



South Australian  
**Film Corporation**

ANNUAL REPORT 2006 2007





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## CHAIRMAN AND CHIEF EXECUTIVE OFFICER'S REPORT

Over the past year South Australia has enhanced its well-deserved reputation as the home of independent filmmaking in Australia. The South Australian Film Corporation (SAFC) has contributed to this ongoing success by backing a diverse and engaging slate of feature films, supporting a broad range of conventional and emerging forms of production and continuing its search for new and innovative ways to do business.



**Cheryl Bart**  
Chairman

The level of critical acclaim for South Australian films over the past year has shown that the recent resurgence of film in this state did not happen by chance. Following the previous success of *Look Both Ways* in 2005, Rolf de Heer's *Ten Canoes*, made with the people of Ramingining, took out a swag of prizes at the 2006 Australian Film Industry (AFI) Awards, including Best Film and Best Director. Other films garnering awards include *The Caterpillar Wish*, shot in Robe, which won the AFI Award for Best Supporting Actress for Susie Porter, and *Gargoyle* which won the AFI Award for Best Short Animation.

The SAFC's collaborative relationship with the Adelaide Film Festival (AFF) has once again delivered great results, with the two co-financed feature films *Dr Plonk* and *Lucky Miles* receiving enthusiastic responses from 2007 AFF audiences. *Lucky Miles* went on to win the audience award for Best Feature as well as winning the Special Jury Prize at the prestigious Karlovy Vary Film Festival. The AFF closing night film *Dr Plonk* is now screening around the world both theatrically, and at festivals such as the Toronto Film Festival.

Meanwhile, feature documentaries *Kalaupapa Heaven* and *What the*

*Future Sounded Like* were also popular at the AFF, while the controversial Norma Khouri documentary *Forbidden Lie\$*, once again showed the power of film to stimulate debate not only among South Australian audiences but around water-coolers all over the country. The two SAFC/AFF short films that premiered in February *Sweet and Sour* and *Swing* have also continued to gain strong festival recognition, with the latter winning best short film at St Kilda Film Festival and garnering an AFI nomination. The success of these films augurs well for the next generation of South Australian filmmakers.

Other South Australian productions that found audiences in the past year include Mario Andreacchio's *Elephant Tales* which had its South Australian premiere release early in 2007, and will soon begin a theatrical run across the country and around the world, as well as *Ayen's Cooking School for African Men*, *Dodger's Heart* and *My Last Ten Hours With You*. The SAFC also co-financed the Film Australia documentary series *A Wire Through the Heart*, which found a national audience on ABC TV.

Production activity in the state continued to be strong, largely due to

the support of the SAFC. With feature films *Lucky Miles*, *Hey, Hey It's Esther Blueburger* and *Ten Empty* along with TV series *McLeod's Daughters*, the ABC mini-series *Rain Shadow* and the second series of *The Fairies* in production throughout 2006-07, South Australia has continued to defy the national trend of decreasing production by providing a versatile and flexible location for shooting. The development of the South Australian post-production sector has also played a part in this equation, and companies such as Rising Sun Pictures and the Kojo Group have continued to lead the way, regularly working on international productions such as *No Reservations*, *Charlotte's Web* and *Superman Returns* as well as local programs like *Lockie Leonard*, a Children's TV series based on Tim Winton's books and supported by the SAFC. These companies will be well positioned to take advantage of the new federal film incentives, both in terms of generating South Australian production as well as providing high end post-production services for inbound projects.

The SAFC supported several initiatives in the documentary sectors in 2006-07, the *Generation Y* Documentary Initiative with ScreenWest and SBSi and the ABC



*Ten Canoes*

Documentary Initiative. The key to these programs is the 'partnering' opportunities that they offer, in particular with broadcasters. These provide a greater pathway for South Australian documentaries to not only get made but to gain access to a broad audience.

Similar initiatives have been created to ensure that the SAFC remains a leader in digital media. Both the Digital Animation Initiative and the ABC mini-series projects demonstrate the SAFC's desire to ensure South Australian filmmakers remain at the forefront of new digital content developments. These initiatives have been complemented by the SAFC's role in co-presenting *Crossover Australia* with the AFF and AFC, which once again brought conventional

## CHAIRMAN AND CHIEF EXECUTIVE OFFICER'S REPORT cont.

film and TV practitioners from across Australia together to workshop ideas for new media formats, and form new relationships with practitioners working in the digital media sectors. The SAFC is enthusiastically looking forward to developing the strongest South Australian projects that emerge from



Swing

the Crossover process and assisting them to enter the marketplace. Along with these specific production-focused initiatives, the SAFC has also ensured that the crucial scriptwriting part of the development process has not been overlooked. Along with its general scriptwriting development assistance, the SAFC is looking to boost its writing stocks even further by exposing its writing talent to the best mentors in the country. As a result the SAFC continues to support the Script Factory and Rocket Science initiatives

which will enhance South Australia's capacity to create scripts that are not only of high quality, but that have a level of rigour and engagement with the commercial marketplace.

All of the SAFC's ongoing programs will of course need to be assessed and monitored, as Australia's screen industries are entering a rapidly changing national media environment. The recently announced Federal Film Production Offsets, accompanied by a new single federal funding agency, will radically alter Australia's film financing landscape, not to mention the level and scale of production in this country. At the same time the distribution gateways for films – particularly television and theatrical exhibition – will come under increasing pressure because of new digital delivery systems that will not only allow audiences to access content across multiple platforms, but encourage the development of new digital interactive content. How the SAFC responds to these changes and in particular how it assists the local sector to take advantage of the opportunities opening up, will be the greatest challenge for the organisation over the next 12 months and beyond.

A number of immediate cross-Government initiatives will play a

constructive role in ensuring South Australia's future as a centre for creative screen industries in these changing times. In June 2007 the SA Government announced Film South Australia, a DTED-funded initiative that will see the establishment of a dedicated locations office within the SAFC and the introduction of a series of SAFC-administered production incentives. The SAFC's Film South Australia strategy will ensure that South Australia becomes an even easier and more attractive place to make and post-produce films.

At the same time, the SAFC, Arts SA and Department of Trade and Economic Development (DTED) have continued the important work on the feasibility of a screen industries hub, with the aim of bringing the screen industry, educational institutions and the SAFC together in a single location. In an industry that is so dependent on collaboration and relationship building, there are obvious advantages of a central creative hub, and the SAFC sees the development of the proposal as a high priority for 2007-08.

Overall, 2006-07 was yet another exciting and engaging year for the SAFC and thanks must go to the Board, as well as the management and staff of the SAFC for their hard

work and commitment to both the organisation and to the industry. Thanks also to the production sector without whom we would not exist, and with whom the SAFC has had an increasingly constructive engagement at a strategic level over the past 12 months. A special acknowledgement should go to the contribution made by Helen Leake as the immediate past CEO over the previous three years, and who returns to the local production sector with our best wishes.

At a Government level, particular thanks to Greg Mackie and Alex Reid of Arts SA who have continued to be supportive of the SAFC's aims, and to Ray Garrand and his staff at DTED who have recognised the benefits that can accrue to the economy of a thriving screen production sector. A special mention should also go to the Premier's Policy Advisor for the Arts, Emma Lawson who has worked tirelessly to promote the cause of film in South Australia.

Finally, sincere thanks needs to go to the South Australian Government for its ongoing support of the screen industry across many portfolios, and in particular to the Premier and Minister for the Arts Mike Rann, whose passion for the sector and commitment

to the SAFC in particular remains undiminished. The SAFC will continue to deliver on the faith that it has been shown by Government and play its part in the development of the South Australian creative industries, which comprise such a crucial and visionary element of the state's strategic plan.

**Cheryl Bart**  
Chairman

**Richard Harris**  
Chief Executive Officer



**Richard Harris**  
Chief Executive Officer



## BOARD MEMBERS PROFILES



Cheryl Bart

### CHERYL BART (CHAIRMAN)

Ms Bart is a lawyer and a non-executive Director on a number of boards including the Economic Development Board, the Defence Industry Advisory Board, ETSA Utilities, EOS Ltd, Global Properties Ltd, Spark Infrastructure Ltd, ANZ Trustees Ltd and the Alcohol Education and Rehabilitation Foundation. She is also the Chairman of the Adelaide Film Festival. Ms Bart serves as a member of the SAFC's Finance and Audit Committee.

### PAMELA MARTIN

Pamela Martin holds the position of Director, Commercial Advice, in the Department of Premier and Cabinet. She has practised for many years as a commercial solicitor, both in private practice and within Government. She is a member of other Government Boards and serves on the Council at the University of Adelaide and the Walford Anglican School for Girls and the Board of Adelaide to Outback GP Training Program. Pamela also serves on the SAFC Finance and Audit Committee.



Pamela Martin



Brian Morris

### BRIAN MORRIS

Brian Morris is a partner of Edwards Marshall, Chartered Accountants. He has extensive knowledge in all aspects of professional accountancy, specializing in audit, forensic accounting, business investigations and valuations. Brian chairs the SAFC's Finance and Audit Committee.

### JONATHAN SHTEINMAN

Jonathan Shteinman is a Film Producer and Executive Producer with a background in law and investment banking. Jonathan entered the industry as an Investment Manager at the Australian Film Finance Corporation and after becoming a film producer was elected to be Feature Film Councillor of the Screen Producers Association of Australia, a position held for most of the 90's. Jonathan has many film credits including *Like Minds*, *Oyster Farmer*, *Rabbit-Proof Fence*, *Thank God he Met Lizzie* and *Angel Baby* (AFI Best Film 1995).



Jonathan Shteinman



Barry Fox

### BARRY FOX

Barry Fox has held a number of high profile positions, most recently as Vice President of CBS, General Manager of Group W responsible for programming and distribution. Prior to CBS, Barry held senior management positions with Reuters TV International in Washington, DC and Fox TV in London and New York.

### JOHN CHATAWAY

John Chataway is a founding partner of the Kojo Group, South Australia's largest visual communications specialist company. He is an accomplished director and award-winning cinematographer in his own right with over 20 years experience in the events, film, video and new media industries. John is also a founding member of the United Film Group, Board member of the Australian Dance Theatre and Deputy Chair of the Adelaide Fringe Board. He has recently taken up the position as CEO of Touché Adaptive Systems, which develop and market next-generation interactive and adaptive displays



John Chataway



Gabrielle Kelly

systems. John also remains a Director on the Kojo Board.

### GABRIELLE KELLY

Gabrielle Kelly is an award-winning documentary director and producer with 20 years experience in television and new media. Gabrielle founded the Australian International Documentary Conference in 1987, served as a director of the Australian Film Finance Corporation and has significant senior executive experience in Australia and the United States in new media companies.

### SUSAN MACKINNON

Susan MacKinnon is a tireless advocate for Australian documentaries and is an award-winning filmmaker. Her many film credits include *Global Haywire*, '4', *Over My Dead Body*, *In The Company of Actors*, *Fetch*, *Eternity*, *Loaded - The Gun Lovers*, *You Must Remember This*, *Dinner For Six*, *Somewhere Between Light And Reflection* and *Men And Their Sheds*. Susan is also an Executive Officer at Documentary Australia and a Director of the Documentary Australia



Susan MacKinnon



Bridget Ikin

Foundation. From 1997 to 2005 Susan was an Investment Manager at the Film Finance Corporation Australia (FFC) where she assisted filmmakers in negotiating finances for their documentaries and helped finance over 400 films during this time, including many international co-productions and joint ventures

### BRIDGET IKIN

Bridget Ikin is an independent film producer, whose credits include *An Angel At My Table*, *Kitchen Sink*, *Crush*, *Loaded*, *Floating Life* and *Look Both Ways*; she was EP on *The Tracker*, *Australian Rules*, *Walking on Water* and *Kabbarli*. From 1996-2000 Bridget was General Manager of SBSi, responsible for more than 400 hours of distinctive Australian television programming. Bridget was an establishing Evaluation Manager at the Film Finance Corporation in Sydney, where she consulted (amongst others) on the features *Candy*, *Footy Legends*, *Suburban Mayhem*, *The Home Song Stories*, *Clubland* and *Lucky Miles*.



## SAFC OVERVIEW

The SAFC is the lead agency in South Australia for the development, support and promotion of the screen industries. The SAFC is a statutory body established under the 1972 South Australian Film Corporation Act.

The SAFC has a Board of Directors, which is appointed by the State government and reports to the Minister for the Arts. The core functions of the SAFC are to foster the creation and delivery of critically acclaimed and commercially successful ideas, moving images and sound for any viewing medium; to support the SA screen industry in a dynamic and responsive manner and to optimise opportunities for production and post-production in this state.

The work of the SAFC is guided by the SAFC strategic plan 2005–08 and South Australia's Strategic Plan targets that relate to the screen industries.

*The core functions of the SAFC are to foster the creation and delivery of critically acclaimed and commercially successful ideas*



## SCREEN INDUSTRY PROGRAMS

The SAFC provides a diverse portfolio of programs to facilitate the business and professional development opportunities of SA film, television and digital media makers. Funding is provided to support a broad range of activities including:

- **Production of drama, documentary and digital media projects**
- **Development of broad range of projects**
- **Professional, industry and cultural development**
- **Business support and travel funding to help SA producers attract marketplace finance**
- **Attendance at festivals and awards, seminars, conferences, workshops and mentoring programs**

### PRODUCTION IN SOUTH AUSTRALIA

The SAFC provides support to projects that are creative and original, display good market prospects and have significant economic benefits to the South Australian industry. Support for production and post-production is provided through a combination of investment and the use of the SAFC's comprehensive facilities and locations support. The SAFC invests in production across a variety of genres such as feature film, television drama, documentary, digital media production and short film with a strong priority given to the support of South Australian generated and owned intellectual property.

### PRODUCTION INVESTMENT

Production Investment supports the production of film, television or digital media projects that are creative, original and possess overall appeal to diverse audiences. In 2006–07, the SAFC provided equity investment in five feature films, one feature documentary, two half hour

documentaries, two cross-media documentary television series and one drama television series, one interactive website and three short animations.

