



**South Australian
Film Corporation**

ANNUAL REPORT 2007 2008



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CHAIRMAN and CHIEF EXECUTIVE OFFICER REPORT

2007-08 was a landmark year for the South Australian Film Corporation. It was a year that witnessed the most fundamental changes to film financing in twenty years, with the introduction of the federal Producer Offset and the creation of a new single federal agency Screen Australia. For the SAFC, it was also a year in which the corporation turned 35, generated its largest and most diverse feature film slate in its recent history, and announced plans to create the Adelaide Film And Screen

Hub. This exciting new \$43 million studio complex located just outside the CBD on the historic Glenside site will provide the infrastructure for the local production sector for at least the next 35 years, create a vibrant creative hub for SA film practitioners and companies and provide a new home for the SAFC closer to its key client base.

In these times of change the SAFC has continued to build on its reputation

as an agency that is innovative and responsive. As the first agency of its kind in Australia, and the only state film agency that manages production facilities, the SAFC has always been something of a pioneer. And when it has settled into its new state of the art premises in December 2010, the SAFC will be remembered as the first agency in Australia to cashflow the newly introduced federal Producer Offset, and how its willingness to do so in a time of uncertainty acted as an important catalyst for productions to seek to shoot in the state during 2007-08 and beyond.

It was a year in which the SAFC financed a number of locally generated feature films, including Kojo Pictures' first film **Beautiful**, the Australian/Chinese animated co-production **The Last Lion** starring Sam Neill, **Auction** and **Home** starring Aden Young, the largest single slate of locally produced films for more than a decade. A number of these films are being made by new South Australian producers, which represents an encouraging development for the long term sustainability of the local sector, while it has been thrilling to have the opportunity to support a new SA

directing talent in **Auction's** Granaz Moussavi.

Important impetus was also provided by the Film South Australia initiative, which was announced by the Premier in June 2007, and neatly complements the SAFC's existing suite of investment programs. The incentives provided as part of this program were fully subscribed in 2007-08 and allowed the SAFC to attract high profile feature films to the state such as **Elise**, starring Natalie Imbruglia, and Rachel Ward's directorial debut **Beautiful Kate**, starring Bryan Brown.

Other films accessing these incentives included **Coffin Rock**, the latest by Wolf Creek producer David Lightfoot, and **The Last Ride** directed by Cannes-winning director Glendyn Ivin, while the locations services delivered as part of Film SA were also responsible for the decision by **Napoleon Dynamite** producer Chris Wyatt to locate the entire shoot of **Broken Hill** in and around Adelaide.

A number of these films were financed in conjunction with the Adelaide Film Festival, and it is exciting to see the positive impact that the

strengthening relationship between the two organisations is having on the local sector. The SAFC and AFF also partnered to continue their collaboration with director Sarah Watt and Producer Bridget Ikin, the team behind the multi-AFI award winning **Look Both Ways**. The SAFC and AFF



Coffin Rock

provided post-production finance for their latest film **My Year Without Sex**, which stars Sacha Horler and Matt Day, and will premiere at the AFF in 2009.

South Australian films continued to have a strong showing at the 2007 AFIs, with Anna Broinowski's SAFC/AFF-financed documentary **Forbidden Lie\$** winning Best Documentary and Best Editing, to go with its swag of awards from festivals around the world. Meanwhile, the SAFC had



Beautiful



CHAIRMAN and CHIEF EXECUTIVE OFFICER REPORT

two AFI candidates in 2007 for Best Short Film, including Chris Houghton's **Swing** and Anthony Maras' **Spike Up**, the latter of which ultimately won the main prize. This remarkable showing in what is an incredibly competitive field indicates the depth of creative talent that exists in the new filmmaking generation in South Australia.

At the same time, some of the more ambitious SA documentary series found significant national audiences. The six part **Is Your House Killing You?**, a co-production between Tallstoreez Productionz and NSW-based Essential Viewing screened to strong audience numbers for SBS in October 2007. In May 2008, the "rookie entrepreneur" documentary series **Risking it All**, directed solely by South Australians and produced by Alan Carter and Claire Harris, screened on SBS becoming the highest rating program in the Inside Australia timeslot for six years. Meanwhile, the SA episodes in the joint SAFC/Screenwest venture



Italian Spiderman

Gen Y series, made by SA creative teams and produced by Kristian Moliere and Shane McNeil went into production. The SAFC will continue to look for future documentary initiative opportunities with broadcasters and other partners that build on the solid documentary foundations that have been developed in the state in recent years.

