provided a strong pipeline with production underway in SA over 51 weeks of the year on feature documentaries including *Troublemaker* from SA writer/director Jared Nicholson and SA producer Scott Baskett, and *We Are Not Powerless* from SA writers/directors/producers Jolyon Hoff and Muzafar Ali and SA producer Hamish Gibbs Ludbrook. Factual television productions included *Bull Shark Showdown* and *Aussie Snake Wranglers Season 5* from SA director/producer Colin Thrupp and SA producers Brad Gustafson and Lana Thrupp.

South Australia's thriving PDV sector continued to attract major international TV series and Hollywood blockbusters through the SA Government's PDV rebate, administered by the SAFC, supporting over 1000 jobs across 31 productions in 2024-25 including Ryan Coogler's *Sinners*, Marvel superhero epic *Thunderbolts** and Disney's live action *Lilo and Stitch*.

South Australia on the world stage

South Australian productions achieved huge global impact in 2024-25, with premieres, awards and international recognition across the world's most prestigious festivals and markets.

Animated feature *Lesbian Space Princess* enjoyed a stellar year, with first-time SA feature filmmakers Emma Hough-Hobbs, Leela Varghese and Tom Phillips winning the prestigious Teddy Award for Best Feature Film with LGBTQIA+ themes off the back of its world premiere at the 2025 Berlin International Film Festival, going on to secure multiple international sales and awards. The film was created through the SAFC's Film Lab: New Voices program, supported by Screen Australia and Adelaide Film Festival.

South Australian screen talent also shone at Sundance Film Festival 2025 with feature *Jimpa* from SA writer/director Sophie Hyde, SA writer Matthew Cormack and SA producer Bryan Mason and documentary *Never Get Busted!* from SA's Projector Films both premiering to critical acclaim, while SAFC supported films including *Diabolic*, *The Run*, *Troublemaker* and *Penny Lane is Dead* showcased to international buyers at the prestigious Cannes Marché du Film.

Recognition continued at home with multiple wins at the Australian Academy of Cinema and Television Arts (AACTA) Awards, including for SA director Scott Hicks and SA producers Kerry Heysen and Jett Heysen Hicks' documentary *The Musical Mind: A Portrait in Process* and ABC SAFC Content Pipeline Fund supported series *Ladies in Black*, and multiple nominations for SA made and SAFC supported productions at the 2024 Logie Awards including for *Eddie's Lil' Homies*, *Beep and Mort S2* and *Gold Diggers*.

SA screen practitioners were honoured at the 2024 Ruby Awards, including sound designer James Currie winning the Premier's Award for Lifetime Achievement, and

First Nations filmmakers Lilla Berry and Gina Rings winning the Young Achiever Award and Steve Gadlabarti Goldsmith Memorial Award respectively.

It was a big year for high profile premieres too. Netflix series *Territory*, produced by SA's Paul Ranford, proved a breakout hit, debuting at number one in Australia and number three worldwide, showcasing South Australian talent, production capability and PDV talent to an international audience, while the latest horror from Adelaide twins Danny and Michael Philippou, *Bring Her Back*, hit screens worldwide, earning high praise from critics and audiences alike. First Nations-led series *Thou Shalt Not Steal* premiered on Stan to critical acclaim and audiences tuned in for ABC SAFC Content Pipeline Fund supported series *Eat the Invaders*, from SA's Closer Productions, and *Teenage Boss: Next Level*.

Lesbian Space Princess and *Songs Inside* (from SA writer/director/producer Shalom Almond and SA producers Katrina Lucas and Lauren Drewery) both won audience awards at the 2024 Adelaide Film Festival, with *Kangaroo Island* (from SA writer Sally Gifford, SA director/producer Timothy Piper and SA producers Bettina Hamilton and Peter Hanlon), *With or Without You* (from SA writer/director Kelly Schilling and SA producer Carolyn Johnson) rounding out the strong SA representation on the program.

Meanwhile, South Australian post and visual effects company Rising Sun Pictures contributed to Academy Award-nominated Bob Dylan biopic *A Complete Unknown* and two Emmy-nominated series, *Loki* S2 and *Ahsoka*, all supported by the SAFC's SA PDV Rebate.

First Nations leadership and storytelling

Elevating SA's First Nations screen storytellers continues as a core commitment for the SAFC, with the appointment of the SAFC's inaugural Head of First Nations Kirstie Parker and the launch of the SAFC's new Innovate Reconciliation Action Plan 2024-26 reinforcing our engagement.

This year, the SAFC funded production of three new First Nations short films through its First Nations Short Film Program: *Digital Abyss* from writer/director Joshua Barbo, *The Secret* from writer/director Lilla Berry, and *Catchin' Mumoo* from writer/director Dylan Coleman, and supported additional First Nations-led projects through our funding of the Mercury's Quicksilver initiative.

SA First Nations creatives Natasha Wanganeen and Travis Akbar were selected for Screen Australia and NITV's Proper Loved Up romantic comedy initiative, supported by the SAFC, and the SAFC supported First Nations practitioners to attend markets and festivals in Europe and Australia.

With the generous support of SAFC Board member Rachel Gardner, the SAFC upgraded the Pirrku Kuu Hub – our dedicated co-working space for First Nations screen creatives at Adelaide Studios – with state-of-the-art equipment and screen software, comfortable furnishings and artwork by First Nations artists.

Growing and diversifying South Australia's workforce

The SAFC also joined Equal Opportunity SA's "We're Equal" initiative and continued to invest in talent development and workforce diversity, delivering hands-on, on-set training through 14 Professional Crew Attachments across productions in the state, and supporting 23 practitioners to secure investment and expand their professional networks by attending markets and conferences including Screen Forever, the International Children's Content Summit and the Melbourne International Film Festival's 37 South Market.

The SAFC supported two South Australian screen practitioners from regional and/or remote areas to attend the Australia Film Television and Radio School (AFTRS) Intro to Producing and Screen Business course, while emerging South Australian producer Megan Adrain was selected for the Bus Stop Films 2025 Inclusive Producers Attachment Program, also supported by the SAFC.

SAFC continued to support The Mercury-run Launch Lab professional development full day workshop program over the course of the year with opportunities for 'below-the-line' crew and cast upskilling.

Championing investment in SA's games sector

Video game development continued to be a growth area for South Australia, with the SAFC's third SAGE: SA Game Exhibition attracting a record 3,000+ attendees to Adelaide Studios in February. Showcasing 37 local developers and featuring an expanded SAGE Advice panel including more than 40 industry heavyweights, SAGE has become a must-attend event for the state's games community.

Six South Australian-made games received support through the SA Video Game Development Rebate including *Power Rangers: Mighty Force* from SA's Mighty Kingdom and *Guilty Gear: Strive* from Tantalus South, while nine local games creatives were supported to attend major international markets including Gamescom (Germany) and Bitsummit (Japan).

Partnering for success

The SAFC worked closely with partners including The Mercury, Adelaide Film Festival, Screen Australia, Netflix, ABC, SBS & NITV and more, facilitating premiere and preview screenings, broadcaster pitch sessions, and industry networking events.

SAFC's funding of The Mercury saw the continuation of its Launch Lab workshop series and its Quicksilver short film production program, with 19 diverse emerging SA creatives selected to share in \$136,000 in funding and mentoring support to develop their careers. Past Quicksilver projects achieved great success this year with *I'm The Most Racist Person I Know* premiering at SXSW, Austin and selected for Sydney Film Festival, and *Finding Jia* winning an Audience Award at Adelaide Film Festival 2024.

The SAFC also created new opportunities for people to connect with the sector with *Behind the Screens*, a new “in conversation” event series featuring SA screen industry leaders held at the Mercury.

Looking Ahead

The SAFC marked a significant milestone this year with the 50th anniversary of SAFC’s first feature film *Sunday Too Far Away*, a film that set the pace for the nation’s burgeoning screen industry in the 1970s and paved the way for the Australian “New Wave” of cinema.