This year saw the realisation of the Cross-media Documentary Series Initiative in partnership with SBSi, with two major projects to be produced in the coming 12 months. The SAFC maintained its strong relationship with SBSi and has partnered again with them and ScreenWest to develop the *Generation Y* Initiative, a six-part, half-hour documentary series, which represents a unique production opportunity for both states.

In partnership with the ABC, the Documentary Initiative was also launched at the Australian International Documentary Conference (AIDC) and will co-finance a landmark documentary or documentary series suitable for a prime time ABC audience with a budget of \$800,000. 29 applications were received with final selection to be made in 2008.

A number of jointly funded projects with the AFF were premiered to enthusiastic audiences at this year's festival including feature films *Lucky Miles* and *Dr Plonk*, documentaries *Forbidden Lie\$, Kalaupapa Heaven*, and *What the Future Sounded Like* and short films *Sweet and Sour* and *Swing*.

In 2006–07 the SAFC further enhanced its focus on emerging areas of production, investing in a suite of projects that investigate the potential of new delivery platforms and cross-platform opportunities.

The innovative **miniSeries** projects were launched in December 2006. Showcasing the talents of four creative teams via the production of episodic narrative content for delivery via mobile phone, *miniSeries* is a true industry wide collaboration combining the resources of the SAFC, ABC New Media and Digital Services, mNet Corporation and the Australian Network for Art and Technology (ANAT). Two of these projects were

provided with further support to create stand alone short animation films suitable for festivals.



The Fairies Series 2

Partnering with ABC New Media and Digital Services, the SAFC also announced in June 2006 the **Digital Animation Initiative**. This will fund the production of an integrated broadband and digital television cross-platform animation series with a total cash contribution of \$450,000 from the SAFC and ABC, plus further in-kind investment from the ABC. After an initial call out for applications, the SAFC and ABC short listed four projects for a phase of further development. After further interviews



## SCREEN INDUSTRY PROGRAMS

with the teams and the ABC, the panel selected Luke Jurevicius' *Figaro Pho* for production in January 2007.

The **Post-Production Fund** is a new initiative introduced in 2005–06 to enable South Australian filmmakers to complete post-production on either drama or documentary projects that display creative merit and market potential. Four documentary projects were supported under this scheme in 2006–07.

The SAFC offers incentives to encourage productions shot in SA including a **Payroll Tax Exemption** of approximately 6% on the film's payroll. A 10% **Employment Rebate** was also introduced in April 2005 on all eligible SA labour expenditure on film, television and documentary productions produced predominantly in South Australia. Two television series have accessed this scheme to date.

**EDUCATIONAL CONTENT FUND (ECF)**  
ECF funds the production of educational, sponsored and government related projects across all platforms. This year one short documentary aimed at Indigenous education and one interactive website aimed at supporting low income households were supported in association with specialised project partners.

**SHORT FILM FUND**  
The Short Film Fund provides South Australia's filmmakers and digital media practitioners the opportunity to develop their skills as a way of progressing towards long form feature film, television drama, documentary and digital media production. Two short films received both production and marketing investment with *Swing* by director Chris Houghton and produced by Louise Pascale and jointly funded with the AFF, winning the Best Short Film awards at the St Kilda Film Festival and garnering a 2007 AFI Award nomination. Another two short films received marketing

support with those completed being screened widely in both domestic and international film festivals including Annecy, Melbourne, Palm Springs, Vladivostok and Montreal.

**REVOLVING FILM FUND**  
The SAFC administers a \$3 million revolving film fund to sustain and increase film and television production in South Australia. In 2006–07 \$712,500 was utilised.

**SCRIPT AND PROJECT DEVELOPMENT**  
**Script and Project Development** aims to support the development of outstanding, original and creative Australian film, television and digital media projects.

The SAFC invested in the development of 14 film, television and documentary projects and six projects received digital media project development investment, including four cross-platform animation series, a narrative-based PC game, and a cross-platform documentary.

**Script Factory and Rocket Science** are a series of complementary development workshops providing sophisticated script development, marketing and financing advice for projects and teams at an advanced stage of development. A second Script Factory workshop was run in October 2006. 20 selected writers, producers and directors attended the workshop run by UK script consultants Lucy Sher and Paul Fraser. The workshop was also facilitated by Rocket Science principals Victoria Treole and Sue Murray who will be providing market and development feedback on selected projects and teams in 2008.

**Crossover Australia** is an accelerated development laboratory held in partnership with the AFF and the Australian Film Commission (AFC). Held in February 2007, 20 participants from around Australia were selected from a diverse range of production fields and experience levels to brainstorm new concepts for genuinely interactive cross-platform properties.

Several strong teams and projects emerged from the program with the SAFC providing a commitment of development funding to selected projects with strong South Australian elements.



Hey, Hey it's Esther Blueburger





## SCREEN INDUSTRY PROGRAMS

**Business Travel** supports producers to travel to international markets to attract market place finance for a project or slate of projects. 10 South Australian producers were supported under this scheme to attend the Cannes Film Market 2007, the European Film Market 2007, MIPTV, MIPCOM, the Shanghai International Film Festival and the Toronto Film Festival.

### PRACTITIONER DEVELOPMENT FUNDING

**The Attachment Scheme** assists individuals with relevant experience in film, television or digital media production, to move to a higher level in their professions by obtaining on the job experience in the industry. The SAFC funded 13 attachments specifically targeting needs within the SA industry across feature film, television and documentary. Attachments supported include *Forbidden Lie\$* (Producer Attachment), *The Fairies Series Two* (Costume Designer and Standby Props), *Love Story 2050* (Locations Manager and

Production Manager), *Ten Empty* (Assistant Director, Art Director and Boom Operator), *Hey, Hey It's Esther Blueburger* (3rd AD and Director), *Dr Plonk* (Camera Department), The People's Republic of Animation (PRA) (Animator) and *Aardman UK* (Animator). The SAFC also funded one 3D animation attachment in 2006-07.

**Festival and Awards Grants** allow South Australian filmmakers and digital media practitioners to travel to key festivals and interstate award ceremonies where they are being recognised for their work. 21 practitioners were supported to attend a range of events including AFI Awards, St Kilda Film Festival, Sydney Film Festival, Inside Film (IF) Awards and International Documentary Filmfestival Amsterdam (IDFA). South Australian practitioners won AFI Awards for Best Film (*Ten Canoes* - Julie Ryan and Rolf de Heer), Best Director (*Ten Canoes* - Rolf de Heer) Best Original Screenplay (*Ten Canoes* - Rolf de Heer), Best Editing (*Ten Canoes* - Tania Nehme), Best Sound

(*Ten Canoes* - James Currie, Michael Bakaloff, Tom Heuzenroeder, Rory McGregor), Best Short Animation (*Gargoyle* - Michael Cusack).

**Practitioner Development Funding** provides support for professional and career development for film, television, documentary and digital media practitioners. 79 practitioners were supported to attend industry events including Screen Producers Association of Australia (SPAA), SPAA Fringe, Australian International Documentary Conference (AIDC), IDFA, Australian Movie Convention, X-media Lab and a number of Australian Film Television Radio School (AFTRS) short courses. Also a joint initiative with the AFC and AIDC enabled a South Australian documentary practitioner to attend the IDFA as part of an AIDC internship enabling facilitation of market networks at the AIDC Documart in February 2007.

Two South Australian practitioners were supported to attend the Strategic Partners International Co-production

Market in Nova Scotia, Canada. The SAFC also provided financial support for the SA Short Screen Award for Best Film and Digital Media Innovation. Nine digital media practitioners were supported to dedicated digital media conferences and events, including X-media Lab and the AFTRS Laboratory for Advanced Media Production.

**Mentorships** are supported by the SAFC for the professional development of industry practitioners. Two mentorships were supported in 2006-07, including one short drama mentorship and one Indigenous documentary mentorship.

### INDUSTRY DEVELOPMENT

**Industry Development Events & Activities (IDEA)** provides funding for industry development events and activities. Six organisations were provided with support for industry relevant events including Shorts Film Festival, Australian Cinematographers' Society, AFTRS, Australian Writers' Guild (AWG), SPAA, and AFF.

**Screen Culture Organisation Funding** is provided to organisations that support and develop screen culture in South Australia in line with the SAFC's mission statement. Ten organisations including the Media Resource Centre (MRC), AWG, AFI, SPAA, Australian Interactive Media Industry Association (AIMIA), AIDC, SHORTS, Australian Screen Directors Association (ASDA), Indigenous organisation PY Media and Yaitya Makkitura were provided funding to support significant industry development and cultural development activities.

**Industry Forum** facilitates industry growth through the development of on-going industry support with over 25 local filmmakers attending in July 2006. The Industry Forum was a gathering together of screen practitioners to discuss and debate the SA screen industry, the development of the SA Screen Industry Council (SASIC) and its impact on the State Strategic Plan.



## STUDIO SERVICES

The SAFC offers a range of production facilities, as well as technical and administrative support for incoming productions, all under the one roof. Production facilities include sound stages, short term production offices, art department, wardrobe and make-up facilities. This year we had incoming feature films such as *Hey, Hey It's Esther Blueburger*, 2006 Indivision feature film *Ten Empty* and the TV Series *Fairies – Series 2* all in production at the same time. Other features to use production offices whilst shooting on location were *Lucky Miles* and *Forbidden Lie\$*. The sound stages were also used during the year by a variety of production houses for shooting of a number of commercials and a short film shot by Digital Media Design (TAFE).

The mixing theatre and the SAFC Sound Engineer, Adrian Medhurst, were kept busy during the year completing deliveries for feature films *Razzle Dazzle* and *Kenny*. Several mixes were completed for the MRC short film productions. There was Additional Dialogue Recording (ADR) for the TV drama series *Double Trouble* and Adrian Medhurst was the Foley artist for several series of *Home and Away*, *Lockie Leonard* and also the films *Crocodile Dreaming* and *Naked on the Inside*.

Production offices were utilised by the following productions as they shot on location: Short of Easy Pty Ltd for *Lucky Miles*, Tallstoreez for the production *Is Your House Killing You* and Desi2Thongs for an MRC Raw Nerve production.

The SAFC also provides long term serviced office accommodation to production-related businesses and is now at 100% capacity with a diverse range of tenants.



Marketing and Locations liaises with local, national and international clients to increase all types of production in the state. In addition it markets the services and competitive advantages offered by the local industry and the SAFC and works to ensure that the SAFC as well as the SA screen industry have a positive profile with key stakeholders. The Marketing Department is also responsible for managing the SAFC's branding, communication to the industry, media relations and events.

#### **MEDIA LIAISON**

The SAFC works closely with local and key national media with the objective of creating positive editorial opportunities to promote the South Australian screen industry. The SAFC produced a number of media releases which attracted national and local coverage on topics such as AFI Award winning projects from *Ten Canoes*, *Kenny*, *The Caterpillar Wish* and *Gargoyle*; the South Australian film

industry defying national trends with increased production activity; Richard Harris, Bridget Ikin and Defrim Isai joining the SAFC; the launch of the *Generation Y* documentary series with ScreenWest and SBSi; and the 2007 AFI Nominations.

#### **ADVERTISING AND PROMOTION**

The SAFC continued to employ a targeted advertising strategy to get key messages to audiences, utilising a number of trade publications to reinforce the new SAFC branding which was successfully introduced in 2004-05. A new promotional brochure, *South Australia - Endless Possibilities*, was developed in 2006 to support the promotion of the industry in domestic and international markets. Over 3,000 brochures were distributed in 2006-07 to key stakeholders at a range of meetings, industry trade shows, events as well as to the general public.

#### **RELATIONSHIP BUILDING - INFORMATION AND NETWORKING OPPORTUNITIES FOR THE SCREEN INDUSTRY**

Throughout 2006-07 the SAFC held bi-monthly industry drinks networking events, often partnering with screen industry organisations. This year partners were the MRC, AFTRS and the Australian Cinematographers' Society.

The SAFC also provided assistance to a number of industry related events throughout 2006-07. These included the AFF, AIDC, AFI Awards, SPAA Conference, SPAA Fringe, ASDA Conference, ACS Awards, Shorts Film Festival, SA Short Screen Awards, Script Factory, Rocket Science and the AFC's Guidelines launch.

The SAFC also provided assistance at the premieres and launches of a number of SAFC funded projects including AFF premieres for *Lucky Miles*, *Dr Plonk*, *Forbidden Lie\$*,

## MARKETING AND LOCATIONS

*Kalaupapa-Heaven*, *What the Future Sounded Like*, *Sweet and Sour and Swing*; the SAFC/ABC MiniSeries initiative; *Ayen's Cooking School for African Men*; *A Wire Through the Heart*; *Dodger's Heart*; *My Last Ten Hours with You*, *Lockie Leonard TV* series, the Script Factory initiative and the launch of the *Generation Y* documentary series initiative with ScreenWest and SBSi.

The SAFC also organised visits to Adelaide of key decision makers from various screen industry organisations to meet with the South Australian industry. These included visits from the AFC, Film Finance Corporation (FFC), ABC, SBS and Ausfilm.

#### **WEBSITE AND NEWSLETTERS**

The SAFC continued to publish its fortnightly email updates and bi-monthly SAFC newsletter to update subscribers on industry related news and information. The SAFC website [www.safilm.com.au](http://www.safilm.com.au) remains a cost

effective source for communicating information to the industry and the general public about SAFC policies, programs, services and structure.



Dr Plonk



Ten Canoes

## MARKETING AND LOCATIONS

### MEMBERSHIPS

The SAFC is a member of a number of different business and screen industry organisations which assist with relationship building and advocacy. It is a member of Ausfilm, with the CEO as a member of the Ausfilm Board and other staff represented on the Marketing Committee. It is also a member of the Association of Film Commissioners International (AFCI), which has a worldwide network of more than 300 film commissions. The SAFC is a member of the Australia China Business Council and the Australia India Business Council (SA Chapter).