In television drama, the past year witnessed the end of an era when the production doors finally closed on **McLeod's Daughters**, at the end of its eighth season. This series has been an amazing success story for South Australia, both in terms of what it has contributed to the local sector, as well as for the profile of the state. The SAFC is immensely proud of its association with what has become a standout series in this country. There is no doubt that it will be a hard act to follow, and the SAFC gives particular thanks to the indefatigable producers Posie Graeme-Evans, and Andrew Blaxland and to all of those writers, directors, actors and crew who made the series so successful for so long. It has been a great journey, and the next

task ahead will be to find its successor.

Part of the answer will undoubtedly lie in the new emerging digital media space, where South Australian companies are starting to gain some traction. **The Deep Sleep**, for example, a project developed under the SAFC/ABC Digital Animation Initiative, was selected as a competition finalist for the MIPTV/MILIA 360 Digital Pitching Competition, while the Kukan/Champagne for the Ladies game **Cooldest Girl in School**, received nominations in three categories for the 2007 Games Developers Association of Australia Awards. Meanwhile, more conventional series which are looking to use the new digital platforms are also emerging, with Monkeystack's animated TV series pilot **Bridget the Goddess** scooping the SPAA/Nickelodeon pitching competition, and Dario Rosso's retro spoof **Italian Spiderman** causing an online sensation. The SAFC backed the development of **Italian Spiderman** from its initial trailer form in 2007, and the series has now had well over 2 million hits on YouTube. As a result of its ongoing success the series has begun generating serious interest from broadcasters from around the world.

The SA film industry has a bright future ahead of it, with the Premier's announcement of the Adelaide Film and Screen Hub in May 2008 the centerpiece of the Government's ongoing commitment to the sector. The development of the Hub, from concept to Business Case, and the selection of an appropriate site, has taken much work and energy over a number of years, not to mention extensive consultation with industry, and the SAFC is particularly indebted to DTED for the rigorous work that their staff undertook to make the project a reality.

Throughout the process, it has remained a project close to the Premier's heart, as it reflects his vision for a viable, vibrant and sustainable local production sector. It builds on the strength of the state and its direction as a centre of independent filmmaking, and an industry that can be the master of its own destiny. The new premises at Glenside will provide a much needed new location for the SAFC, which has been housed at its Hendon premises for over twenty five years, and allow it to provide state-of-the-art facilities that will underpin the growth of the local production sector. Just as

important will be the opportunity to attract industry tenants to the site to create an industry hub that will foster partnership and mentoring possibilities and allow greater communication and collaboration within this fast-evolving sector.

The new hub will be a boutique one-stop-shop for production in Australia, and with its combination of film agency, industry tenants and production facilities in Australia will be the only precinct of its kind in the country. It will provide an important point of difference for the state in the federal production landscape, meet the production and post-production



Bridget the Goddess

needs of a modern film industry, and position it to face the demands and challenges of tomorrow.



CHAIRMAN and CHIEF EXECUTIVE OFFICER REPORT

The perfect complement to this significant screen infrastructure investment was the Premier's announcement in the May 2008 state budget of \$4M for the SAFC to run a developmental Film Lab, which will provide the necessary content-creation component to the Government's film strategy. This new scheme which will fund a slate of eight low budget films over the next four years, will provide important production opportunities for SA's new generation of filmmaking talent. It is these filmmakers who will in turn one day be the key clients for new Film and Screen Hub, and provide



Home

the backbone for the next phase of the South Australian production industry. Supporting emerging content creators is a key part of the development of a sustainable, self-generating sector, and

the Film Lab will play a central role in taking emerging filmmakers from short films through to more demanding long-form production.

The Lab will run in parallel to the SAFC's ongoing development activities, where the SAFC has become increasingly active. 2007 saw the completion of the Script Factory program, an intensive high-level development program with established industry professionals. In 2008 the SAFC followed this up with a sold-out and acclaimed session with Stephen Cleary, a principal of the well regarded development company ARISTA. The SAFC has identified development as a key focus, and is working with industry partners such as the Media Resource Centre and the Australian Film, Television and Radio School in a more collaborative manner than ever before to develop a suite of development approaches across the board.