This opportunity to reflect on our pioneering heritage, the SAFC’s central role in the success of the Australian screen industry and its cultural contribution strengthens our commitment to continuing to support and drive innovation and generate cultural and economic value in South Australia’s screen industry, guided by the SAFC’s new Strategic Plan 2025-28.

We celebrate the 2024-25 achievements of the South Australian screen sector as a whole: the writers, directors, producers, crew, actors, game developers, post-production creatives and industry partners whose creativity and dedication continue to ensure South Australia’s place on the world stage.



Kate Croser

Chief Executive

South Australian Film Corporation

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Overview: about the agency

Our strategic focus

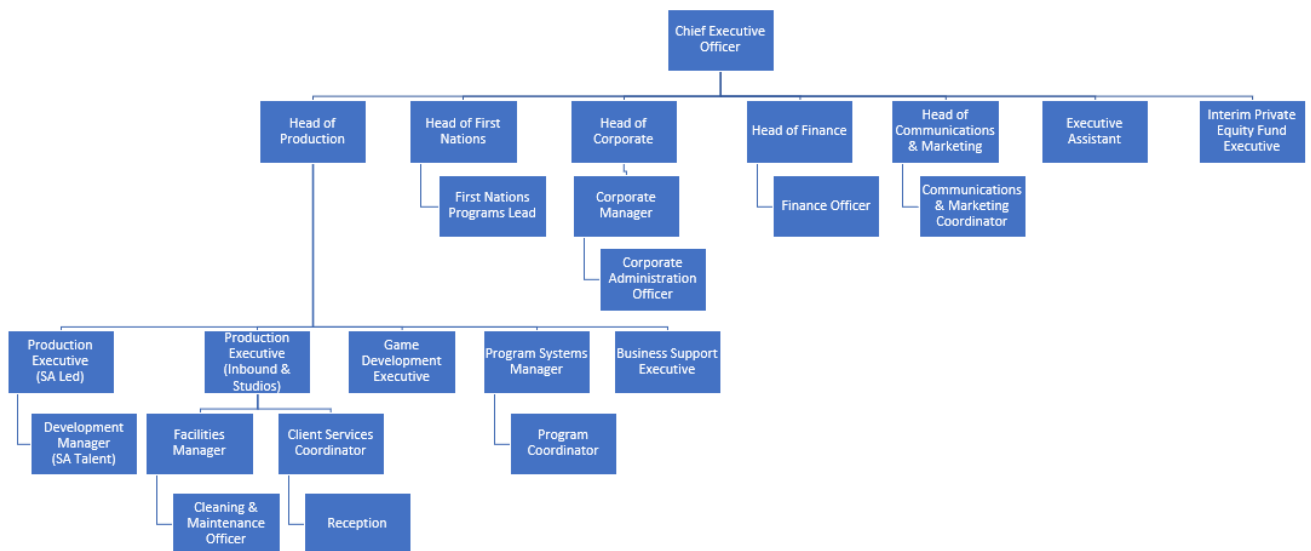
Our Purpose	<p>The SAFC is a statutory body established under the <i>South Australian Film Corporation Act 1972</i>.</p> <p>It exists to empower world-class South Australian screen production and connect our state's diverse voices, stories, artistry and identity to audiences in Australia and around the world.</p> <p>The SAFC is supported by the South Australian State Government through the Minister for Arts and funded by the Department of the Premier and Cabinet.</p>
Our Vision	<p>South Australian screen content is central to relationships amongst and between Australians and with the rest of the world, bringing us closer together through broadening and sharing our experiences, insight and empathy.</p>
Our Values	<ul style="list-style-type: none"> • Working Together: The SAFC values meaningful and respectful two-way engagement with industry and partners. • Diversity: The SAFC values access to creation, production, points of entry and pathways for all South Australians. • Informed: The SAFC values data-driven decision making and specialist expertise. • Creative-Driven: SAFC is responsive, engaged and active in shaping the future screen industry in SA. • Trusted: SAFC brand is trusted and respected, recognised for quality and exceptional talent.
Our functions, objectives and deliverables	<ul style="list-style-type: none"> • Maximise consistency of screen production activity in SA • Invest in SA screen IP • Advance diverse SA screen talent • Champion the SA screen industry • Ensure SA's production readiness through delivering studio infrastructure, workforce development and finance.

Our organisational structure

The South Australian Film Corporation has a governing Board. At 30 June, 2025 members of the Board were:

- Hon Mike Rann AC (Chair) – term expires 15 February, 2026
- Mr Austin Taylor OAM – term expires 1 December, 2027
- Ms Angela Heesom – term expires 7 December, 2025
- Ms Lauren Hillman – term expires 7 December, 2025
- Mr Shouwn Oosting – term expires 7 December, 2025
- Ms Rachel Gardner – term expires 7 June, 2026
- Mr Brian Hayes KC – term expires 15 March, 2026
- Ms Clara Reeves – term expires 29 November, 2026

As at 30 June, 2025 the organisation structure was:



Changes to the agency

During 2024-25 there were the following changes to the agency's structure and objectives as a result of internal reviews or machinery of government changes:

- SAFC Board approved a new SAFC Strategic Plan 2025-2028 with updated objectives, values and updated articulation of the SAFC's purpose and vision
- The SAFC's organisational structure was reviewed and updated to reflect delivery of the new Strategic Plan.

Our Minister (s)

The Honourable Andrea Michaels MP is the Minister for Arts.



Our Executive team

The Executive team is responsible for the management and administration of the SAFC. The members of the Executive team as at 30 June 2025 were:

- Chief Executive Officer – Kate Croser
- Head of Production – Leanne Saunders
- Head of First Nations – Kirstie Parker
- Head of Finance – Emma Henderson
- Head of Communications and Marketing – Petra Starke

Legislation administered by the agency

South Australian Film Corporation Act 1972

The agency's performance

Performance at a glance

During 2024-25 key achievements included:

- Productions approved through the SAFC's funds and programs in 2024-25 enabled South Australia's screen sector to directly contribute more than \$129 million to the state's economy, creating an anticipated 3460 jobs across crew, cast and extras*.
- SAFC Screen Production Fund to South Australian Screen Production Expenditure was approved at a ratio of 1:9 to enable \$24,935,528 in direct production spend into the South Australian economy*.
- Projects supported through the ABC-S AFC Content Pipeline Fund initiative in 2024-25 will generate an additional \$7,972,568 in direct production spend into the South Australian economy*.
- The SA Post-Production, Digital and Visual Effects (PDV) Rebate was approved at a ratio of 1:10 to enable \$87,793,544 in direct post-production expenditure into the South Australian economy.
- The SA Video Game Development (VGD) Rebate was approved at ratio of 1:10 to enable \$8,318,331 in direct game development expenditure spend into the South Australian economy.
- 78% of projects with funds committed through the Screen Production Fund in 2024-25 were to South Australians holding at least 50% of the underlying rights to the projects.
- 78% of crew members employed on productions funded by the SAFC Screen Production Fund and the ABC SAFC Content Pipeline Fund were South Australian residents. 68% of Heads of Department (HODs) employed on productions funded by the SAFC Screen Production Fund and the ABC SAFC Content Pipeline Fund were South Australian residents*.
- The SAFC's Matched Market Development funding stimulated inward marketplace investment into thirteen South Australian owned projects of \$322,726.
- In the third year of the SAFC's Diversity and Inclusion Strategy 2022-2032, the number of First Nations key creatives who received production funding exceeded the 10-year target for the first time.

*Due to the timing differential between commitment and delivery – figures contain both audited and unaudited amounts and are current as at 30 August 2025.