### OUTBOUND MISSIONS AND OFFSHORE PROMOTION

Although there was a particularly strong focus on the domestic market in 2006-07, several marketing exercises overseas provided opportunities to promote South Australia both as a production and post-production destination to international markets.

The SAFC sent delegates to G'day USA, the AFCI Cineposium and the Cannes International Film Festival. The SAFC was represented by Ausfilm at other international events such as the AFCI Locations Expo and the Hong Kong Filmmart.

The SAFC has also worked closely with Government and screen practitioners to maximise other promotional and business opportunities in key offshore markets.

### INBOUND MISSIONS

The SAFC provides assistance to screen industry practitioners with projects for which South Australia is a viable option for shooting. The Marketing and Locations Department coordinated inbound missions to South Australia from other states in Australia, as well as from India and the United States during 2006-07. This proactive

approach by the SAFC resulted in a number of productions being shot in South Australia. These visits involved customised tours of locations and facilities, one-on-one meetings with key industry personnel and social functions for guests to meet South Australian screen practitioners.

### LOCATION ENQUIRY SERVICE

The SAFC offers a free and confidential location service. The SAFC deals with location enquiries for film, television dramas and series, reality television, television commercials, video clips, documentaries, short films and still shoots.

### FILM SOUTH AUSTRALIA STRATEGY

In future years, the SAFC's location enquiry service, inbound missions and incentives will be coordinated more effectively for both local and interstate practitioners through the SAFC's Film South Australia strategy. This strategy, which will receive funding from DTED, was developed by the Marketing and Locations Department during 2006-07.



Sweet & Sour



What the Future Sounded Like



Swing



Ayeen's Cooking School for African Men



A Wire Through the Heart





## FINANCIAL MANAGEMENT

The SAFC received \$4.6 million from the South Australian Government, which comprised Program Funding of \$3.6 million, the remaining \$900,000 for Operating Revenue.

The Corporation's investment returns and Studio Services income for the 2007 financial year were lower than anticipated and lower than income for 2006, which was high due to the success of *Wolf Creek*.

Revenues enabled the SAFC to continue to provide financial support at substantially the same level as 2006. Operating Expenditure was slightly lower than last year due to savings incurred in staff salaries and on-costs and a number of expenses.

The Board reviewed the SAFC's policy of amortising project investment and compared it with the policies of other organisations that fund the Australian Film industry. The Board adopted a policy which recognises project investment as an expense when all agreements have been executed.

As a consequence of this change of policy, existing investments were written off and the SAFC has reported a deficit for the current year of \$491,000.

The Corporation remains in a strong financial position with cash reserves to meet its obligations and commitments.



## OCCUPATIONAL, HEALTH, SAFETY AND WELFARE

- In April 2007, the SAFC contracted KD Fisher and Co Pty Ltd to conduct an inspection the SAFC premises for Fire Prevention Systems and Equipment and General Occupational Health, Safety and Welfare requirements. The report from the contracted company was generally satisfactory.
- Electrical tag testing will be completed in the 2007-08 financial year.
- The SAFC have an up-to-date asbestos register.
- SAFC trained two more staff as first aid officers. The SAFC allocation now is for three fully trained first aid officers and one fire warden.





## FINANCIALS

## INDEPENDENT AUDITOR'S REPORT



## TO THE CHAIRMAN

As required by section 31 of the *Public Finance and Audit Act 1987* and Section 31 of the *South Australian Film Corporation Act 1972*, I have audited the accompanying financial report of the South Australian Film Corporation for the financial year ended 30 June 2007. The financial report comprises:

- An Income Statement;
- A Balance Sheet;
- A Cash Flow Statement;
- A Statement of Changes in Equity;
- Notes to and forming part of the Financial Statements;
- A Statement by the Chief Executive Officer and Principal Accounting Officer; and
- A Statement on behalf of the Members of the South Australian Film Corporation.

#### THE RESPONSIBILITY OF THE MEMBERS OF THE SOUTH AUSTRALIAN FILM CORPORATION FOR THE FINANCIAL REPORT

The Members of the South Australian Film Corporation are responsible for the preparation and fair presentation of the financial report in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards (including the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

## AUDITOR'S RESPONSIBILITY

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The Auditing Standards require that the auditor complies with relevant ethical requirements relating to audit engagements and plans and performs the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Members of the South Australian Film Corporation, as well as the overall presentation of the financial report.

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

## AUDITOR'S OPINION

In my opinion, the financial report presents fairly, in all material respects, the financial position of the South Australian Film Corporation as at 30 June 2007, and its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards (including the Australian Accounting Interpretations).

S O'Neill

AUDITOR-GENERAL

15 February 2008





## APPENDIX A

### STATEMENT BY CHIEF EXECUTIVE OFFICER AND PRINCIPAL ACCOUNTING OFFICER

To the best of our knowledge and belief:

- a) the financial statements are in accordance with the accounts and records of the Corporation and give an accurate indication of the financial transactions of the Corporation for the year ended 30 June 2007;
- b) the financial statements present fairly, in accordance with applicable Australian Accounting Standards, the Treasurer's Instructions under the provisions of the Public Finance and Audit Act 1987, and other mandatory professional reporting requirements in Australia, the financial position of the Corporation as at 30 June 2007 and the result of its operations and its cash flows for the year ended 30 June 2007;
- c) internal controls over financial reporting have been effective throughout the reporting period; and
- d) there are reasonable grounds to believe that the Corporation will be able to pay its debts as and when they become due and payable.

  
\_\_\_\_\_  
Richard Harris  
CHIEF EXECUTIVE OFFICER  
\_\_\_\_\_  
Gaye Jones  
MANAGER, FINANCE

Dated at Adelaide, South Australia, this 12<sup>th</sup> day of February 2008.



## APPENDIX A

### STATEMENT ON BEHALF OF THE MEMBERS OF THE SOUTH AUSTRALIAN FILM CORPORATION

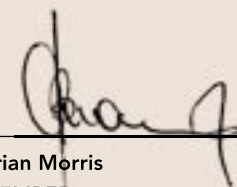
In accordance with a resolution of the Members of the Corporation, in the Members' opinion:

The general purpose financial report presents fairly, in accordance with applicable Australian Accounting Standards, (including Australian Accounting Interpretations), the *Public Finance and Audit Act 1987* and other mandatory professional reporting requirements, the financial position of the Corporation as at 30 June 2007 and the result of its operations and its cash flows for the year ended 30 June 2007.

Signed in accordance with a resolution of the Board.



Cheryl Bart  
CHAIRMAN



Brian Morris  
MEMBER

Dated \_\_\_\_\_

12/02/08



## INCOME STATEMENT For the Year Ended 30 June 2007

	Note	2007 \$'000	2006 \$'000
<b>EXPENSES</b>			
Development and Production Funding	5	2 601	2 601
Depreciation of plant and equipment and amortisation of leasehold improvements	6	71	120
Educational Content Fund Grants		229	261
Staff benefits	7	1 051	1 078
Goods and services	8	1 314	1 317
Remuneration of members and related expenses	9	111	103
Screen Industry Program grants		618	738
Other Special Grants		64	524
<b>Total Expenses</b>		<b>6 059</b>	<b>6 742</b>
<b>INCOME</b>			
Film distribution returns		287	851
Interest	3	467	439
Studio hire		165	347
Other income	4	86	235
<b>Total Income</b>		<b>1 005</b>	<b>1 872</b>
<b>NET COST OF PROVIDING SERVICES</b>		<b>(5 054)</b>	<b>(4 870)</b>
<b>REVENUES FROM STATE GOVERNMENT</b>	10	<b>4 563</b>	<b>4 716</b>
<b>NET RESULT</b>		<b>(491)</b>	<b>(154)</b>

The net result is attributable to the SA Government as owner

## BALANCE SHEET As at 30 June 2007

	Note	2007 \$'000	2006 \$'000
<b>ASSETS</b>			
<b>CURRENT ASSETS:</b>			
Cash and cash equivalents	11	6 512	6 310
Inventories		-	26
Receivables	12	59	379
Revolving Film Fund secured loans	13	733	865
<b>Total Current Assets</b>		<b>7 304</b>	<b>7 580</b>
<b>NON-CURRENT ASSETS:</b>			
Plant, equipment and leasehold improvements	14a	97	135
Intangible Assets	14b	-	92
Revolving Film Fund secured loans	13	160	40
Other	15	119	119
<b>Total Non-Current Assets</b>		<b>376</b>	<b>386</b>
<b>Total Assets</b>		<b>7 680</b>	<b>7 966</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES:</b>			
Payables	16	945	714
Provision for staff benefits	17	68	80
<b>Total Current Liabilities</b>		<b>1 013</b>	<b>794</b>
<b>NON-CURRENT LIABILITIES:</b>			
Provision for staff benefits	17	-	14
<b>Total Non-Current Liabilities</b>		<b>-</b>	<b>14</b>
<b>Total Liabilities</b>		<b>1 013</b>	<b>808</b>
<b>NET ASSETS</b>		<b>6 667</b>	<b>7 158</b>
<b>EQUITY</b>			
Contributed Capital		8 460	8 460
Retained Earnings	18	(1 793)	(1 302)
<b>TOTAL EQUITY</b>		<b>6 667</b>	<b>7 158</b>
<b>The total equity is attributable to the SA Government as owner</b>			
Commitments	19		
Contingent Liabilities	20		

## STATEMENT OF CHANGES IN EQUITY For the Year Ended 30 June 2007

	Note	Contributed Capital \$'000	Retained Earnings \$'000	Total
<b>Balance at 30 June 2005</b>		<b>8 460</b>	<b>1584</b>	<b>10 044</b>
Change in accounting policy	2(e) & 21	-	(2 732)	(2 732)
<b>Restated balance at 30 June 2005</b>		<b>8 460</b>	<b>(1 148)</b>	<b>7 312</b>
Net income/expense recognised directly in equity for 2005-06		-	(154)	(154)
<b>Balance at 30 June 2006</b>		<b>8 460</b>	<b>(1302)</b>	<b>7 158</b>
Net income/expense recognised directly in equity for 2006-07		-	(491)	(491)
<b>Balance at 30 June 2007</b>		<b>8 460</b>	<b>(1 793)</b>	<b>6 667</b>

All Changes in Equity are attributable to the SA government as owner

## CASH FLOW STATEMENT For the Year Ended 30 June 2007

	Note	2007 \$'000	2006 \$'000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>CASH OUTFLOWS</b>			
Employee benefits		(1 080)	(1 071)
Revolving Film Fund secured loans		(1 002)	(905)
Screen Industry Program grants		(682)	(738)
Development and Production Funding		(2 597)	(3 155)
Other Special Grants		(229)	(524)
Other payments		(1 312)	(1 838)
GST payments on purchases		(460)	(275)
GST remitted to Australian Taxation Office		-	(27)
<b>Cash used in operations</b>		<b>(7 362)</b>	<b>(8 533)</b>
<b>CASH INFLOWS</b>			
Studio, film development and documentary sales		483	368
Interest		477	459
Repayment of Revolving Film Fund secured loans		1 014	208
Returns from film investments		287	831
Other		97	265
GST receipts on sales		49	27
GST refunded by Australian Taxation Office		423	275
<b>Cash generated from operations</b>		<b>2 830</b>	<b>2 433</b>
<b>Cash Flows from SA Government</b>			
Receipts from SA Government		4 763	4 566
<b>Net Cash provided by/(used in) by Operating Activities</b>	22(b)	<b>231</b>	<b>(1 534)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
<b>Cash Outflows</b>			
Purchase of plant, equipment and leasehold improvements		(29)	(115)
<b>Cash used in Investing Activities</b>		<b>(29)</b>	<b>(115)</b>
<b>NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS</b>		<b>202</b>	<b>(1 649)</b>
Cash and cash equivalents at the beginning of the financial year		6 310	7 959
<b>Cash and cash equivalents at the end of the financial year</b>	22(a)	<b>6 512</b>	<b>6 310</b>



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

**1. Objective and Funding**

The core functions of the South Australian Film Corporation (the Corporation) are to foster the creation and delivery of critically acclaimed and commercially successful ideas, moving images and sound for any viewing medium; to support the SA screen industry in a dynamic and responsive manner and to optimise opportunities for production and post-production in South Australia.

The Corporation provides financial assistance by way of grants, loans and equity investments.

The Corporation's principal sources of funds are State Government grants, investment income, revenue from studio and facilities hire and distribution returns.

**2. Summary of Significant Accounting Policies****(a) Basis of Accounting**

The general purpose financial report has been prepared on an accrual basis and is based on historical cost. It is in accordance with Treasurer's Instructions and Accounting Policy Statements issued pursuant to the *Public Finance and Audit Act 1987*, applicable Australian Accounting Standards (including Australian Accounting Interpretations) and other authoritative pronouncements of the Australian Accounting Standards Board.

*Statement of Compliance*

Australian accounting standards include Australian equivalents to International Financial Reporting Standards and AAS 29 *Financial Reporting by Government Departments*. Except for the amendments to AASB 101 *Presentation of Financial Statements*, which the Corporation has early-adopted, Australian accounting standards and interpretations that have recently been issued or amended but are not yet effective have not been adopted by the Corporation for the reporting period ending 30 June 2007.

The preparation of the financial report requires:

- The use of certain accounting estimates and required management to exercise its judgment in the process of applying the corporation's accounting policies. The areas involving a higher degree of judgment or where assumptions and estimates are significant to the financial statements, these are outlined in the applicable notes; and
- Compliance with accounting policy statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*, by authority of the Treasurer's Instruction 19 *Financial Reporting*. In the interest of public accountability and transparency the accounting policy statements require the following note disclosures, that have been included in this financial report:
  - a) Revenues, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature. A threshold of \$100 000 for separate identification of these items applies; Other than Revenues from State Government, the SAFC did not have any other transactions over the \$100 000 threshold.

- b) Expenses as a result of engaging consultants (as reported in the Income Statement)
- c) Employee target voluntary separation package information;
- d) Employees whose normal remuneration is \$100 000 or more (within \$10 000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly by the entity to those employees; and
- e) Board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

The Cash Flow Statement has been prepared on a cash basis.