All of these developments dovetail with the strategic planning process of the SAFC that has been taking place over the past twelve months. The SAFC Board has committed to take an active approach in its support of the

local sector, and particularly its key creative teams, to assist the industry to succeed creatively, culturally, critically, and commercially. Over the past year, the SAFC has worked constructively with the industry as it has moved through this process, undertaking a significant review in 2007, and regular meetings have been held since that time between the South Australian Screen Industry Council and the SAFC Board. These discussions have been crucial in guiding the SAFC's thinking about strategy and policy, and they will be even more so as time moves on, and particularly as work begins in earnest on the Film and Screen Hub.

2006-07 was by any measure an incredible and busy year for the SAFC. Thanks must go to the Board for their contribution over this past twelve months, as well as the management and staff of the SAFC who have managed a mini production-boom and continued to deliver to all of the SAFC's clients and stakeholders in a timely and professional manner. At times over the past year the Hendon Studios have been literally bursting at the seams, and producers using the facilities regularly commented on the

open and can-do attitude of SAFC's staff. A particular thank you must go to former Board Members Pamela Martin and Brian Morris who have served the Board and industry so well over such a long period. The addition of Tony Clark, Julie Ryan and Jane Yuile ensures we have a diversity of skills and abilities as it moves into these exciting times.

Many thanks to our Government stakeholders, especially Greg Mackie and Alex Reid from Arts SA, and Ray Garrand from DTED, all of whom have been steadfast supporters of the aims of the Corporation. Particular thanks also to the Premier's two Arts Policy Advisers over the past year: Emma Lawson, a great film advocate in recent years, and Michelle Bertossa who has worked tirelessly in her new role, to not only respond to the many demands of the organisation, but also to see through the crucial final stages of the development of the Screen Hub proposal. Special mention must also go to Treasurer Kevin Foley whose support for the Film and Screen Hub as well as the SAFC's Film Lab proposal have provided the building blocks for the next phase of the Corporation.

Finally, sincere thanks must also go to the SA Government for its ongoing support for the screen industry, in particular the Premier and Minister for Arts Mike Rann who remains a passionate and committed champion of the sector. The commitments that the Government has made to the sector in the past twelve months are remarkable and definitive, and stand as testaments to the esteem with which the sector is held at the highest levels. The SAFC looks forward to implementing these new initiatives, planning its new facilities, and continuing to 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



BOARD MEMBERS PROFILES



Cheryl Bart (Chairman) is a lawyer and a non-executive Director on a number of boards including the Economic Development Board, ETSA Utilities, EOS

Ltd, Global Properties Ltd, Spark Infrastructure Ltd, ANZ Trustees Ltd and the Alcohol Education and Rehabilitation Foundation. She is the Chairman of the Adelaide Film Festival, the Adelaide Film Investment Fund and the Environmental Protection Authority (EPA). Ms Bart serves as a member of the SAFC's Finance and Audit Committee.



John Chataway is a founding partner of the Kojo Group, South Australia's largest visual communications specialist company. John is CEO of Touché Adaptive Systems,

which develop and market next-generation interactive and adaptive displays systems. John also remains a Director on the Kojo Board. 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. John also serves as a member of the SAFC's Finance and Audit Committee.



Tony Clark is Director of Rising Sun Pictures (RSP) and has worked as VFX Supervisor or Executive Producer on big budget Hollywood projects such as **Harry Potter and the**

Goblet of Fire, Blood Diamond, and **Charlotte's Web** as well as local feature films such as **Elephant Tales**. Tony is an Emmy and ACS Award-winning Cinematographer, having worked with Rolf de Heer on **The Quiet Room** and **Dance Me To My Song**, which both screened in official competition at Cannes, Mario Andreacchio's **Sally Marshall Is Not An Alien, Tempted** with Bill Bennett and most recently **Kalaupapa – Heaven** with Paul Cox. Whilst juggling cinematography and his many roles with RSP, Tony has also found time to sit on the Boards of The Helpmann Academy, Ausfilm and Cinenet Systems.



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.



Bridget Ikin is an independent film producer, whose credits including **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**. Bridget is currently producing the feature **My Year Without Sex**.