Agency specific objectives and performance

Agency Objectives	Target	Performance
Maximise consistency of screen production activity in SA	Deliver maximum SA spend for Screen Production Funds	Achieved. Funds committed for Screen Production Fund at an average ratio of 1:9 to SA spend.
	Deliver maximum SA spend for ABC Content Pipeline	Achieved. Funds committed for ABC Content Pipeline at an average ratio of 1:7 to SA spend.
	Minimum of 35 weeks of production activity across available calendar weeks.	Achieved. 33 calendar weeks of scripted and 51 calendar weeks of factual production activity achieved.
	Value of VGD Rebate claims for 2024-25 exceeds previous year.	Achieved. The value of VGD Rebate claims increased by 20%.
Invest in SA Screen IP	Matched Market Development Program leverages \$200K of inward investment into SA-owned projects.	Achieved. The SAFC Matched Market Development Fund leveraged \$322,726 of market investment into thirteen South Australian owned projects.
	For ABC Content Pipeline, a minimum 50% of production funds and 100% of development funds are for SA company applicants or projects with at least one SA writer, director, and/or producer.	Achieved. 100% of development funds were for SA based company applicants or projects with at least one SA writer, director and/or producer as a key creative.

Agency Objectives	Target	Performance
		Seven SA based creatives were engaged across four projects in development stage.
	Minimum two SA companies secure ABC scripted development funding.	Achieved. Two SA owned projects funded for development by ABC.
	Connect SA game developers with new publisher contacts.	Achieved. SA game developers made 10+ new publisher contacts through Gamescom 2024.
	At least one SA writer is referenced in national trades in relation to their selection in a program connecting writers to producers or finance.	Achieved. Tamara Hardman and Sophie Morgan were announced as recipients of <i>Untapped</i> , Australians in Film's career development program.
Advance diverse SA screen talent	Three First Nations short film projects commence production	Achieved. <i>The Secret</i> by Dinosaur Disco Films Pty Ltd directed by Lilla Berry, <i>Clear Water</i> by Paperbark Films Pty Ltd directed by Dylan Coleman and <i>Digital Abyss</i> directed by Joshua Barbo supported by Travis Akbar and Joshua Trevorrow commenced production in 2024-25.
	SA Deaf and disabled crew participation	Achieved. SA Deaf and disabled crew participation was

Agency Objectives	Target	Performance
	increases from 3.2% to 4.2% by 30 June 2025.	11% for year ending June 2025 (The Everyone Project).
	Minimum of one Mercury Quicksilver project achieves A-list festival selection	Achieved. The Quicksilver film <i>I'm The Most Racist Person I Know</i> , written and directed by Leela Varghese and produced by Suriyna Sivashanker, premiered at SXSW 2025 in Austin, Texas USA.
	50% of selected Quicksilver projects' above-the-line creatives identify as diverse, with at least one diverse ATL creative in each selected team.	Achieved. SAFC funding enabled production of eight Quicksilver short films, with 84% of key creatives identifying as diverse and 100% of teams having at least one ATL creative from an under-represented group, including two teams with creatives identifying as First Nations.
	100% of SAFC funded Mercury programs are accessible to remote and regional practitioners	Achieved. The Mercury's outreach strategy for FY25 to promote their programs to remote and regional practitioners through key contacts in Country Arts SA, Guildhouse and the Fleurieu Film Festival.
	Minimum of one SA writer secures work in an interstate production company writers' room.	Achieved. Three SA writers secured work in interstate and

Agency Objectives	Target	Performance
		international production company writers' room.
Champion SA screen industry	Deliver SAGE event in 2025 at same size or larger than 2024 – minimum 30 exhibitors and 2,000 attendees over two days	Achieved. SAGE 2025 showcased 37 exhibitors and attracted 3,000+ attendees over two days.
	Deliver minimum one business to business (B2B) activity for SA game developers adjacent to SAGE.	Achieved. Two dedicated B2B sessions delivered to SA game developers adjacent to SAGE: Jon Cartwright workshop 'Concept to Controller' and pitching masterclass with Playside Studios.
SA Production ready	Apply a commercial approach to working with producers to enable maximum usage of Adelaide Studios facilities and achieve or exceed studio revenue budgets	Achieved. The expected income for 2024-25 for production has exceed studio revenue budgets by 65%, earning \$804,000.
	SAFC funded projects achieve total ratio of 60% SA Heads of Department and 75% SA crew.	Achieved. Projects funded through the Screen Production Fund and ABC Content Pipeline employed an average of 68% SA Heads of Department and 78% SA crew.

DIVERSITY & INCLUSION STRATEGY 2022-2032

The SAFC's Diversity and Inclusion Strategy 2022-2032 sets out ten-year targets for the employment of key creatives and crew from under-represented backgrounds on SAFC supported projects and productions, reflecting South Australian population demographics.

South Australian Above-the-Line key creatives funded across the SAFC's production and development funding.

Above-the-Line key creatives are Game Developers, Writers, Directors, Producers and Executive Producers. Data Source: The SAFC collects this diversity data via its online funding application portal Smarty Grants from applicants who self-disclose as part of their grant/program application for Screen Production Fund, Film Lab: New Voices and ABC SAFC Content Pipeline Fund.

PRODUCTION

	2032 Target	2023-24	2024-25
First Nations	5%	2%	6%
Female*	50%	23%	9%
LGBTQIA+	8%	9%	6%
Regional or Remote	10%	6%	0%
CALD	25%	2%	20%
Deaf or Disabled	10%	2%	6%

DEVELOPMENT FUNDING

	2032 Target	2023-24	2024-25
First Nations	5%	8%	2%
Female*	50%	71%	34%
LGBTQIA+	8%	8%	5%
Regional or Remote	10%	10%	23%
CALD	25%	24%	18%
Deaf or Disabled	10%	5%	5%

**Writers and Directors only – female producers are not under-represented for production or development funding.*

South Australian Below-the-Line crew employed on SAFC funded productions

Below-the-Line crew encompasses craft and technical roles.

Data Source: The Everyone Project. The SAFC is a signatory of this nationwide initiative to measure diversity and the inclusion of historically under-represented and excluded voices in the screen industry. All productions funded through Screen Production Fund, Film Lab: New Voices, and ABC SAFC Content Pipeline Fund are required to register their project with The Everyone Project as a condition of their funding. This data includes all projects registered and verified by SAFC within the financial year.

Note: Whilst all SAFC funded productions are required to register for The Everyone Project, crew participation is voluntary, and responses are self-identified.

Note: Data collected through The Everyone Project is dated at Verification of the Project which is prior to completion of SAFC funding agreements.

Note: Crew location data is currently unavailable via The Everyone Project. The SAFC is reviewing data collection methods for future reporting.

	2032 Target	2023-24	2024-25
First Nations	5%	0%	0%
Female	50%	51%	49%
LGBTQIA+	14%	27%	19%
Regional or Remote	10%	Data not available.	Data not available.
CALD	15%	44%	56%
Deaf or Disabled	8%	10%	11%

Corporate performance summary

During 2024-25 there was a continued focus on strengthening the governance of the SAFC through:

- Establishment of a policy framework and associated review and further development of policies and procedures,
- Establishment of a delegations framework and updates to delegations registers,
- Updates to the SAFC's compliance framework and establishment of a compliance obligations register, and
- Establishment of a partnerships framework.

In line with the SAFC's new Strategic Plan 2025-2028, the SAFC delivered a review of its ICT environment, systems and governance and established a change process to deliver its ICT Strategy.