The financial statements are based on a twelve month operating cycle and do not take into account changing money values or, except where stated, the current valuations of non-current assets.

The Accounts are presented in Australian dollars.

**(b) The Reporting Entity**

All funds through which the Corporation controls resources to perform its functions have been included in this financial report.

*Screen Industry Program Fund*

The Screen Industry Program Fund provides investments in approved projects, project development loans and grants to screen industry practitioners. The cost of providing these programs is deducted from the funds received from the State Government.

*Educational Content Fund*

The Educational Content Fund provides funding for the production of non-print communication resources to meet the requirements of South Australian Government's departments and agencies. The participating departments and agencies contribute to the cost of productions. The Corporation receives an executive producer's fee for productions that utilise the fund.

*Revolving Film Fund*

The Revolving Film Fund provides secured loans to film and television producers. The loans are provided on an interest bearing basis.

*Administered Items: Disbursement Returns Account*

The Corporation provides to film producers a service for disbursing investment returns to investors. The Corporation does not have control of, or discretion to apply these investment returns towards achieving the Corporation's objectives, therefore, the disbursement activities are not recognised in the financial statements but have been reflected in Note 24.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS Cont.

**(c) Revenue Recognition**

Government grants and film distribution returns are recognised on receipt. Interest revenues are recognised as they accrue. Other revenue is recognised after services have been provided.

**(d) Non-current asset acquisition and recognition**

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 their fair value in the Balance Sheet. However, if the assets are acquired at no or nominal value as part of a restructuring of administrative arrangements then the assets are recorded at the value recorded by the transferor prior to the transfer.

Where payment for an asset is deferred, the SAFC measures the obligation at the present value of future outflow, discounted using the interest rate of a similar length borrowing.

All non-current tangible assets are capitalised.

*Depreciation*

Plant and equipment items are depreciated over their estimated useful lives using the straight line method and the following rates:

	Percent
Production, projection, editing and sound equipment	10-30
Office furniture, equipment and computers	10-40

Depreciation rates and methods are reviewed annually.

*Amortisation of Leasehold Improvements*

Leasehold improvements are amortised over the lease term or their estimated useful life, whichever is the shorter, using the straight line method.

**(e) Development and Production Funding**

The Corporation acknowledges the speculative nature of project investment and development and the low rate of return on projects funded through the Screen Industry Program Fund. The Corporation has regard to industry standards and applies professional judgment to determine the rates of amortisation of individual investments and loans.

During the 2006-2007 financial year the Board of Directors undertook an analysis of current industry standards and revised its policy for accounting for project investments. Production Investment grants are now recognised as an expense at the time when all formal contract documentation has been fully executed by all parties. Previously these grants were amortised over the two years following completion of the projects. This policy change ensures that income matches more closely with expenditure.

Grants for other programs continue to be recognised as an expense when payments are made.

Refer Note 21 for details of the impact of policy change.

**(f) Provisions***Doubtful Debts*

The recoverability of trade debts is assessed annually and provision is made for any doubtful debts.

*Staff Benefits*

Provision has been made in the financial statements, where stated, for the Corporation's legal liability for staff benefits arising from services rendered by employees prior to balance date. This provision includes annual leave entitlements and entitlements for long service leave. No provision has been made for sick leave as it is regarded as an expense of the period during which leave is taken.

Employment related on-costs have been included in payables.

Liabilities for long service leave entitlements have been calculated at nominal amounts based on current salary and wages rates. The Department of Treasury and Finance have advised that a benchmark of 6.5 years can be used for a short hand estimation of long service leave liability in accordance with the provisions of Australian Accounting Standard AASB 119 'Employee Benefits'. This advice has been adopted and the long service leave liability has been calculated on that basis. At 30 June 2007, no liability existed.

The annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid. In the unusual event where salary and wages and annual leave are payable later than 12 months, the liability will be measured at present value.

**(g) Superannuation**

The Corporation contributes to staff nominated externally managed funds in respect of the provision of future retirement benefits for its employees. Pursuant to the Commonwealth Government's Superannuation Guarantee legislation contributions were made at a rate of 9 percent of eligible earnings.

The Corporation does not guarantee the performance of these funds.

**(h) Inventories**

Inventories are valued at their lower of cost or net realisable value. Obsolete inventories are written off.

Write off of all inventories was undertaken during the 2006-2007 financial year.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS Cont.

**(i) Accounting for the Goods and Services Tax (GST)**

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

- the amount of GST incurred by the Corporation as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense; and
- receivables and payables are stated with the amount of GST included.

The net GST receivable/payable to the Australian Taxation Office has been recognised as a receivable/payable in the Balance Sheet.

Cash flows are reported on a gross basis in the Cash Flow statement. The GST component of cash flows arising from the investing activities, which are recoverable from, or payable to the Australian Taxation Office, have however been classified as operating cash flows.

**(j) Tax Status**

The activities of the Corporation are exempt from Commonwealth income tax but subject to other Commonwealth taxes such as fringe benefits tax, goods and services tax and payroll tax.

**(k) Rounding**

All amounts are rounded to the nearest thousand dollars.

**(l) Comparative Information**

The presentation and classifications of items in the financial report are consistent with the prior period except where a specific Accounting Policy statement or Australian Accounting Standard has required a change. Where applicable the comparatives have been restated to assist users' understanding of the current reporting period and do not replace the original financial report for the preceding period.

**(m) Receivables**

Receivables include amounts receivable from Trade, prepayments and other accruals.

Trade receivables arise in the normal course of selling goods and services to other agencies and to the public. Trade receivables are generally receivable within 30 days after issue of an invoice.

Recoverability of trade receivables is reviewed on an ongoing basis. Debts that are known to be non-recoverable are written off when identified. An allowance for doubtful debts is raised when there is objective evidence that the corporation will not be able to collect the debt.

**(n) Intangible Assets**

An intangible asset is an identifiable non-monetary asset without physical substance. Intangible

assets are measured at cost. Following initial recognition, intangible assets are carried at cost less any accumulated amortisation and any accumulated impairment losses.

**(o) Payables**

Payables include creditors, accrued expenses and employment on-costs.

Creditors represent the amounts owing for goods and services received prior to the end of the reporting period that are unpaid at the end of the reporting period. Creditors include all unpaid invoices received relating to the normal operations of the Corporation.

Accrued expenses represent goods and services provided by other parties during the period that are unpaid at the end of the reporting period and where no invoice has been received.

All payables are normally settled within 30 days from the date of the invoice or date the invoice is first received.

As a consequence of the Change in Accounting Policy regarding the Amortisation Policy for Investments and Loans, Film and Digital Media Investments are recognised as a Liability when a contract has been fully executed.

**(p) Leases**

The determination of whether an arrangement is or contains a lease is based on the substance of the arrangement. The Corporation has assessed whether the fulfilment of the arrangement is dependent on the use of a specific asset or assets and the arrangement conveys a right to use the asset. The South Australian Film Corporation has entered into operating leases.

*Operating Lease*

Operating leases payments are recognised as an expense in the Income Statement on a straight-line basis over the lease term. The straight-line basis is representative of the pattern of benefits derived from the leased assets.

The aggregate benefit of lease incentives received by the Corporation in respect of operating leases have been recorded as a reduction of rental expense over the lease term, on a straight line basis.

**3. Interest**

Deposits with SA Government Financing Authority  
Revolving Film Fund loans  
Film projects

	2007 \$'000	2006 \$'000
Deposits with SA Government Financing Authority	416	431
Revolving Film Fund loans	49	8
Film projects	2	-
	<b>467</b>	<b>439</b>

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS Cont.

	2007 \$'000	2006 \$'000
<b>4. Other Income</b>		
Revolving Film Fund fees	14	18
Disbursement Service fees	21	37
Grant repayments	49	180
Sundry income	2	-
	<b>86</b>	235
<b>5. Development and Production Funding</b>		
Film Investments	2 269	2 025
Project Development	332	516
Provision:		
Revolving Film Fund Loan	-	60
	<b>2 601</b>	2 601
<b>6. Depreciation of Plant and Equipment and Amortisation of Leasehold Improvements</b>		
Depreciation:		
Production, projection, editing and sound equipment	24	32
Office furniture, equipment , computers and database	40	82
Amortisation:		
Leasehold improvements	7	6
	<b>71</b>	120
<b>7. Staff Benefits</b>		
Salary and wages (including annual leave)	908	930
Superannuation	84	96
Long service leave	7	-
Workers compensation insurance	10	10
Payroll and fringe benefits tax	42	42
	<b>1 051</b>	1 078
Remuneration paid to executives was in the following bands:	<b>Number</b>	Number
\$100 001 - \$110 000	1	-
\$120 001 - \$130 000	-	1

Pursuant to a proclamation, the Statutes Amendment (Public Sector) Act 2006, (PSE Act) came into operation on 1 April 2007.

The PSE Act amended the employment provisions of the South Australian Film Corporation Act 1972 (SAFC Act) to provide that the Chief Executive of the Department of the Premier and Cabinet is to be the "employing authority" of all staff of the South Australian Film Corporation. Prior to the operation of the PSE Act, the South Australian Film Corporation had the power to appoint staff.

Consistent with the PSE Act, the Chief Executive of the Department of the Premier and Cabinet has delegated all of his powers and functions relating to the employment of staff to the South Australian Film Corporation. The Treasurer, pursuant to the PSE Act, has also issued a direction to the South Australian Film Corporation to make payments with respect to any matter arising in connection with the employment of a person under the SAFC Act.

As a consequence of these changes, the total staffing expenses reflected in this financial report comprise the employee expenses of the agency for the period 1 July 2006 to 31 March 2007 and the staffing expenses of the agency for the period 1 April to 30 June 2007.

	2007 \$'000	2006 \$'000
<b>8. Goods and Services</b>		
Audit fees for the audit of the financial report *	35	48
Computer supplies and related expenses	108	40
Contractors	188	172
Cost of goods sold	25	97
Doubtful Debts	(24)	-
Industry promotion and participation	109	101
Legal fees	16	38
Location promotion costs	65	27
Motor vehicle	9	10
Occupancy expenses:		
Building rent	192	177
Contract cleaning and associated expenses	46	44
Utility expenses	65	72
Other	251	232
Repairs and maintenance	21	29
Stationery	20	28
Telephones and communications	24	34
Temporary staff and contractors	107	73
Travel	57	95
	<b>1314</b>	1317

\* The auditors provided no other services.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS Cont.

	2007 \$'000	2006 \$'000
<b>9. Remuneration of Members and Related Expenses</b>		
Remuneration of members	71	64
Board related expenses	40	39
	<b>111</b>	<b>103</b>

Amounts paid to a superannuation plan for board/committee members was \$6 443 and is included in Board related expenses

Remuneration paid to Board members for the full year ended 30 June 2007	Number Members	Number Members
\$0	1	2
\$1 - \$10 000	1	2
\$10 001 - \$20 000	7	5

The following held office as Board members for the full year ended 30 June 2007

- C Bart
- P Martin
- B Morris
- B Fox
- J Chataway
- J Shteinman
- G Kelly
- S MacKinnon
- B Ikin –appointed 26/2/07

Board fees are not payable to government employees in accordance with the Department of the Premier and Cabinet Circular 16.

The Corporation entered into commitments during the current year to provide revolving film fund loans of \$Nil (2006 \$600 000) in respect of film productions with which corporation members were associated. The Corporation entered into commitments during the current year to provide Investment funds of \$94 000 (2006 Nil) in respect of film productions with which corporation members were associated. The relevant members did not participate in the processes of approving those commitments.

	2007 \$'000	2006 \$'000
<b>10. Revenues from SA Government</b>		
Operating grant	894	919
Screen Industry Program Fund program grant	3 444	3 437
Educational Content Fund grant	200	200
Contribution from other State Government agencies	25	160
	<b>4 563</b>	<b>4 716</b>

<b>11. Cash and cash equivalents</b>		
Short term deposits	5 857	5 431
Cash at bank and on hand	655	879
	<b>6 512</b>	<b>6 310</b>

<b>12. Receivables</b>		
Trade debtors	36	366
Less: Provision for doubtful debts	21	45
	<b>15</b>	<b>321</b>

Accrued revenue	-	4
Sundry debtors and prepayments	44	54
	<b>44</b>	<b>58</b>
<b>Total Receivables - Non-SA Government Entities</b>	<b>59</b>	<b>379</b>

<b>13. Revolving Film Fund Secured Loans</b>		
Classified as:		
Current Assets	793	925
Less Provision for impairment	60	60
Current Assets	<b>733</b>	<b>865</b>
Non-Current Assets	160	40
Total	<b>893</b>	<b>905</b>

As at 30 June 2007 loans were provided on an interest bearing basis and secured, with due regard to the credit worthiness of the producer and the distributors providing distribution guarantees, by a combination of:

- a charge over the producer's assets from the film, including the right to receive income;
- a charge over the Producers share gross proceeds from exploitation of the film; and
- in certain circumstances, personal guarantee and indemnity.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS Cont.

	2007 \$'000	2006 \$'000
<b>14. (a) Plant, Equipment and Leasehold Improvements</b>		
Leasehold improvements - At cost	52	49
Less: Accumulated depreciation	34	27
	18	22
Production equipment - At cost	166	156
Less: Accumulated depreciation	124	100
	42	56
Office equipment - At cost	195	180
Less: Accumulated depreciation	158	123
	37	57
	97	135
<b>(b) Intangible Assets</b>		
Internally developed computer software	-	95
Less: Accumulated amortisation	-	3
	-	92

**(c) Reconciliation of Non-Current Assets**

	Leasehold Improve- ments \$'000	Studio & Mixing Theatre \$'000	Office Equipment \$'000	Tangible Assets Total \$'000	Internally Developed Computer Software \$'000	Intangible Assets \$'000
Carrying amount as at 1 July 2006	22	56	57	135	92	92
Additions	3	10	20	33	-	-
Assets reclassifications	-	-	4	4	(4)	(4)
Written down	-	-	(4)	(4)	(88)	(88)
Less: Depreciation and amortisation	(7)	(24)	(40)	(71)	-	-
<b>Balance as at 30 June 2007</b>	<b>18</b>	<b>42</b>	<b>37</b>	<b>97</b>	<b>-</b>	<b>-</b>

**15. Other Assets**

Prepayments	119	119
-------------	-----	-----

The Corporation intends to vacate the Hendon premises at the end of the current lease term. The Corporation negotiated an agreed payment for the reinstatement of the premises, which was paid during the 2005 financial year. The payment has been shown as a prepayment of \$118 500 and will be recognised as an expense when the premises are vacated on or around 30 June 2010.