Employment opportunity programs

Program name	Performance
Not Applicable	Not Applicable

Agency performance management and development systems

Performance management and development system	Performance
<p>The performance management and development system continues to align with the SAFC's Strategic Plan and Business Plan.</p> <p>Discussions were undertaken through the year with staff to discuss and review their performance, and plan appropriate training and development opportunities.</p> <p>In 24-25 all role statements were refreshed in consultation with staff in line with the updated strategic plan and organisational structure.</p>	<p>In lieu of the Annual Work and Development plans for the 2024-25 period, regular check in plans were utilised by managers to monitor staff workloads and capabilities. The plans were specifically developed to suit business needs and also meet individual staff requirements.</p> <p>100% of Probation Plans were executed to completion.</p> <p>In 2024-25 the SAFC's budget for staff training and development was 100% utilised. Individual staff training and development opportunities were identified, with the SAFC continuing to place a high priority on training and development of staff.</p>

Work health, safety and return to work programs

Program name	Performance
Work Health Safety (WHS) Program	<p>The program is based on the Department of the Premier and Cabinet WHS program and includes the local WHS group operations, corrective action register, internal audits, building inspections and governance reporting.</p> <p>No claims were made in the 2024-25 financial year resulting in zero lost time claims.</p>

Workplace injury claims	2024-25	2023-24	% Change (+ / -)
Total new workplace injury claims	0	0	0%
Fatalities	0	0	0%
Seriously injured workers*	0	0	0%
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	0	0	0%

*number of claimants assessed during the reporting period as having a whole person impairment meeting the relevant threshold under the Return to Work Act 2014 (Part 2 Division 5)

Work health and safety regulations	2024-25	2023-24	% Change (+ / -)
Number of notifiable incidents (<i>Work Health and Safety Act 2012, Part 3</i>)	0	0	0%
Number of provisional improvement, improvement and prohibition notices (<i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i>)	0	0	0%

Return to work costs**	2024-25	2023-24	% Change (+ / -)
Total gross workers compensation expenditure (\$)	0	0	0%
Income support payments – gross (\$)	0	0	0%

**before third party recovery

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

Executive employment in the agency

Executive classification	Number of executives
Non-Public Service Executive employment	1

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

The [Office of the Commissioner for Public Sector Employment](#) has a [workforce information](#) page that provides further information on the breakdown of executive gender, salary and tenure by agency.

Financial performance

Financial performance at a glance

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2024-2025 are attached to this report.

Statement of Comprehensive Income	2024-25 Budget \$000s	2024-25 Actual \$000s	Variation \$000s	2023-24 Actual \$000s
Total Income	17 423	19 326	1 856	15 776
Total Expenses	17 423	19 766	(2 296)	19 876
Net Result	0	(440)	(440)	(4 100)
Total Comprehensive Result	0	(440)	(440)	(4 100)

Statement of Financial Position	2024-25 Budget \$000s	2024-25 Actual \$000s	Variation \$000s	2023-24 Actual \$000s
Current assets	3 653	8 904	5 251	7 584
Non-current assets	258	309	51	331
Total assets	3 911	9 213	5 302	7 915
Current liabilities	607	5 571	(4 964)	3 744
Non-current liabilities	171	127	44	216
Total liabilities	778	5 698	(4 920)	3 960
Net assets	3 133	3 515	382	3 955
Equity	3 133	3 515	382	3 955

Consultants disclosure

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken, and the actual payments made for the work undertaken during the financial year.

Consultancies with a contract value below \$10,000 each

Consultancies	Purpose	\$ Actual payment
All consultancies below \$10,000 each - combined	Various	\$40,674

Consultancies with a contract value above \$10,000 each

Consultancies	Purpose	\$ Actual payment
Compton School Pty Ltd	Private Equity Fund	\$43,654
Red Wagon Workplace Solutions	HR Support	\$17,789
Elevate	ICT Strategy	\$29,398
Sue Maslin	Private Equity Fund	\$11,873
	Total	\$102,714

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

See also the [Consolidated Financial Report of the Department of Treasury and Finance](#) for total value of consultancy contracts across the South Australian Public Sector.

Contractors disclosure

The following is a summary of external contractors that have been engaged by the agency, the nature of work undertaken, and the actual payments made for work undertaken during the financial year.

Contractors with a contract value below \$10,000

Contractors	Purpose	\$ Actual payment
All contractors below \$10,000 each - combined	Various	\$24,488

Contractors with a contract value above \$10,000 each

Contractors	Purpose	\$ Actual payment
Synergy IQ	HR Support	\$21,840
Subnet	ICT Support	\$57,015
ABCG Film	Public relations services	\$12,395
WhiteFalk Films	Film Initiative Mentor	\$18,000
EP Australia	Recruitment	\$68,105

Contractors	Purpose	\$ Actual payment
Hender Group	Recruitment	\$14,500
Underwood Executive	Recruitment	\$15,330
	Total	\$207,185

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

The details of South Australian Government-awarded contracts for goods, services, and works are displayed on the SA Tenders and Contracts website. [View the agency list of contracts](#).

The website also provides details of [across government contracts](#).

Risk management

Risk and audit at a glance

The Board of the South Australian Film Corporation oversees a robust risk and audit framework which includes:

- Regular updates of existing and emerging risks
- Annual internal audit program
- Review of financial statements and interim audits from the Audit Office
- Detailed and effective Financial Management Compliance Framework

Fraud detected in the agency

Category/nature of fraud	Number of instances
Financial Fraud	0

NB: Fraud reported includes actual and reasonably suspected incidents of fraud.

Strategies implemented to control and prevent fraud

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

Public interest disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Public Interest Disclosure Act 2018*:

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

Note: Disclosure of public interest information was previously reported under the *Whistleblowers Protection Act 1993* and repealed by the *Public Interest Disclosure Act 2018* on 1/7/2019.

Reporting required under any other act or regulation

N/A

Reporting required under the *Carers' Recognition Act 2005*

N/A

Public complaints

Number of public complaints reported

Complaint categories	Sub-categories	Example	Number of Complaints 2024-25
Professional behaviour	Staff attitude	Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency	1
Professional behaviour	Staff competency	Failure to action service request; poorly informed decisions; incorrect or incomplete service provided	0
Professional behaviour	Staff knowledge	Lack of service specific knowledge; incomplete or out-of-date knowledge	0
Communication	Communication quality	Inadequate, delayed or absent communication with customer	3
Communication	Confidentiality	Customer's confidentiality or privacy not respected; information shared incorrectly	0
Service delivery	Systems/technology	System offline; inaccessible to customer; incorrect result/information provided; poor system design	3
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	3
Service delivery	Process	Processing error; incorrect process used; delay in processing application; process not customer responsive	2
Policy	Policy application	Incorrect policy interpretation; incorrect policy applied; conflicting policy advice given	1
Policy	Policy content	Policy content difficult to understand; policy	1

Complaint categories	Sub-categories	Example	Number of Complaints 2024-25
		unreasonable or disadvantages customer	
Service quality	Information	Incorrect, incomplete, out-dated or inadequate information; not fit for purpose	2
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	1
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	1
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; poor security service/ premises; poor cleanliness	2
Service quality	Service responsiveness	Service design doesn't meet customer needs; poor service fit with customer expectations	2
No case to answer	No case to answer	Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate	3
		Total	25

Additional Metrics	Total
Number of positive feedback comments	45
Number of negative feedback comments	25
Total number of feedback comments	70
% complaints resolved within policy timeframes	32%

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

Service Improvements

The SAFC is committed to continuous improvement so has undertaken the following to facilitate service improvements:

- In line with the SAFC Strategic Plan 2025-2028 a number of new roles have been established to support improved service delivery at Adelaide Studios;
- Ongoing implementation of ICT strategy to deliver uplift to IT capability and cyber security across the SAFC and Adelaide Studios;
- A relaunch of the Adelaide Studios Pirrku Kuu Hub co-working space with improved facilities and equipment and a streamlined application process to provide greater accessibility for First Nations practitioners;
- Improving accessibility at SAGE: SA Game Exhibition 2025;
- Increased access to SAFC staff and industry for industry members and newcomers through Coffee Networking Mornings presented quarterly at Adelaide Studios;
- Enabled access to all SAFC events for Deaf and disabled attendees through the continued promotion of accessibility options on invitations and promotional materials;
- Delivery of Cultural Readiness Review to support continuous improvement of SAFC's corporate and customer service delivery for First Nations stakeholders.
- Launched a new website page for "first timers" containing information and resources for newcomers to the screen industry

Compliance Statement

South Australian Film Corporation is compliant with Premier and Cabinet Circular 039 – complaint management in the South Australian public sector

Y

South Australian Film Corporation has communicated the content of PC 039 and the agency's related complaints policies and procedures to employees.	Y
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Appendix: Audited financial statements 2024-25

INDEPENDENT AUDITOR'S REPORT



Government of South Australia

Audit Office of South Australia

Level 9
State Administration Centre
200 Victoria Square
Adelaide SA 5000
Tel +618 8226 9640
ABN 53 327 061 410
enquiries@audit.sa.gov.au
www.audit.sa.gov.au

To the Chair South Australian Film Corporation

Opinion

I have audited the financial report of the South Australian Film Corporation for the financial year ended 30 June 2025.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the South Australian Film Corporation as at 30 June 2025, its financial performance and its cash flows for the year then ended in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards – Simplified Disclosures.

The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2025
- a Statement of Financial Position as at 30 June 2025
- a Statement of Changes in Equity for the year ended 30 June 2025
- a Statement of Cash Flows for the year ended 30 June 2025
- notes, comprising material accounting policy information and other explanatory information
- a Certificate from the Chair, the Chief Executive Officer and the Head of Finance.

Basis for opinion

I conducted the audit in accordance with the *Public Finance and Audit Act 1987* and Australian Auditing Standards. My responsibilities under those standards are further described in the 'Auditor's responsibilities for the audit of the financial report' section of my report. I am independent of the South Australian Film Corporation. The *Public Finance and Audit Act 1987* establishes the independence of the Auditor-General. In conducting the audit, the relevant ethical requirements of APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* have been met.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of the Chief Executive Officer and members of the South Australian Film Corporation Board for the financial report

The Chief Executive Officer is responsible for the preparation of the financial report that gives a true and fair view in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and the Australian Accounting Standards – Simplified Disclosures, and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Chief Executive Officer is responsible for assessing the entity's ability to continue as a going concern, taking into account any policy or funding decisions the government has made which affect the continued existence of the entity. The Chief Executive Officer is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

The members of the South Australian Film Corporation Board are responsible for overseeing the entity's financial reporting process.

Auditor's responsibilities for the audit of the financial report

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 13(3) of the *South Australian Film Corporation Act 1972*, I have audited the financial report of the South Australian Film Corporation Board for the financial year ended 30 June 2025.

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

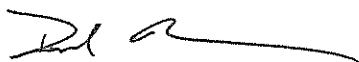
As part of an audit in accordance with Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control

- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the South Australian Film Corporation Board's internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Chief Executive Officer
- conclude on the appropriateness of the Chief Executive Officer's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify the opinion. My conclusion is based on the audit evidence obtained up to the date of the auditor's report. However, future events or conditions may cause an entity to cease to continue as a going concern
- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

My report refers only to the financial report described above and does not provide assurance over the integrity of electronic publication by the entity on any website nor does it provide an opinion on other information which may have been hyperlinked to/from the report.

I communicate with the Chief Executive Officer and members of the South Australian Film Corporation Board about, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during the audit.



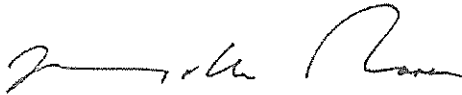
Daniel O'Donohue
Deputy Auditor-General

26 September 2025

Certification of Financial Statements

We certify that the:

- financial statements for the South Australian Film Corporation:
 - are in accordance with the accounts and records of the South Australian Film Corporation;
 - comply with relevant Treasurer's instructions
 - comply with relevant accounting standards; and
 - present a true and fair view of the financial position of the South Australian Film Corporation at the end of the financial year and the result of its operations and cash flows for the financial year.
- internal controls employed by the South Australian Film Corporation for the financial year over its financial reporting and its preparation of financial statements have been effective.



Mike Rann
Chair
25 September 2025



Kate Croser
Chief Executive Officer
25 September 2025



Emma Henderson
Head of Finance
25 September 2025

SOUTH AUSTRALIAN FILM CORPORATION

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2025

	Note No.	2025 \$'000	2024 \$'000
Income			
Grants & funding	3.1	17 332	13 969
Adelaide Studios	3.2	1 449	1 297
Film distribution returns		134	127
Interest	3.3	289	351
Other income	3.4	122	32
Total income		19 326	15 776
Expenses			
Employee related expenses	4.1	2 177	2 256
Production funding	4.2	5 426	4 617
Rebate expenses	4.3	9 686	10 056
Screen Industry Programs	4.4	979	1 304
Supplies and services	4.5	1 412	1 537
Depreciation	5.5	86	106
Total expenses		19 766	19 876
Net result		(440)	(4 100)
Total comprehensive result		(440)	(4 100)

The accompanying notes form part of these financial statements. The net result and total comprehensive result are attributable to the SA Government as owner.

SOUTH AUSTRALIAN FILM CORPORATION

STATEMENT OF FINANCIAL POSITION

As at 30 June 2025

	Note No.	2025 \$'000	2024 \$'000
Current assets			
Cash and cash equivalents	5.2	5 782	4 565
Receivables	5.3	2 624	2 103
Revolving loan facility	5.4	498	916
Total current assets		8 904	7 584
Non-current assets			
Equipment	5.6	259	281
Revolving loan facility	5.4	50	50
Total non-current assets		309	331
Total assets		9 213	7 915
Current liabilities			
Payables	6.2	5 265	3 589
Employee related liabilities	6.3	280	144
Contract liabilities		26	11
Total current liabilities		5 571	3 744
Non-current liabilities			
Employee related liabilities	6.3	80	153
Provisions	6.4	47	63
Total non-current liabilities		127	216
Total liabilities		5 698	3 960
Net Assets		3 515	3 955
Equity			
Contributed capital		8 460	8 460
Retained earnings		(4 945)	(4 505)
Total Equity		3 515	3 955

The accompanying notes form part of these financial statements. The total equity is attributable to the SA Government as owner.

SOUTH AUSTRALIAN FILM CORPORATION

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2025

	Note No.	Contributed capital \$'000	Retained earnings \$'000	Total Equity \$'000
Balance at 30 June 2023		8 460	(405)	8 055
Net result from 2023-24			(4 100)	(4 100)
Balance at 30 June 2024		8 460	(4 505)	3 955
Net Result from 2024-25			(440)	(440)
Balance at 30 June 2025		8 460	(4 945)	3 515

The accompanying notes form part of these financial statements. All changes in equity are attributable to the SA Government as owner.

SOUTH AUSTRALIAN FILM CORPORATION

STATEMENT OF CASH FLOWS

For the year ended 30 June 2025

	Note No.	2025 \$'000	2024 \$'000
Cash flows from operating activities			
Cash inflows			
Grants and funding		17 332	13 969
Adelaide Studios and other income		1 434	599
Revolving Loan Fund repayments		916	-
Supplies and services		636	1 653
GST recovered		1 245	1 542
Interest received		289	351
Cash outflows			
Production funding		(6 051)	(5 125)
Rebate funding		(10 802)	(11 163)
Employee related payments		(2 129)	(2 208)
Screen Industry Programs		(1 091)	(1 448)
Revolving Loan Fund advances		(498)	(685)
Net cash from/(used in) operating activities		1 281	(2 515)
Cash flows from investing activities			
Cash outflows			
Purchase of property, plant and equipment		(64)	(132)
Net cash from/(used in) investing activities		(64)	(132)
Net increase/(decrease) in cash and cash equivalents		1 217	(2 647)
Cash and cash equivalents at the beginning of the period		4 565	7 212
Cash and cash equivalents at the end of the period	5.2	5 782	4 565

The accompanying notes form part of these financial statements.

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1. ABOUT THE SOUTH AUSTRALIAN FILM CORPORATION

The South Australian Film Corporation (SAFC) is a Statutory Authority with a Board, established pursuant to the *South Australian Film Corporation Act 1972*. The responsible Minister is the Minister for Arts.

The SAFC does not control any other entity and has no interests in unconsolidated structured entities. The financial statements and accompanying notes include all the controlled activities of the SAFC.

Administered items are insignificant in relation to the SAFC's overall financial performance and position and are disclosed in Note 9.

1.1 BASIS OF PREPARATION

The financial statements are general purpose financial statements prepared in compliance with:

- section 23 of the *Public Finance and Audit Act 1987*;
- Treasurer's Instructions and Accounting Policy Statements issued by the Treasurer under the *Public Finance and Audit Act 1987*; and
- relevant Australian Accounting Standards applying simplified disclosures.