**16. Payables**

Trade creditors	99	-
Production Investments	616	612
Unearned Income	200	-
Other payables	30	102
	945	714

**17. Provision for Staff Benefits**

Current Liability:		
Provision for annual leave	51	80
Accrued Salaries and Wages	17	-
	68	80
Non-Current Liability:		
Provision for long service leave	-	14

The total current and non current staff benefit (ie aggregate employee benefit plus related on costs) for 2007 is \$68 000.

Based on an actuarial assessment performed by the Department of Treasury and Finance, the benchmark of the measurement of the long service leave liability has been revised from 7 to 6.5 years.

**18. Accumulated Surplus**

Accumulated surplus at 1 July	(1 302)	(1 148)
Net (decrease)/ increase in assets resulting from ordinary activities	(491)	(154)
<b>Accumulated Surplus/(Deficit) at 30 June</b>	<b>(1 793)</b>	<b>(1 302)</b>

**19. Commitments**

The Corporation changed its accounting policy in respect of projects which results in the recognition of production investment grants as liabilities and a consequential reduction in commitments.

**(a) Screen Industry Program Funds**

The Corporation has given commitments of \$1 454 000 (2006 \$2 889 000) to approved applicants in respect of production investments. These commitments were not recognised in the financial statements at 30 June 2007.

**(b) Educational Content Fund**

The Corporation has given commitments of \$Nil, (2006 \$532 000) in respect of productions to be financed from the Fund. These commitments were not recognised in the financial statements.

**(c) Revolving Film Fund**

Cash flow loans of nil (2006 \$527 500) had been approved by the Board.

**(d) Operating Lease**

The Corporation's operating lease is for accommodation. The non-cancellable lease is for the period to 30 June 2010. Future rental commitments are payable as follows:

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS Cont.

	2007 \$'000	2006 \$'000
Not later than one year	243	192
Later than one year but not later than five years	550	200
<b>Total Operating Lease Commitments (including GST)</b>	<b>793</b>	<b>392</b>

**(e) Salaries**

Not later than one year	950	964
Later than one year but not later than five years	485	950
	<b>1 435</b>	<b>1 914</b>

**(f) Lease - Photocopier**

Not later than one year	17	12
Later than one year but not later than five years	78	60
	<b>95</b>	<b>72</b>

**20. Contingent Liabilities**

The Corporation has no material contingent liabilities.

**21. Change in Accounting Policy**

The net effect of the revision to the accounting policy in respect of Production Investments and Development Loans as explained at Note 2(e) has been to:

- Recognise additional amortisation during the 2007 financial year of \$1 630 000 (2006 a decrease of \$314 000), which has reduced (2006 increased) the operating result by that amount for the 2007 financial year.
- Recognise creditors in respect of production investments of \$916 000 (2006 \$612 000)
- Write off production investments and loans of \$2 802 000 (2006 \$1 806 000) and
- Reduce net assets and equity by \$4 048 000 (2006 \$2 418 000)

If this policy had not been revised the Corporation would have reported:

- Amortisation of and provision for investments and loans of \$971 000 (2006 \$2 915 000)
- Net costs of services of \$3 424 000 (2006 \$5 184 000)
- Surplus for the financial year of \$1 139 000 (2006 Loss of \$468 000)
- Accumulated profits as 30 June 2007 of \$2 255 000 (2006 \$1 116 000)
- Investments and project development loans of \$2 802 000 (2006 \$1 806 000)
- Payables of \$29 000 (2006 \$102 000)

**22. Notes to the Statement of Cash Flows****(a) Reconciliation of Cash**

For the purposes of the Cash Flow Statement, cash consists of cash on hand and at bank and investments in money market instruments.

Cash at 30 June as shown in the Cash Flow Statement is reconciled to the related item in the Balance Sheet as follows:

	2007 \$'000	2006 \$'000
Cash assets	<b>6 512</b>	<b>6 310</b>

**(b) Reconciliation of Net Cost of Services to Net Cash Provided by Operating Activities**

Net cost of services	<b>(5 054)</b>	(4 870)
Revenues from State Government	<b>4 563</b>	4 716
Non-Cash Flows:		
Depreciation, amortisation, and write offs	<b>159</b>	2 391
Provision for doubtful debts	<b>(24)</b>	-
Changes in Assets and Liabilities:		
(Increase) Decrease in inventories	<b>26</b>	(8)
Decrease (Increase) in receivables	<b>344</b>	109
(Increase) Decrease in Revolving Film Fund loans	<b>12</b>	(637)
(Increase) Decrease in investments and project development loans	-	(2 476)
Increase (Decrease) in payables	<b>234</b>	(777)
Increase (Decrease) in provision for employee benefits	<b>(29)</b>	18
<b>Net Cash Provided by/(used in) Operating Activities</b>	<b>231</b>	<b>(1 534)</b>

**23. Additional Financial Instruments Disclosure****(a) Accounting Policies and Terms and Conditions Affecting Future Cash Flows***Financial Assets*

Cash assets are available at call and are recorded at cost. Receivables are recorded at cost. Revolving Film Fund loans are recognised at cost and are classified between the current asset and non-current asset elements based on the repayment terms specified in each agreement.

*Financial Liabilities*

Payables are raised for all amounts billed but unpaid. Creditors are normally paid within 30 days.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS Cont.

**(b) Interest Rate Risk**

	2007				
	Fixed Interest Rate	Floating Interest Rate	Non-Interest Bearing	Total Carrying Amount	Weighted Average Effective Interest Rate
Financial Assets:	\$'000	\$'000	\$'000	\$'000	Percent
Cash assets	-	6512	-	6512	6.10
Receivables	-	-	15	15	
Revolving Film Fund loans	893	-	-	893	4.74
	893	6 512	15	7 420	
Financial Liabilities:					
Payables	-	-	99	99	
	-	-	99	99	

	2006				
	Fixed Interest Rate	Floating Interest Rate	Non-Interest Bearing	Total Carrying Amount	Weighted Average Effective Interest Rate
Financial Assets:	\$'000	\$'000	\$'000	\$'000	Percent
Cash assets	-	6310	-	6310	5.65-5.79%
Receivables	-	-	321	321	
Revolving Film Fund loans	905	-	-	905	4% -5.6%
	905	6 310	321	7 536	
Financial Liabilities:					
Payables	-	-	-	-	
	-	-	-	-	

**(c) Net Fair Values**

The net fair value of financial assets and liabilities of the Corporation approximates their carrying value.

	2007 \$'000	2006 \$'000
<b>24 (a) Administered Item: Disbursement Returns Account</b>		
Balance at 1 July	184	226
Add: Receipts		
Royalties, distribution advances, etc.	842	2 823
Less: Expenditure		
Disbursements to and on behalf of investors	484	2 171
Producer overhead costs	414	686
Disbursements fees	21	8
<b>Balance at 30 June</b>	<b>107</b>	<b>184</b>

**(b) Administered Item: Unclaimed Investor Returns Account**

Balance at 1 July	69	91
Add: Unclaimed returns	5	1
Less: Returns to investors	6	23
<b>Balance at 30 June</b>	<b>68</b>	<b>69</b>

**25. Economic Dependency**

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

**26. Consultants**

During the 2006-2007 financial year, consultants were used for the purpose of preparing a Business Case for a Screen Hub. Consulting fees of \$142 500 were paid to Connell Wagner and Leadenhall VGR Pty Ltd. The amount of \$9 000 was paid to JSM Management Services for an organisational review.

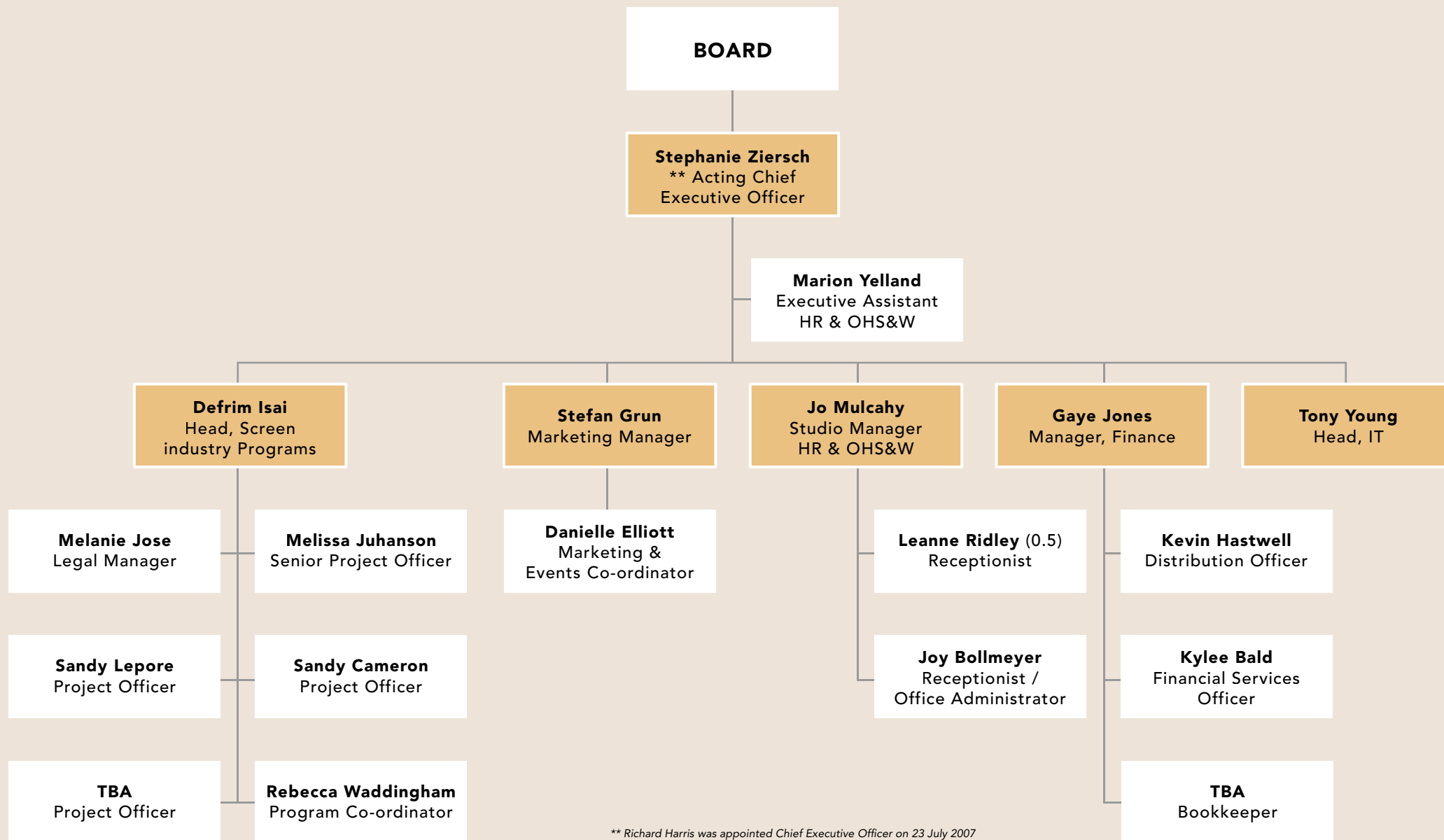
Below \$10 000	2
\$10 000 - \$50 000	-
Above \$50 000	1

**27. Events after balance date**

The State Government is progressing with a Shared Services Reform Initiative which is intended to centralise a number of transaction processing functions. The South Australian Film Corporation has been identified as an agency which will participate in this initiative and as a result it is anticipated that some staff will be transferred to Shared Services SA. The impact of this change on the Corporation resulting from this transfer of processing functions is still being determined.

## SOUTH AUSTRALIAN FILM CORPORATION ORGANISATION CHART

AS AT 30 JUNE 2007



\*\* Richard Harris was appointed Chief Executive Officer on 23 July 2007



## APPENDIX B SAFC STAFF AS AT 30 JUNE 2007

### Chief Executive Office

\*\*Stephanie Ziersch  
Marion Yelland  
Joy Bollmeyer  
Leanne Ridley

Acting Chief Executive Officer  
Executive Assistant  
Receptionist / Office Administrator  
Receptionist (part time)

### Finance Department

Gaye Jones  
Kevin Hatswell  
Kylee Bald

Manager, Finance  
Disbursement Officer  
Financial Services Officer

### Information Technology

Tony Young

Head, IT

Defrim Isai  
Melanie Jose  
Melissa Juhanson  
Sandy Cameron  
Sandra Lepore  
Rebecca Waddingham

Stefan Grun  
Danielle Elliott

Jo Mulcahy

### Screen Industry Programs

Head, Screen Industry Programs  
Legal Manager  
Senior Project Officer  
Project Officer  
Project Officer  
Program Coordinator

### Marketing and Locations

Marketing Manager  
Marketing and Events Coordinator

### Studio Services

Studio Services Manager

*\*\*Note – Richard Harris was appointed Chief Executive Officer on 23 July 2007*



## SAFC STAFF DETAILS AS AT 30 JUNE 2007

## Employee Numbers, Gender and Status

Total Number of Employees		
Persons		16.0
FTEs*		15.6
* FTEs shown to 1 decimal point		
Gender	% Persons	% FTEs
Male	31.25	100
Female	68.75	96

## Number of Persons During the 06-07 Financial Year

Separated from the agency	10
Recruited to the agency	4

## Number of Persons at 30 June 2007

On Leave without Pay	0
----------------------	---

## Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$43 999	1	5	6
\$44 000 - \$56 999	3	3	6
\$57 000 - \$72 999	0	2	2
\$73 000 - \$91 999	1	1	2
\$92 000+	0	0	0
<b>TOTAL</b>	<b>5</b>	<b>11</b>	<b>16</b>

## Note:

- Salary details relate to pre-tax income excluding super and FBT
- Non-executive employees on salary sacrifice arrangements are shown as pre-sacrifice values.
- Executive employees are shown as the value of the financial benefits component of their Total Remuneration Package Value excluding super.
- Non-financial benefits and allowances are excluded for all employees.
- The salary brackets have been constructed as a proxy for level of responsibility, and are based on the current remuneration structures of the PSM Act Administrative Services Stream.

## Status of Employees in Current Position

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	TOTAL
Male		4	1		5
Female		4.6	6		10.6
<b>TOTAL</b>		<b>8.6</b>	<b>7</b>		<b>15.6</b>

Persons	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	TOTAL
Male		4	1		5
Female		5	6		11
<b>TOTAL</b>		<b>9</b>	<b>7</b>		<b>16</b>

## Number of Executives\* by Gender, Classification and Status

Classification	Ongoing		Contract Tenured		Contract Untenured		Other (Casual)		TOTAL	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
	0	0	0	0	0	0	0	0	0	0
<b>TOTAL</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

\* Executive as defined by Section 6.7 of PC013- Annual Report Requirements of the Department of Premier & Cabinet Circular

## Number of Average Days Leave Taken Per Full Time Equivalent Employee

Leave Type	2006-07	2005-06	2004-05	2003-04
<b>Sick Leave</b>	4.6	4.3	6.0	2.8
<b>Family Carer's Leave</b>	0	0	0	0
<b>Miscellaneous Special Leave</b>	0	0	0	0

## Number of Aboriginal and/or Torres Strait Islander Employees

	Male	Female	Total	% of Agency	Target*
Aboriginal/ Torres Strait Islander	0	0	0	0%	2%

\* Target from SASP

## Number of Employees by Age Bracket by Gender

Age Bracket	Male	Female	Total	% of Total	Workforce Benchmark*
15-19	0	0	0	0.00	6.7
20-24	0	1	1	6.25	10.5
25-29	1	1	2	12.50	10.2
30-34	1	1	2	12.50	9.9
35-39	0	2	2	12.50	11.2
40-44	2	1	3	18.75	11.9
45-49	0	3	3	18.75	12.3
50-54	0	1	1	6.25	11.3
55-59	1	0	1	6.25	8.6
60-64	0	1	1	6.25	5.0
65+	0	0	0	0.00	2.4
<b>TOTAL</b>	<b>5</b>	<b>11</b>	<b>16</b>	<b>100.00</b>	<b>100.0</b>

\* SOURCE: Australian Bureau of Statistics Australian Demographic Statistics, Labour Force Status (ST LM8) by sex, age, state, marital status – employed – total from Feb 78 Supertable, South Australia at March 2007

## Cultural and Linguistic Diversity

	Male	Female	Total	% of Agency	SA Community*
Number of Employees born overseas	0	0	0	0	20.3%
Number of Employees who speak language(s) other than English at home	0	0	0	0	15.5%

\* Benchmarks from ABS Publication Basic Community Profile (SA) Cat No 2001.0.

## Number of Employees with Ongoing Disabilities Requiring Workplace Adaptation

	Male	Female	Total	% of Agency
TOTAL	0	0	0	0

## Voluntary Flexible Working Arrangements by Gender

	Male	Female	TOTAL
Purchased Leave	0	0	0
Flexi-time	0	0	0
Compressed Weeks	0	0	0
Part-time Job Share	0	2	2
Working from Home	0	0	0

## Documented Review of Individual Performance Management

Employees with.....	Number of Employees	% of Total Workforce
A review within the past 12 months	9.5	70%
A review older than 12 months	2	10%
No review	4	20%

## Leadership and Management Training Expenditure

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	7 437	0.78%
Total leadership and management development expenditure	920	0.01%

## Accredited Training Packages by Classification

Classification	Number of Accredited Training Packages
Legal Manager	2
Finance Manager	1
Financial Administrative Officer	1
Marketing and Events Co-ordinator	1
Project Co-ordinator	1
Executive Assistant	1

\* NOTE: Each employee classification used in the agency should appear as a separate row

## Positions with Customer Service Reflected in Job and Person Specifications

Positions	%
% of positions with customer service reflected in the job and person specification	70%
% of positions without customer service reflected in the job and person specification	30%

## Account Payment Performance

Particulars	No of Accounts Paid	% of Accounts Paid (By Number)	Value in \$A of Accounts Paid	% of Accounts Paid (By Value)
Paid by due date*	1 819	99.56	6 413 315	99.84
Paid late, within 30 days of due date	4	.22	8 855	.14
Paid more than 30 days from due date	4	.22	1 486	.02

\* NOTE: The due date is defined under section 11.7 of Treasurer's Instruction 11 Payment of Creditors' Accounts. Generally, unless there is a discount or a written agreement between the public authority and the creditor, payment should be within thirty days of the date of the invoice or claim. Some agencies receive invoices significantly later than the invoice date, due to supplier invoicing processes. Agencies may choose to report against the date the invoice is first received rather than the date of income.

## Fraud

Nature of Fraud Detected	Number of Instances	Strategies Implemented to Control and Prevent Fraud
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Nil		
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## Consultancies

	Total Amount Spent	Total Expenditure on all Consultancies for Year	Number of Consultancies Engaged
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Below \$10 000		9 000	1
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\$10 000 to \$50 000			
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Above \$50 000		142 950	
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Name Consulting Firm with spend above \$10 000	Brief Summary of the Services for which Engaged
--	---

Connell Wagner	Relocation Business Case expenditure
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## Overseas Travel

Number of Employees	Destination/s	Reasons for Travel	Total Cost \$
1	India	Premier's Trade Mission to India	4 514
1	USA	G'Day LA - USA	8 357
1	USA	AFCI Cineposium – USA	6 537



## APPENDIX C

# SCREEN INDUSTRY PROGRAMS APPROVALS

### SCREEN INDUSTRY PRODUCTION INVESTMENT

#### Production Investment – Feature Films

Date Committed	Applicant	Project	\$
20/10/06	Miriam Stein	Hey Hey It's Esther Blueburger	30 000
21/06/07	Vertigo Productions	Dr Plonk	6 117
24/10/06	Liberty Productions Pty Ltd	Forbidden Lie\$	10 000
18/10/06	People's Republic of Animation	Sweet & Sour	10 000
16/08/06	Dragonfly Pictures Pty Ltd	Ten Empty	178 000
10/10/06	Disgrace Pty Ltd	Disgrace	150 000
10/10/02	Piper Films Pty Ltd	Wire Through the Wilderness	68 000
28/03/06	RT Productions	Little Artists Big Dreams	4 534
12/12/06	Jotz Productions Pty Ltd	A Fighting Chance	40 000
12/12/06	Alley Kat Productions	Risking It All	125 000
08/02/07	Millennium Pictures Pty Ltd	McLeod's Daughters – Series 8	200 000
08/02/07	ABC	ABC/SAFC Documentary Series Initiative	400 000
08/02/07	Screenwest/SBSi	SAFC/Screenwest/SBSi Generation Y Initiative	42 500
01/04/07	RB Films Pty Ltd	Elise	250 000
29/06/06	Essential Viewing	Is Your House Killing You	110 000
20/04/07	Arch Angel Australia	The China Love Bus	85 000
17/04/07	Ali Ashdown	Miniseries Initiative: The Perils of Flossy	4 268
27/03/07	Kate Crosser	Stanley & Dean (Continuous Version)	2 100
<b>Sub-Total</b>			<b>1 715 519</b>

#### Production Investment – Short Films

Date Committed	Applicant	Project	\$
06/09/06	One Sun Films	Swing	50 000
01/02/07	Vicki Sugars	The Gulf	50 000
<b>Sub-Total</b>			<b>100 000</b>

#### Production Investment – Legal Costs

Date Committed	Applicant	Project	\$
19/12/05	Puncture Ltd	Lucky Miles	3 661
24/08/05	Miriam Stein	Hey Hey It's Esther Blueburger	4 677
20/10/04	RB Films Pty Ltd	Lockie Leonard	245
11/08/03	Vertigo Productions	Ten Canoes	27
14/06/06	First Nation Films Pty Ltd	First Australians	4 539
11/10/05	Camerawork Pty Ltd	I Love a Sunburnt Country	6 696
01/05/06	People's Republic of Animation	Sweet and Sour	1 665
01/05/06	Porthmeor Productions	What the Future Sounded Like	3 971
19/12/05	Liberty Productions Pty Ltd	Forbidden Lie\$	1 726
29/06/06	Northside Productions Pty Ltd	Rain Shadow	4 896
06/09/06	One Sun Films	Swing	2 930
16/08/06	Dragonfly Pictures Pty Ltd	Ten Empty	198
01/11/06	Adelaide Motion Pictures	Elephant Tales	86
10/10/06	Disgrace Pty Ltd	Disgrace	8 476
29/06/06	Essential Viewing	Is Your House Killing You	1 937
28/03/06	RT Productions	Little Artists Big Dreams	507

## Production Investment – Legal Costs Cont.

19/12/05	Go Patterson Films	Kalaupapa Heaven	17
12/12/06	Jotz Productions Pty Ltd	A Fighting Chance	282
10/10/02	Piper Films Pty Ltd	Wire Through the Wilderness	925
17/07/03	Point Blank Pictures	Peaches	338
10/09/04	Cathy Shelper	Plains Empty	51
05/02/07	Readymade Productions	National Association of School Psychologists Convention	186
22/04/02	The Honorable Wally Norman	The Honorable Wally Norman	34
26/06/07	RB Films Pty Ltd	Elise	1 025
08/02/07	SAFC/Screenwest	SBSi Generation Y initiative	43
29/01/99	Matty Swink	Matty Swink	564
16/04/07	Vicki Sugars	Sydney Film Festival	34
		Sample People	118
		Raw Nerve Sound Post	133
01/02/07	Vicki Sugars	The Gulf	219
17/04/07	Ali Ashdown	Miniseries Initiative: The Perils of Flossy	97
27/03/07	Kate Crosser	Stanley & Dean (Continuous Version)	38
01/07/05	Cathy Beitz	SAFC/SBSi Inside Australia – Fair Dinka	31
28/03/06	RT Productions	Little Artists Big Dreams	48
05/02/07	Readymade Productions	National Association of School Psychologists Convention	27
		<b>Sub-Total</b>	<b>50 445</b>

20/12/06	Enjoy Entertainment	Run Santa Run	445
21/12/06	Gina Rings	Unaipon	287
20/12/06	Go Patterson Films Pty Ltd	The Poisoned Wife	372
12/10/06	J Lee & R Summerton	It's A Circus in Cambodia	411
19/06/06	Katrina Lucas & Mark Anderson	A Fighting Chance	1 049
14/07/06	Archangel Australia	Globalisation: Breakdown or Breakthrough	135
22/01/07	Go Paterson Films Pty Ltd	The Mindless Ferocity of Sharks	254
12/10/06	Waterline Productions	The Love Market: Street Girls of the Black Hmong	307
14/02/07	Late Saturday Films Pty Ltd	Will & Harry	118
28/02/07	Robyn Hable	MIP TV 2007	203
14/02/07	Ruth Estelle	Touched	135
06/09/09	Closer Productions	Staying up – Marketing	71
14/02/07	Housebound Productions Pty Ltd	Housewife	376
23/04/07	Ultrafilms Pty Ltd (David Light-foot)	Marche du Film Cannes 2007	67
23/04/07	Kojo Pictures (Kent Smith)	Marche du Film Cannes 2007	51
04/05/07	Cyan Films Pty Ltd (Kate Crosser)	Marche du Film Cannes 2007	152
22/01/07	Go Patterson Films Pty Ltd	The Mindless Ferocity of Sharks	16
14/02/07	Late Saturday Films Pty Ltd	Will & Harry	27
28/02/07	Robyn Habel	MIP TV 2007	16
	Kim Mavromatis	Sacred Ground	26
		<b>Sub-Total</b>	<b>13 537</b>

## DEVELOPMENT

## Legal Costs

Date Committed	Applicant	Project	\$
23/05/06	Anne Tsoulis	Wag a Tail Onassis	996
19/12/05	Liberty Productions Pty Ltd	Forbidden Lie\$	4 367
03/07/06	Southern Light Media Pty Ltd	Pulling The Wool	286
03/07/06	Wolfe-Barry Pty Ltd	Love Fetish	415
12/10/06	GA Reed t/a Remo Media	Missing – Presumed Dead	1 956
05/12/06	San Salvador Dreaming Films	San Salvador Dreaming Films	59
30/01/07	Kojo Pictures	European Film Market 2007	638
15/09/05	Mike Carroll	The Tale of the Six Fingered Boy	300

## Script Project Development

Date Committed	Applicant	Project	\$
03/07/06	Southern Light Media Pty Ltd	Pulling The Wool	12 300
21/12/06	Gina Rings	Unaipon	2 850
20/12/06	Go Patterson Films Pty Ltd	The Poisoned Wife	11 000
20/12/06	Enjoy Entertainment	Run Santa Run	16 750
22/01/07	Go Patterson Films Pty Ltd	The Mindless Ferocity of Sharks	6 000
14/02/07	Late Saturday Films Pty Ltd	Will & Harry	15 450
06/06/07	Australian International Pictures	Killing for Pleasure	21 500
06/06/07	Pacific & Beyond Pty Ltd	CS High	11 500
		<b>Sub-Total</b>	<b>97 350</b>

## Project Development – New Writers

Date Committed	Applicant	Project	\$
03/07/06	Wolfe-Barry Pty Ltd	Love Fetish	8 800
14/02/07	Housebound Productions Pty Ltd	Housewife	11 395
14/02/07	Ruth Estelle	Touched	7 050
<b>Sub-Total</b>			<b>27 245</b>