For the purposes of preparing the financial statements, the agency is a not-for-profit entity. The financial statements are prepared based on a 12-month period and presented in Australian currency. The historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured.

All amounts in the financial statements and accompanying notes are rounded to the nearest thousand dollars (\$'000).

Income, expenses and assets are recognised net of the amount of GST except:

- when the GST incurred on a purchase of goods or services is not recoverable from the Australian Taxation Office (ATO), in which case the GST is recognised as part of the cost of acquisition of the asset or as part of the expense item applicable; and
- receivables and payables, which are stated with the amount of GST included.

Assets that are to be sold, consumed or realised as part of the normal 12 month operating cycle have been classified as current assets. Liabilities that are due to be settled within 12 months after the end of the reporting period or for which the department has no right to defer the settlement for at least 12 months after the end of the reporting period are classified as current liabilities. All other assets and liabilities are classified as non-current.

Cash flows are included in the Statement of Cash Flows on a gross basis. However, the GST components of cash flows arising from investing and financing activities recoverable from, or payable to, the ATO are classified as operating cash flows.

1.2 OBJECTIVES

The purpose of the SAFC is to support, position and champion South Australian screen businesses to achieve creative excellence and prosperity, contributing to a robust South Australian economy and creative vibrancy.

The SAFC optimises opportunities for production and post-production in South Australia through providing financial assistance by way of grants, rebates and loans across 2 key programs of screen industry programs and production funding. The activities within these programs include funding for screen project development and production and industry development initiatives such as workforce development and market attendance.

The SAFC operates the Adelaide Studios which includes production and post-production facilities and long-term tenancies for screen businesses.

The SAFC's principal sources of funds are State Government grants and revenue from the Adelaide Studios operations.

The ongoing activities of the SAFC are dependent on the annual provision of grants from the State Government.

2. BOARD, COMMITTEES AND EMPLOYEES

Following the Machinery of Government change in October 2023 the employing authority for the recruitment of the Chief Executive Officer is the Chief Executive of the Department of the Premier and Cabinet. SAFC employees are appointed by the Chief Executive Officer SAFC under a sub-delegation provided by the Employing Authority under Section 9A(7) of the *South Australian Film Corporation Act 1972*.

The Executive Team comprises the Chief Executive Officer, Head of Corporate, Head of First Nations, Head of Production, Head of Finance and Head of Communications and Marketing.

2.1 KEY MANAGEMENT PERSONNEL

Key management personnel of the SAFC include the Minister, Board members and the Chief Executive Officer who have responsibility for the strategic direction and management of the SAFC.

Total compensation for key management personnel was \$333,000 (\$324,000)

The compensation disclosed in this note excludes salaries and other benefits the Minister receives. The Minister's remuneration and allowances are set by the *Parliamentary Remuneration Act 1990* and the Remuneration Tribunal of SA respectively and are payable from the Consolidated Account (via the Department of Treasury and Finance) under section 6 the *Parliamentary Remuneration Act 1990*.

Transactions with key management personnel and other related parties

The Board includes individuals who work within both the local and national screen industry. This is a longstanding historical practice and is consistent with Board composition in similar agencies across Australia. There is a clear and industry accepted benefit for this practice, as practitioners provide important expertise and understanding about financing and production, and strategic insights about the future directions for the SAFC. The SAFC has policies and procedures in place to ensure that potential, perceived and actual conflicts of interest are managed in a robust and transparent manner. Related party treatments are recognised at the time of Board approval.

Channel 44, of which Lauren Hillman is General Manager was paid \$11,716 for filming and editing SAFC events and was paid \$1,500 for a First Nations internship program.

Mostly Fish Pty Ltd, of which the CEO's spouse serves as a company director, was approved by the Board for a grant for \$80,000 from the Screen Production Fund in the 2023-24 Financial Year. \$76,000 of this commitment has been paid in the 2024-25 Financial Year.

2.3 BOARD AND COMMITTEE MEMBERS

Members during the 2024-25 financial year were:

Board

- Hon Mike Rann AC CNZM (Chair)
- Mr Austin Taylor OAM
- Ms Lauren Hillman
- Ms Angela Heesom
- Mr Shouwn Oosting
- Mr Brian Hayes KC
- Ms Rachel Gardner
- Ms Clara Reeves

Finance, Risk & Audit Committee

- Austin Taylor (Chair)
- Angela Heesom
- Bronwyn Gallacher

Reconciliation Action Plan Committee

- Alexandra Knopoff*
- Leanne Saunders*
- Kate Croser*
- Petra Starke*
- Julia Light*
- Kirstie Parker* (commenced April 2025)
- Shouwn Oosting

*In accordance with Premier and Cabinet Circular 016, government employees did not receive any remuneration for Board/committee duties during the financial year.

Board and Committee remuneration

The number of members whose remuneration received or receivable falls within the following bands:	2025 No	2024 No
\$0	7	8
\$1 - \$ 19 999	8	11
Total	15	19

3. INCOME

The SAFC receives income from the State Government, including grant funding from the Department of the Premier and Cabinet under a 3 year Memorandum of Administrative Arrangement. This funding may be supplemented for specific projects during the year where the SAFC annual budget has been exhausted. The SAFC also generates income sourced from the private sector for long term office rentals, the hire of production and post production facilities and from distributions from previous film investments.

SOUTH AUSTRALIAN FILM CORPORATION

3.1 GRANTS AND FUNDING

	2025 \$'000	2024 \$'000
Commonwealth-sourced grants		
Screen Australia funding	31	25
Total Commonwealth-sourced grants	31	25
SA Government grants and funding		
Operating grant revenue	8,363	7,046
Rebate revenue	8 862	6 898
Create SA	76	-
Total grants and funding	17 332	13 969

Grant revenue is granted through a Memorandum of Administrative Arrangement between the Department of the Premier and Cabinet and SAFC, and is recognised in accordance with AASB 1058 as income on receipt.

In addition, the SAFC may secure grant funding from other parts of the South Australian Government such as the Department of the Premier and Cabinet for specific programs. This income is recognised in the relevant activity dependent on the purpose of the program.

The Department of the Premier and Cabinet funds the SAFC to administer the Post Production, Digital and Visual Effect (PDV) Rebate and the Video Game Development (VGD) Rebate.

3.2 ADELAIDE STUDIOS INCOME

	2025 \$'000	2024 \$'000
Studio Hire	923	750
Tenant Rental	244	260
Other	282	287
Total Adelaide Studios income	1 449	1 297

3.3 INTEREST INCOME

	2025 \$'000	2024 \$'000
Deposits with the SA Government Financing Authority (SAFA)	198	291
Other Interest	91	60
Total interest income	289	351

SOUTH AUSTRALIAN FILM CORPORATION

3.4 OTHER INCOME

	2025 \$'000	2024 \$'000
Audit fees received free of charge	47	-
Sundry income	65	18
Revolving Loan Fund administration fees	10	14
Total other income	122	32

SAFC receives audit services free of charge from the Audit Office of South Australia relating to work performed under the Public Finance and Audit Act 1987. No other services were provided by the Audit Office of South Australia.

4. EXPENSES

4.1 EMPLOYEE RELATED EXPENSES

	2025 \$'000	2024 \$'000
Salaries and wages	1 770	1 762
Superannuation	214	205
Annual leave	127	141
Employment on-costs – other	73	79
Long Service Leave	(19)	(14)
Board and committee fees	28	32
Workers compensation	(16)	51
Total employee related expenses	2 177	2 256

Superannuation

The superannuation employment expense represents the SAFC's contribution to superannuation plans in respect of current services of current employees.