## Project Development - Documentary

Date Committed	Applicant	Project	\$
14/07/06	Archangel Australia	Globalisation: Breakdown or Breakthrough	9 000
12/10/06	Waterline Productions	The Love Market: Street Girls of the Black Hmong	21 000
12/10/06	J Lee & R Summerton	It's A Circus in Cambodia	11 100
12/10/06	GA Reed t/a Remo Media	Missing – Presumed Dead	14 620
<b>Sub-Total</b>			<b>55 720</b>

## Pre-Production Marketing Loan

Date Committed	Applicant	Project	\$
05/09/06	Nicholas Matthews	Toronto Film Festival	3 105
05/12/06	San Salvador Dreaming Films	San Salvador Dreaming Films	6 500
30/01/07	Kojo Productions	European Film Market 2007	6 000
05/02/07	Readymade Productions	National Association of School Psychologists Convention	10 000
01/02/07	Louise Pascale	Swing	3 000
01/02/07	Vicki Sugars	The Gulf	3 000
28/02/07	Robyn Habel	MIP TV 2007	5 000
23/04/07	Ultrafilms Pty Ltd (David Lightfoot)	Marche du Film Cannes 2007	5 000
23/04/07	Kojo Productions (Kent Smith)	Marche du Film Cannes 2007	5 000
23/04/07	Go Patterson Films	Marche du Film Cannes 2007	5 000
04/05/07	Cyan Films Pty Ltd (Kate Crosser)	Marche du Film Cannes 2007	5 000
28/05/07	The People's Republic of Animation	Shanghai International Film Festival	5 000
<b>Sub-Total</b>			<b>61 605</b>

## INDUSTRY &amp; PRACTITIONER

## Festival and Awards Grants

Date Committed	Applicant	Project	\$
18/09/06	Alex Frayne	Sao Paulo & Hof International Film Festivals	2 500
26/10/06	Tania Nehme	AFI & Film Critics Circle Awards 2006	500
06/11/06	Emma Sterling	International Film Festival 2006	2 415
08/11/06	James Currie	IF Awards	300
03/12/06	Joanne Bouzianis-Sellick	AFI Awards	300
03/12/06	Rolf De Heer	AFI Awards	300
03/12/06	Julie Ryan	AFI Awards	300
03/12/06	Matthew Phipps	AFI Awards	300
03/12/06	Michael Cusack	AFI Awards	300
03/12/06	Richard Chataway	AFI Awards	300
03/12/06	Eddie White	AFI Awards	300
03/12/06	James Calvert	AFI Awards	300
03/12/06	Sam White	AFI Awards	300
03/12/06	Sonya Humphrey	AFI Awards	300
10/05/07	Louise Pascale	St Kilda Film Festival	300
10/05/07	Christopher Houghton	St Kilda Film Festival	300
29/05/07	Michael Clarkin	St Kilda Film Festival	207
02/06/07	Emma Sterling	Sydney Film Festival	300
02/06/07	Dan Monceaux	Sydney Film Festival	300
19/06/07	Louise Pascale	Sydney Film Festival	300
19/06/07	Christopher Houghton	Sydney Film Festival	300
<b>Sub-Total</b>			<b>10 722</b>

## Practitioner Development Grants

Date Committed	Applicant	Project	\$
07/07/06	Michael Clarkin	AFTRS Marketing & Distribution	375
07/07/06	Storm Ashwood	AFTRS Marketing & Distribution	375
01/08/06	Mojgan Khadem	Strategic Partners Int'l Co-Prod Market	3 900
01/08/06	Upstream Media	Strategic Partners Int'l Co-Prod Market	3 654
10/08/06	Wayne Groom	Australian Int'l Movie Convention 2006	768
02/11/06	Julie Ryan	SPAA Conference 2006	1 015
02/11/06	Kim Mavromatis	SPAA Fringe Conference 2006	388
02/11/06	Bettina Hamilton	SPAA Fringe Conference 2006	388



Practitioner Development Grants Cont.				27/02/07	R Summerton & S Hyde	SA Short Screen Awards Prize for Best Film	3 000
06/11/06	Sandra Cook	SPAA Fringe Conference 2006	388	21/03/07	Katrina Lucas	Toolbox – AFTRS –Short Course	180
06/11/06	Mark Patterson	SPAA Conference 2006	1 015	21/03/07	Dave De Vries	Toolbox – AFTRS –Short Course	180
06/11/06	Mike Carroll	SPAA Conference 2006	1 015	21/03/07	Sharyn Pancione	Toolbox – AFTRS –Short Course	180
06/11/06	Michael Clarkin	SPAA Conference 2006	1 015	21/03/07	Sonja Vivienne	Toolbox – AFTRS –Short Course	180
06/11/06	Sonya Humphrey	SPAA Conf 2006 Emerging Producer Scheme	300	21/03/07	Kate Crosser	Toolbox – AFTRS –Short Course	180
06/11/06	Beth Neate	SPAA Conf 2006 Emerging Producer Scheme	300	21/03/07	Julie Ryan	Toolbox – AFTRS –Short Course	180
				21/03/07	Sonya Humphrey	Toolbox – AFTRS –Short Course	180
30/11/06	Kim Mavromatis	AIDC 2007	345	21/03/07	Kristian Moliere	Toolbox – AFTRS –Short Course	180
30/11/06	Kath McIntyre	AIDC 2007	345	21/03/07	Kim Mavromatis	Toolbox – AFTRS –Short Course	180
30/11/06	Robyn Habel	AIDC 2007	345	21/03/07	Shane McNeil	Toolbox – AFTRS –Short Course	180
30/11/06	Teni Burns	AIDC 2007	345	01/06/07	Sue Brown	AFTRS Business Models for Digital Distribution	75
30/11/06	Sonja Vivienne	AIDC 2007	345	01/06/07	Sophie Hyde	AFTRS Business Models for Digital Distribution	75
30/11/06	Jeni Lee	AIDC 2007	345	01/06/07	Sonja Vivienne	AFTRS Business Models for Digital Distribution	75
30/11/06	Cathy Beitz	AIDC 2007	345	01/06/07	Kate Croser	AFTRS Business Models for Digital Distribution	75
30/11/06	Katrina Lucas	AIDC 2007	345	01/06/07	Kate Croser	AFTRS Business Models for Digital Distribution	75
30/11/06	Mark Anderson	AIDC 2007	345	04/06/07	Julie Ryan	AFTRS Business Models for Digital Distribution	75
30/11/06	Sandra Cook	AIDC 2007	345	27/06/07	Sue Brown	AFTRS Financing Screen Projects	350
30/11/06	Rachael Thompson	AIDC 2007	345	27/06/07	Sophie Hyde	AFTRS Financing Screen Projects	350
30/11/06	Gillian Norman	AIDC 2007	345	27/06/07	Dave DeVries	AFTRS Financing Screen Projects	350
30/11/06	Trevor Norman	AIDC 2007	345	27/06/07	Jennifer Jones	AFTRS Financing Screen Projects	350
30/11/06	Sophie Hyde	AIDC 2007	345	27/06/07	Storm Ashwood	AFTRS Financing Screen Projects	350
30/11/06	John Macumba	AIDC 2007	405	27/06/07	Justin Wight	AFTRS Financing Screen Projects	350
30/11/06	David Salomon	AIDC 2007	50	27/06/07	Caroline Man	AFTRS Financing Screen Projects	350
30/11/06	Rick Cavaggion	AIDC 2007	345				
30/11/06	Sara Wishart	AIDC 2007	345				
22/01/07	Mike Carroll	AIDC 2007 Internship	4 800			<b>Sub-Total</b>	<b>37 244</b>
13/02/07	Kelli Brown	AIDC 2007	645	Attachments			
13/02/07	Alison Wotherspoon	AIDC 2007	200	<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
13/02/07	Dan Monceaux	AIDC 2007	345	11/7/06	Cara Hurley	Dr Plonk DOP Attachment	3 600
13/02/07	Emma Stirling	AIDC 2007	345	100/8/06	Sarah Wishart	Forbidden Lie\$ Producer Attachment	2 520
13/02/07	Claire Harris	AIDC 2007	345	24/08/06	Natasha Malani	Love Story 2050 Locations Attachment	3 600
13/02/07	Will Sheridan	AIDC 2007	345	04/09/06	Sharyn Pancione	Love Story 2050 Prod'n Manager Attachment	3 600
13/02/07	Viron Papadopoulos	AIDC 2007	345	28/09/06	Cimone Lam	Ten Empty Production Designer Attachment	3 600
13/02/07	Matthew Bate	AIDC 2007	345				
13/02/07	Quentin Kenihan	AIDC 2007	345				
13/02/07	Sonya Humphrey	AIDC 2007	345				
19/02/07	Steve Baile	AIDC 2007	345				

## Attachments Cont.

05/10/06	Leonie Westbrook	The Fairies Series 2 – Costume Designer	1 800
09/10/06	Jack Sheridan	Hey Hey It's Esther Blueburger – Director	3 600
10/10/06	Andy Marshall	The Fairies Series 2 – Standby Props	3 600
17/10/06	Eli Flugelman	Ten Empty Boom Operator Attachment	900
23/10/06	Shannon Crotty	Ten Empty AD Attachment	3 000
26/10/06	Natasha Phillips	Hey Hey It's Esther Blueburger - 3rd AD Attachment	3 600
30/11/06	Jonathan Daw	Shaun the Sheep – Animation Attachment	1 200
26/3/07	Carly Turner	Is Your House Killing You? – Editing Attachment	3 600
<b>Sub-Total</b>			<b>38 220</b>

## Events &amp; Activities

Date Committed	Applicant	Project	\$
12/10/06	Shorts Film Festival	SHORTS Film Festival	5 000
09/10/06	Australian Cinematographers Society	SA/WA 2006 Awards	1 500
13/02/07	Australian Film & Radio School	HD Workshop of Directors of Photography & Cinematographers	500
<b>Sub-Total</b>			<b>7 000</b>

## Mentors

Date Committed	Applicant	Project	\$
13/07/06	R Summerton, B Mason & S Hyde	Producer Mentorship with Vincent Sheehan	2 000
17/07/06	Tracey Rigney	Director Mentorship with Christopher Houghton	3 500
<b>Sub-Total</b>			<b>5 500</b>

## National Courses

Date Committed	Applicant	Project	\$
06/06/07	Generation Y Documentary Initiative	Generation Y Workshop	1 200
<b>Sub-Total</b>			<b>1 200</b>

## Program Cost Recoupment

Date Committed	Applicant	Project	\$
		Recoupment	342 362
		Script and Committee Fees	20 800
<b>Sub-Total</b>			<b>342 362</b>
<b>TOTAL</b>			<b>2 587 469</b>



## APPENDIX D SCREEN CULTURE APPROVALS

### PROGRAM FUNDING

*(Note: Approvals are on a Calendar Year basis)*

January 2007 to December 2007

Applicant	\$
Australian Film Institute	23 000
Yaitya Makkitura	21 000
Media Resource Centre	195 500
Australian Writer's Guild	21 000
PY Media	21 000
SPAA	6 000
AIMIA	10 000
AIDC	10 000
ATOM	2 000
<b>TOTAL</b>	<b>309 500</b>



APPENDIX E

# EDUCATIONAL CONTENT FUND APPROVALS

Date	Project Title	Applicant	ECF Contribution \$
29/06/07	Broadwater Motion Pictures	Camels – Dreaming or Nightmare	30 000
		<b>Total</b>	<b>30 000</b>



## APPENDIX F DIGITAL MEDIA FUND APPROVALS

### PROJECT DEVELOPMENT

#### Digital Media Project Development Loans

Date Committed	Applicant	Project	\$
03/08/06	Hugh Sullivan	The Deep Sleep	7 000
03/08/06	Luke Jurevicius	Figaro Pho	7 000
03/08/06	Monkeystack	Dots and Diamond	7 000
03/08/06	The People's Republic of Animation	The Ghastly Gourmet Cooking Show	7 000
24/01/07	Silhouette Studios	Tarien Flow	20 000
<b>Sub-Total</b>			<b>48 000</b>

#### Digital Media Pre-Production Marketing Loans

Date Committed	Applicant	Project	\$
14/09/06	The People's Republic of Animation	MIPCOM 2006	5 000
03/10/06	MonkeyStack	MIPCOM 2006	5 000
<b>Sub-Total</b>			<b>10 000</b>

#### Digital Media Production Legal Costs

Date Committed	Applicant	Project	\$
16/03/06	Champagne for the Ladies	Cooldest Girl in School	58
24/01/07	Silhouette Studios	Tarien Flow	365
<b>Sub-Total</b>			<b>423</b>

### INDUSTRY AND PRACTITIONER DEVELOPMENT

#### Digital Media Festival and Awards Grants

Date Committed	Applicant	Project	\$
Nil			0
<b>Sub-Total</b>			<b>0</b>

#### Digital Media Special Programs

Date Committed	Applicant	Project	\$
09/02/06	Adelaide Film Festival	Crossover 2007	5 000
<b>Sub-Total</b>			<b>5 000</b>

#### Digital Media Practitioner Development Grants

Date Committed	Applicant	Project	\$
04/08/06	Annie Fox	X-media Lab Professional Day 2006	349
23/10/06	High Sullivan	LAMP 2006	350
23/10/06	Kate Croser	LAMP 2006	350
23/10/06	Jindou Lee	LAMP 2006	350
01/11/06	Kate Croser	SPAA Fringe 2006	388
27/02/07	Sasha Grbich & Melinda Rackham	SA Short Screen Awards – Innovation in Digital Media	3 000
04/05/07	Carl Kuddell	Business Planning for New Media	800
10/05/07	Dan Thorsland	Laboratory of Advanced Media Production	350
<b>Sub-Total</b>			<b>6 737</b>

## Digital Media Internships

Date Committed	Applicant	Project	\$
13/02/07	Danica Wells-Heitmann	The People's Republic of Animation	3 600
<b>Sub-Total</b>			<b>3 600</b>