Employee Remuneration

The number of employees whose remuneration received or receivable falls within the following bands.	2025 No	2024 No
\$191,001 to \$211,000	1	1
\$211,001 to \$231,000	-	-
\$231,001 to \$251,000	-	-
\$251,001 to \$271,000	-	-
\$271,001 to \$291,000	-	-
\$291,001 to \$311,000	1	1
Total	2	2

The table includes all employees who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of employees reflects all costs of employment including salaries and wages, payments in lieu of leave,

SOUTH AUSTRALIAN FILM CORPORATION

superannuation contributions, salary sacrifice benefits and fringe benefits and any fringe benefits tax paid or payable in respect of those benefits.

The total remuneration received by those employees during the 2024-25 year was \$517,559 (\$489,116).

4.2 PRODUCTION FUNDING

	2025 \$'000	2024 \$'000
Production funding	5 426	4 617
Total production funding	5 426	4 617

Production Funding relates to the SAFC contribution towards the production of digital content including drama and documentary screen content. The Screen Production Fund and ABC SAFC Content Pipeline Fund supports the production of outstanding scripted and unscripted content for any screen that generates significant economic outcomes for the South Australian screen industry. Projects funded under this scheme are expected to be substantially produced and post-produced in South Australia. Funding to the production is by way of grant and the SAFC is one of a number of funding partners.

At the point of approval there is always a degree of uncertainty in relation to funding obligations being met. As a result, Production commitments are only recognised as an expense when all the conditions are met for payment of that instalment. Prior to that point the obligations are recognised as contingent liabilities.

4.3 REBATE EXPENSES

	2025 \$'000	2024 \$'000
PDV Rebate	8 931	9 117
VGD Rebate	755	939
Total rebate expenses	9 686	10 056

Post Production, Digital and Visual Effects (PDV) Rebate is production funding that supports post production, and digital and visual effect work undertaken in South Australia and is designed to complement the Australian Federal Government's PDV Offset. Eligible projects may seek a rebate equivalent to 10% of South Australian expenditure on post production, digital and visual effects where the South Australian expenditure is greater than \$250,000.

Video Games Development (VGD) Rebate enables video games studios to claim a percentage of costs incurred to develop a video game in South Australia. Eligible projects may seek a rebate equivalent to 10% of South Australian expenditure on digital video game development where the South Australian expenditure is greater than \$250,000.

Funds are paid out to recipients once a final approval assessment has been satisfactorily undertaken. On final acquittal the SAFC recognises an expense, prior to this the provisional approval amount is recognised as a contingent liability.

4.4 SCREEN INDUSTRY PROGRAMS

	2025 \$'000	2024 \$'000
Industry development	651	849
Project development	293	426
Production attraction	35	29
Total screen industry programs	979	1 304

Screen industry programs are undertaken by the SAFC to support the skills, capabilities, and business prospects of screen industry practitioners and companies.

At the point of approval there is always a degree of uncertainty in relation to funding obligations being met. As a result, Screen Industry Program commitments are only recognised as an expense when all the conditions are met for payment of that instalment. Prior to that point the obligations are recognised as contingent liabilities.

4.5 SUPPLIES AND SERVICES

	2025 \$'000	2024 \$'000
Utility and communication expenses	152	144
Facility expenses	174	185
Computer and related expenses	116	217
Industry promotion and participations	160	205
Tenant and production recovered charges	235	213
Consultants	143	84
General administrative expenses	128	277
Audit and legal fees	58	58
Staff related expenses	168	114
Minor asset purchase and maintenance	50	8
Travel	28	32
Total supplies and services	1 412	1 537

5. ASSETS

The SAFC's assets comprise production equipment and office equipment. Production equipment is used to undertake sound mixing and recording services and is income generating for the SAFC. Office equipment includes the provision of the IT and phone network for the Adelaide Studios site in addition to traditional office equipment such as desks and chairs. Where this equipment is deployed in the production and office tenancies it contributes to the generation of income for the SAFC.

5.1 FINANCIAL ASSETS

	Notes	2025 Carrying amount (\$'000)	2024 Carrying amount (\$'000)
Financial assets measured at amortised cost			
Cash and cash equivalents	5.2	5 782	4 565
Contractual receivables	5.3	1 863	219
Revolving Loan Facility	5.4	548	966
Total financial assets		8 193	5 750

Receivables as disclosed in this note do not include statutory amounts as these are not financial instruments.

5.2 CASH AND CASH EQUIVALENTS

	2025 \$'000	2024 \$'000
Short-term deposits with SAFA	5 201	4 462
Cash at bank and on hand	581	103
Total cash and cash equivalents	5 782	4 565

Short-term deposits

Short-term deposits are made for varying periods of between one day and three months. The deposits are lodged with SAFA and earn interest at the respective short-term deposit rates.

The Short-term deposits include cash holdings held by the Corporation for payments to be made in relation to Post Production, Digital and Visual Effects (PDV) Rebate and Video Game Development (VGD) Rebate. Prior to 30 June 2022 the cash was received by the Corporation from the Department of State Development (DSD) at the time the rebates were provisionally approved by the Corporation. The timing of these rebate payments to recipients is uncertain and relies on a final acquittal being provided. Further information on these rebates is disclosed under Note 3.1 Grants & Subsidies and Note 9.2 Contingent Assets and Liabilities.

5.3 RECEIVABLES

	2025 \$'000	2024 \$'000
Contractual receivables		
From non-government entities	434	97
From government entities	1 429	122
Total contractual receivables	1 863	219
Statutory receivables		
GST receivable	704	632
Total statutory receivables	704	632
Prepayments	37	52
Accrued revenue	20	1 200
Total current receivables	2 624	2 103

Contractual receivables arise in the normal course of selling goods and services to other government agencies and to the public. Contractual receivables are normally settled within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

Statutory receivables do not arise from contracts with customers. They are related to taxes and equivalents as well as statutory fees and charges. Statutory receivables are recognised and measured similarly to contractual receivables but are not classified as financial instruments for disclosure purposes. Statutory receivables are not financial assets

The net amount of GST recoverable from the ATO is included as part of receivables.

Receivables are non-interest bearing. Receivables are held with the objective of collecting the contractual cash flows and they are measured at amortised cost.

Impairment losses relate to contacts with customers external to SA Government. No impairment loss was recognised in relation to statutory receivables.

5.4 REVOLVING LOAN FACILITY

	2025 \$'000	2024 \$'000
Current	498	916
Non-Current	50	50
Total Revolving Loan Facility	548	966

The SAFC provides Revolving Loan Facility secured loans to eligible film and television producers.

As at 30 June 2025 loans provided were interest bearing and secured, with due regard to the credit worthiness of the producer and its track record for delivery, by a combination of:

- (a) a first ranking security over
 - film distributor's payments (in the case of loans for distribution guarantees);
 - payments by the federal Government through its Producer Offset Scheme (in the case of producer offset loans);
 - payments from the South Australian government (in the case of South Australian PDV loans).

- (b) a further security interest over the producer's company entitlement to gross proceeds from exploitation of the film;
- (c) where the borrower is a special purpose vehicle (SPV) created solely for the production of the film, surety provided by the parent company in the form of a Deed of Guarantee.

There were no impaired loans in 2025 or 2024.

5.5 USEFUL LIFE AND DEPRECIATION OF NON-FINANCIAL ASSETS

Depreciation

	2025	2024
	\$'000	\$'000
Office equipment	78	82
Production equipment	8	24
Total depreciation	86	106

Useful life

Depreciation and amortisation are calculated on a straight-line basis over the estimated useful life of the following classes of assets as follows:

Class of asset	Useful Life (years)
Production equipment	3-25
Office equipment	3-20

Review of accounting estimates

Assets' residual values, useful lives and amortisation methods are reviewed and adjusted, if appropriate, on an annual basis. Changes in the expected life or the expected pattern of consumption of future economic benefits embodied in the assets are accounted for prospectively by changing the time period or method, as appropriate.

Initial recognition

Non-current tangible assets are initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition.

Where assets are acquired at no value, or minimal value, they are recorded at fair value in the Statement of Financial Position.

Revaluation

Non-current tangible assets are subsequently measured at fair value after allowing for accumulated depreciation. Revaluation of non-current assets or a group of assets is only performed when the fair value at the time of acquisition is greater than \$1.5M and estimated useful life is greater than three years.

Equipment has not been revalued in accordance with APS 116.E. The carrying amount of these items are deemed to be approximate fair value.

Fair Value

AASB 13 Fair Value Measurement defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants, in the principal or most advantageous market, at the measurement date.

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Impairment

Equipment has not been assessed for impairment as they are non-cash generating assets, that are specialised in nature and held for continued use of their service capacity and are subject to regular stocktake and visual inspection. There is no evidence of impairment.

Reconciliation 2024-25

	Production equipment \$'000	Office equipment \$'000	Total \$'000
Carrying amount at the beginning of the period	22	259	281
Acquisitions	-	64	64
Depreciation	(8)	(78)	(86)
Carrying amount at the end of the period	14	245	259

5.6 EQUIPMENT

	2025 \$'000	2024 \$'000
Production Equipment		
Production equipment at cost (deemed fair value)	1 188	1 188
Accumulated depreciation at the end of the period	(1 174)	(1 166)
Total production equipment	14	22
Office Equipment		
Office equipment at cost (deemed fair value)	1 471	1 407
Accumulated depreciation at the end of the period	(1 226)	(1 148)
Total office equipment	245	259
Total equipment	259	281

Equipment with a value equal to or in excess of \$2,000 is capitalised, otherwise it is expensed.

5.7 PROPERTY LEASED BY THE SAFC

Property leased by the SAFC is recorded at cost.

A concessionary lease is held with the Premier for the Adelaide Studio precinct located at Glenside. The building is used to enable the operation of the Adelaide Studios and to support, encourage and facilitate creative industries including but not limited to film, television, audio-visual production, investment and development and ancillary purposes. Without the supply of this lease at concessionary terms, the SAFC would incur costs for an alternative property to deliver its objectives.

The lease commenced on 1 July 2011 and expires on 30 June 2036. Rent of \$1 for the term of the lease is payable if demanded.

6. LIABILITIES**6.1 FINANCIAL LIABILITIES**

	Notes	2025 Carrying amount (\$'000)	2024 Carrying amount (\$'000)
Financial liabilities measured at amortised cost			
Contractual payables	6.2	4 531	2 071
Total financial liabilities		4 531	2 071

6.2 PAYABLES

	2025 \$'000	2024 \$'000
Current		
Contractual payables	4 531	2 071
Accrued expenses	734	1 518
Total current payables	5 265	3 589

Payables and accrued expenses are recognised for all amounts owing but unpaid. All payables are non-interest bearing.

Contractual payables are normally settled within 15 days from the date the invoice is received.

Creditors at 30 June 2025 are higher than the prior year due to invoices received at year end relating to PDV & VGD Rebate, Screen Production Fund and Industry Development (\$4.228m).

6.3 EMPLOYEE RELATED LIABILITIES

	2025 \$'000	2024 \$'000
Current		
Accrued salaries and wages	74	-
Annual leave	102	109
Long service leave	62	17
Employment on-costs	42	18
Total current employee related liabilities	280	144
Non-current		
Long service leave	67	129
Employment on-costs	12	24
Total non-current employee related liabilities	79	153
Total employee related liabilities	359	297

Employee related liabilities are accrued as a result of services provided up to the reporting date that remain unpaid. Apart from long service leave liability, employee related liabilities are measured at nominal amounts.

Long service leave

The liability for long service leave is measured as the present value of expected future payments to be made in respect of services provided by employees up to the end of the reporting period using the projected unit credit method. The expected timing and amount of long service leave payments is determined through whole-of-government actuarial calculations, which are based on actuarial assumptions on expected future salary and wage levels, experience of employee departures and periods of services. These assumptions are based on employee data over SA Government entities.

The discount rate used in measuring the liability is another key assumption. The discount rate used is the yield on long-term Commonwealth Government bonds. The yield on long-term Commonwealth Government bonds has remained unchanged from 2024 at 4.25%.

For current portion of employee related liabilities reflects the amount for which the SAFC does not have right to defer settlement for at least 12 months after reporting date. For long service leave, the amount relates to leave approved before year end that will be taken within 12 months, expected amount of leave to be approved and taken by eligible employees within 12 months, and expected amount of leave to be paid on termination to eligible employees within 12 months.

Employment liability on-costs

Employment on-costs include payroll tax and superannuation contributions. They are settled when the respective employee benefits that they relate to is discharged. These on-costs primarily relate to the balance of leave owing to employees.

The SAFC contributes to several externally managed and State Government superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the respective superannuation schemes. The only liability outstanding at report date relates to any contributions due but not yet paid to the respective superannuation schemes.

As a result of an actuarial assessment performed by the Department of Treasury and Finance, the proportion of long service leave taken as leave has remained unchanged at 44%. The average factor for the calculation of employer superannuation cost on-costs has increased to 12% (2024: 11.5%). These rates are used in the employment on-cost calculation.

6.4 PROVISIONS

	Workers Compensation 2025 \$'000
<i>Movement in provisions</i>	
Carrying amount at the beginning of the period	63
Remeasurement	(16)
Amounts used	-
Carrying amount at the end of the period	47

The SAFC has no open workers compensation claims.

A provision has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on actuarial assessment of DPC of the

outstanding liability as at 30 June 2025 provided by a consulting actuary engaged through the Office of the Commissioner for the Public Sector Employment. The provision is for the estimated cost of ongoing payments to employees as required under current legislation. The SAFC is responsible for the payment of workers compensation claims.

7. CHANGES IN ACCOUNTING POLICY

No changes in accounting policy impacted the 2024-25 Financial Statements.

8. OUTLOOK

8.1 UNRECOGNISED COMMITMENTS

There were no unrecognised contractual commitments as at 30 June 2025 or 30 June 2024.

8.2 CONTINGENT LIABILITIES

Contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Where production and screen industry program funding has been approved and the applicant has been advised the total funding is recorded as a contingent liability until there is evidence that the specific milestone requirements have been achieved. At this time, the milestone amounts are recognised as expenses.

All provisional approvals of PDV and VGD Rebates are recognised as contingent liabilities. Once the final acquittals have been approved an invoice is raised to DPC for the rebate funding reimbursement and the amounts are recognised as expenses.

	2025	2024
	\$'000	\$'000
Contingent Liabilities		
Production funding	854	2 491
Rebate funding	9 847	9 265
Screen Industry programs	71	172
Total contingent liabilities	10 772	11 928

The South Australian Film Corporation (SAFC) currently leases land from the Department of the Premier and Cabinet (DPC) that is subject to pending litigation in respect of unpaid council rates. The arrangements between SAFC and DPC may have right of recourse for DPC to recover any rates from SAFC. This contingent liability cannot be reliably measured as at 30 June 2025.

8.3 EVENTS AFTER THE REPORTING PERIOD

Revolving Loan Facility

A loan of \$497,894 has been repaid in July 2025.

9. ADMINISTERED ITEMS

The SAFC previously provided a service to producers for disbursing investment returns to investors (non-S AFC titles) in addition to managing the disbursement of investment returns for SAFC titles. The SAFC has acquitted all disbursement of non SAFC titles and the balances below reflect the funds held in relation to SAFC titles only.

The SAFC does not have control of, or discretion to apply these investment returns towards achieving the SAFC's objectives unless the SAFC is contractually entitled to a proportion of these funds, generally as the original producer of these titles. Therefore, prior to reconciliation, disbursement returns are not recognised in the financial statements but are reflected below.

Once the SAFC has determined the quantum that may be attributable to the SAFC as producer of these titles these funds are transferred to the SAFC controlled accounts and reflected as Investment Returns in the Statement of Comprehensive Income. Funds that are due to other investors of SAFC titles are disbursed directly from the accounts below.

	2025 \$'000	2024 \$'000
Disbursement Returns Account		
Balance at 1 July	211	187
Add:		
Royalties and distribution advances	70	36
Less:		
Disbursements to SAFC	(35)	(12)
Balance at 30 June	246	211