## Digital Media Industry Development Events and Activities

Date Committed	Applicant	Project	\$
05/07/06	Adelaide Film Festival	Broadcast Summit 2007	10 000
05/07/06	Portable Content	International Portable Film Festival	10 000
12/02/07	AFTRS – SA	Shake Compositing	600
17/04/07	Australian Writers Guild	Writing for Interaction and Cross-platform Delivery	1 855
<b>Sub-Total</b>			<b>22 455</b>

## Digital Media Screen Culture

Date Committed	Applicant	Project	\$
23/12/06	AIMIA	Screen Culture 2006	3 750
23/12/05	Media Resource Centre	Screen Culture 2006	28 252
<b>Sub-Total</b>			<b>32 002</b>

## DIGITAL MEDIA PRODUCTION INVESTMENT

## Production Investment

Date Committed	Applicant	Project	\$
16/10/06	Indigemedia Incorporated	12 Canoes	49 000
08/02/07	Screenwest/SBSi	Generation Y Initiative	127 500
<b>Sub-Total</b>			<b>176 500</b>

## Digital Media Broadcaster Deals

Date Committed	Applicant	Project	\$
11/5/06	Alley Cat Productions	Risking it all	125 000
<b>Sub-Total</b>			<b>125 000</b>

## Digital Media Legal Costs

Date Committed	Applicant	Project	\$
01/09/06	Alley Kat Productions	Risking it all	11 670
01/09/06	Essential Viewing	Is Your House Killing You	12 381
01/09/06	Adelaide Film Festival	Crossover 2007	3 427
01/09/06	Homestart Finance	Money Management Education Program	1 574
16/10/06	Indigemedia Incorporated	12 Canoes	1 800
21/02/06	ReAngle Pictures Pty Ltd	lloveasunburntcountry.com	386
30/03/05	SAFC/ABC Initiative	Mini Series – Stanley & Dean	211
30/03/05	SAFC/ABC Initiative	Mini Series – The Perils of Flossy	34
08/02/07	Screenwest/SBSi	Generation Y Initiative	62
<b>Sub-Total</b>			<b>31 545</b>

## Contingency Funds (Miscellaneous Writebacks)

Date Committed	Applicant	Project	\$
NIL			0
<b>Sub-Total</b>			<b>0</b>

## Program Cost Recoupment

Date Committed	Applicant	Project	\$
		Recoupment	102 040
		Script & Committee Fees	3 640
<b>Sub-Total</b>			<b>105 680</b>
<b>TOTAL</b>			<b>566 941</b>

## APPENDIX G PROGRAM WRITE BACKS

The following Screen Industry Program commitments were written back during the year:

### SCREEN INDUSTRY

#### Script/Project Development

Applicant	Project	\$
Craig Lahiff	Swerve	400 000
Grand Bay Films Pty Ltd	The Looking Glass	200 000
Short Film fund	Short Film Fund Administration	100
Disgrace Pty Ltd	Disgrace	7 500
Vicki Sugars	The Gulf	3 000
Ultrafilms Pty Ltd (David Lightfoot)	Marche du Film Cannes 2007	5 000
Go Patterson Films	Marche du Film Cannes 2007	5 000
	<b>Sub-Total</b>	<b>620 608</b>

#### Practitioner Development Grants

Applicant	Project	\$
Trevor Norman	AIDC 2007	345
Sophie Hyde	AIDC 2007	345
Will Sheridan	AIDC 2007	345
Sonya Humphrey	Toolbox – AFTRS short course	180
Leeth Keogh	Lucky Miles Art Dept Attachment	3 000
	<b>Sub-Total</b>	<b>3 000</b>

#### Events & Activities

Applicant	Project	\$
Australian Writer's Guild	Australian Writers Guild	2 983
Popcorn Taxi Pty	Popcorn Taxi Adelaide	2 725
Shorts Networking	Shorts Networking Event	300
	<b>Sub-Total</b>	<b>6 008</b>

### SCREEN CULTURE

#### Screen Culture Grants

Applicant	Project	\$
Yaiya Makkitura		20 756
	<b>Sub-Total</b>	<b>20 756</b>

The following Digital Media commitments were written back during the year:

### DIGITAL MEDIA

#### Digital Media Production

Applicant	Project	\$
SBSi	SBSi Cross-Media Doc Series Development	5 000
SAFC/ABC Initiative	MiniSeries Miscellaneous Expenses	5 889
SAFC/ABC Initiative	MiniSeries Mentors	1 000
	<b>Sub-Total</b>	<b>11 889</b>

## Digital Practitioner/Project Development Grants

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
SAFC/AIFF	Bell Fund Pitching	<b>2 500</b>
Caroline Man	mEga SA Incubator Workshop Programs	<b>275</b>
	<b>Sub-Total</b>	<b>2 775</b>

## Digital Media Events &amp; Activities

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
Popcorn Taxi Pty	Popcorn Taxi Adelaide	<b>667</b>
	<b>Sub-Total</b>	<b>667</b>

## EDUCATIONAL CONTENT FUND

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
R V Cavaggion & K Goodman Todd	Why Me (aka Bringing Them Home)	<b>15 000</b>
	<b>Sub-Total</b>	<b>15 000</b>





## APPENDIX H COMMITTEES

### BOARD COMMITTEE

#### Finance and Audit

Within the Committee structure adopted by the Board, the Finance and Audit Committee oversees the financial controls and financial and management reporting of the SAFC.

The Committee meets prior to Board meetings and consists of:

Brian Morris	:	Member and Committee Chairman
Cheryl Bart	:	Board Chairman
Pamela Martin	:	Board Member
John Chataway	:	Board Member

The Finance and Audit Committee meetings are attended by:

Helen Leake	:	Chief Executive Officer
Stephanie Ziersch	:	Acting Chief Executive Officer
Gaye Jones	:	Manager – Finance

### COMMITTEES WITH DELEGATED AUTHORITY

#### Film Development Committee (Drama)

The Film Development Assessment Committee considers applications for funding up to \$50 000 (such amounts being cumulative) for script market and project development and production investment.

Stephanie Ziersch	:	Acting Chief Executive Officer Committee Chairman
Defrim Isai	:	Head Screen Industry Programs Committee Chairman
Melissa Juhanson	:	Acting Head Screen Industry Programs
Emma Forgie	:	Project Officer Screen Industry Programs
Sandy Lepore	:	Project Officer Screen Industry Programs
Sandy Cameron	:	Project Officer Screen Industry Programs
Craig Lahiff	:	Industry Representative
David Lightfoot	:	Industry Representative
Jo Porter	:	Industry Representative
Julie Ryan	:	Industry Representative
Mark Patterson	:	Industry Representative
Melanie Coombs	:	Industry Representative
Phillip Bowman	:	Industry Representative
Stephanie McCarthy	:	Industry Representative
Tony Cavanaugh	:	Industry Representative
Trevor Farrant	:	Industry Representative
Wayne Groom	:	Industry Representative
Rebecca Waddingham	:	Program Coordinator, SIP (Minutes)

**Film Development Committee (Documentary)**

Helen Leake	:	Chief Executive Officer Committee Chairman
Melissa Juhanson	:	Acting Head, Screen Industry Programs
Scott McDonald	:	Project Officer Screen Industry Programs
Mike Piper	:	Industry Representative
Craig Lahiff	:	Industry Representative
Rebecca Waddingham	:	Program Coordinator, SIP (Minutes)

**Short Film Fund Interview Panel**

Defrim Isai	:	Head Screen Industry Programs
Melissa Juhanson	:	Senior Project Officer Screen Industry Programs
Emma Forgie	:	Project Officer Screen Industry Programs
Sandy Lepore	:	Project Officer Screen Industry Programs
Kristian Moliere	:	Industry Representative
Daniel Krige	:	Industry Representative

**Educational Content Fund Committee**

Stephanie Ziersch	:	Acting Chief Executive Officer Committee Chairman
Melissa Juhanson	:	Senior Project Officer Screen Industry Programs Committee Chairman
Defrim Isai	:	Head Screen Industry Programs Committee Chairman
Damian Amamoo	:	Industry Representative
Wayne Groom	:	Project Officer Screen Industry Programs
Scott McDonald	:	Project Officer Screen Industry Programs
Helen Richardson	:	Arts SA Representative
Kath McIntyre	:	Industry Representative
Jason Sidoryn	:	Industry Representative

**Producer Business Development Committee**

Stephanie Ziersch	:	Acting Chief Executive Officer Committee Chairman
Defrim Isai	:	Head Screen Industry Programs
Sue Maslin	:	Industry Representative
David Court	:	Industry Representative

**Digital Media Assessment Committee**

Defrim Isai	:	Head Screen Industry Programs Committee Chairman
Melissa Juhanson	:	Senior Project Officer Screen Industry Programs
Sandy Cameron	:	Project Officer Screen Industry Programs
Dan Thorsland	:	Industry Representative
Jason Sidoryn	:	Industry Representative
Karen Orr Vered	:	Industry Representative
Rob Wellington	:	Industry Representative
Shane Bevin	:	Industry Representative
Sophie Hyde	:	Industry Representative

**Digital Animation Initiative Assessment Committee**

Helen Leake	:	Chief Executive Officer Committee Chairman
Defrim Isai	:	Head Screen Industry Programs Committee Chairman
Melissa Juhanson	:	Senior Project Officer Screen Industry Programs
Sandy Cameron	:	Project Officer Screen Industry Programs
David Gurney	:	Industry Representative
Greg Holfeld	:	Industry Representative
Domenic Friguglietti	:	ABC New Media & Digital Services
Kylie Liggins	:	ABC New Media & Digital Services
Rebecca Waddingham	:	Program Coordinator, SIP (Minutes)

**Post Production Initiative Assessment Committee**

Defrim Isai	:	Head Screen Industry Programs Committee Chairman
Scott McDonald	:	Project Officer Screen Industry Programs
John Hughes	:	Industry Representative
Mike Piper	:	Industry Representative

**Script Factory Selection Committee**

Scott McDonald	:	Project Officer Screen Industry Programs Committee Chairman
Victoria Treole	:	Industry Representative
Sue Murray	:	Industry Representative

The SAFC appreciates the contributions made by all committee members and acknowledges the expertise and commitment industry members brought to the SAFC's management.

## APPENDIX I

# ASBESTOS MANAGEMENT

The Hendon premises are owned by and leased from Jones Lang LaSalle (JL). An Asbestos Reinspection Report and Register dated 21 May 2007, was commissioned by Jones Lang LaSalle and provided relevant information which is incorporated into the Asbestos Register. The Register must be accessed prior to any maintenance work being undertaken.

Category	No of Sites		Category Description	Interpretation One or more items at these sites....
	At start of year	At end of year		
1			Remove	Should be removed promptly
2			Remove as soon as practicable	Should be scheduled for removal at a practicable time
3	1	1	Use care during maintenance	May need removal during maintenance works
4	1	1	Monitor condition	Has asbestos present. Inspect according to legislation and policy
5			No asbestos has been removed	(All asbestos identified as per OHS&W 4.210(1) has been removed)
6			Further information required	(These sites not yet categorised)

Definitions:

**Category:** The site performance score, determined by the lowest item performance score at each site.

**Number of Sites in Category:** A count of how many sites have the corresponding site performance score, with separate counts done at the start and the end of each year.

**Category Description:** Indicates the recommended action corresponding to the lowest item performance score (recorded in the asbestos register by a competent person, as per OHS&W Regulations (SA) 1995, 4.2.10)

**Interpretation:** A brief real-world example of what each category implies for a site.



## APPENDIX J

# FREEDOM OF INFORMATION ACT 1991

### PART 2 - SECTION 9

#### INFORMATION STATEMENT SOUTH AUSTRALIAN FILM CORPORATION (FOI AGENCY NUMBER G244)

The following information is provided to satisfy the requirements of the Freedom of Information Act 1991 as amended (FOI Act).

#### 1. Agency Structure

The SAFC was established by the South Australian Film Corporation Act 1972 (as amended) to establish a viable film industry in South Australia. The SAFC, through its Board of Directors, is subject to the general control and direction of the Minister for the Arts. It is accountable to Government by:

- regular reporting to the Minister and also to Arts SA
- the presentation of its annual budget which requires approval by the Minister
- its annual financial statements and annual report
- providing information to the Minister of any circumstance which is not foreshadowed in the budget.

#### 2. Agency Functions

The SAFC's role in developing the screen industry of South Australia includes the provision of funding, the management of a production and post-production facility, and representation on behalf of investors in the distribution of its own and other product. The SAFC is no longer a producer in its own right, except under special circumstances approved by the Minister.

#### 3. Agency Organisation Chart

Refer to Appendix B.

#### 4. Documents held by the SAFC and available for inspection upon payment of fee (unless an exempt document under Schedule 1 of the FOI Act)

- Administrative files including all documents relating to the day to day running of the SAFC
- Development files
- Production files

#### 5. Documents held by the SAFC and available free of charge

- Annual Reports

#### 6. Access Arrangements and Procedures

Members of the public seeking access to documents held by the SAFC may lodge an application, in accordance with section 13 of the FOI Act with the SAFC's accredited FOI Officer.

All applications made pursuant to the FOI Act are processed through and by the SAFC's accredited FOI Officer in accordance with the SAFC's FOI Policy.

The SAFC will:

- Identify the relevant policy documents
- Specify to whom enquiries about policy documents can be made
- Determine whether any or all of the documents are exempt documents
- Where access is to be granted, specify the times and addresses at which the agency's policy documents can be inspected or purchased.

Requests under the FOI Act for access should be accompanied by a \$25.75 application fee and directed to:

Freedom of Information Officer  
South Australian Film Corporation  
3 Butler Drive  
Hendon SA 5014  
Telephone No. (08) 8348 9300 Facsimile No. (08) 8347 0385  
Email: josem@safilm.com.au or yellandm@safilm.com.au





**South Australian  
Film Corporation**

3 Butler Drive, HENDON SA 5014  
Tel: 8348 9300 Fax: 8347 0385

[www.safilm.com.au](http://www.safilm.com.au)

ABN 3972 086 5208

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