BOARD MEMBERS PROFILES



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 is an award-winning filmmaker and a tireless advocate for Australian documentaries. Her many film credits include the feature

documentaries **The Oasis, Global Haywire, '4'** and **In The Company of Actors**. Others are **Over My Dead Body, 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 an Executive Officer and a Director of the Documentary Australia Foundation. From 1997 to 2005 Susan was the Documentary Investment Manager at the Film Finance Corporation Australia (FFC) where she assisted filmmakers in financing over 400 films, including many international co-productions and joint ventures.



For ten years, **Julie Ryan** worked with Australian filmmaker Rolf de Heer and produced five of his feature films including the Award winning **Ten Canoes** (Special

Jury Prize, Un Certain Regard, 2006 Cannes Film Festival), **Alexandra's Project** (2003 Berline Film Festival), and **The Tracker** (2002 Venice Film Festival). She recently formed her own production company, CYAN FILMS with new media producer Kate Croser. Their first feature film **Auction**, shot entirely on location in , is a co-production with **Bahman Ghobadi (Turtles Can Fly)**. In 2008, Julie also produced a feature film called **Broken Hill**, with the producer of *Napolean Dynamite*, Chris 'Doc' Wyatt.



Jane Yuile is Director of *Amik Consulting* providing expertise to boards and executives in finance, risk, strategy and governance. She

currently chairs the boards of 370 degrees Group Limited and Jamfactory Contemporary Craft and Design, is a Director of the Electricity Supply Industry Planning Council (SA) and IT&e Limited, chairs the Finance Committee of Southern Adelaide Health Service and is on the Finance Committee of the University of Adelaide and the Risk Management and Audit Committee of the Department of Health (SA). Jane is Chairman of the SAFC's Finance and Audit Committee.



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.

Screen Industry Programs

The SAFC provides a diverse portfolio of programs to facilitate productions and business and professional development opportunities for 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 a 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 and workshops as well as mentoring programs

Production in South Australia

The SAFC provides support to projects that are creative and original, that display good market prospects and have significant economic benefits to 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 & Revolving Film Fund

Production Investment supports the production of film, television or digital media projects that are creative, original and possess overall appeal to diverse audiences.

The SAFC also administers a \$3 000 000 **Revolving Film Fund** to sustain and increase film and television production in South Australia.

In 2007-08, the SAFC provided equity investment in nine feature films, a major two part cross-platform documentary series and three broadcast documentaries as well two educational documentary projects.

This year saw the continuation of the SAFC relationship with SBS through the **Destinations Australia** Documentary Initiative in association with Screenwest, Screen Tasmania and the Northern Territory Film and Television Office (NTFTO).

A number of projects were jointly funded with the Adelaide Film Festival (AFF) which will premiere in February 2009 including the feature films **Auction, The Last Ride, Home** and **My Year Without Sex**.



INDUSTRY HIGHLIGHTS

Features and TV drama

- **Ten Canoes** wins the 18th NatFilm Festival's audience award from a program of 170 films from 50 countries
- **Forbidden Lie\$** (Producer Sally Regan, Director Anna Broinowski) wins an AFI Award for BEST DOCUMENTARY and is rated in the Top Ten most popular films at Hotdocs Film Festival in Toronto and screens at Melbourne's Writer's Festival, Vancouver Film Festival and the Sheffield Documentary Film Festival. A major cinema release around Australia through Palace Films.
- **Lockie Leonard** (TV series) wins an AFI Award for BEST CHILDREN'S TELEVISION DRAMA and also wins a Logie for the MOST OUTSTANDING CHILDREN'S PROGRAM, and Sean Keenan was nominated for the Graham Kennedy Award for MOST OUTSTANDING NEW TALENT.
- **Lucky Miles** wins BEST FILM at the Saint-Tropez Antipodes Film Festival.
- **Hey, Hey It's Esther Blueburger** was officially selected in the "Generation" category at the Berlin International Film Festival (Berlinale).
- **Beautiful** was produced by SA production company Kojo Pictures, starring Peta Wilson, Debora-Lee Furness and Tahyna Tozzi, and began filming at SAFC on 10 September 2007
- **Elise**, co-produced by NSW production company RB Films and SA company Kojo Pictures, starring Natalie Imbruglia began pre-production at the SAFC on 29 October 2007.
- SAFC funded feature **December Boys** (writer Marc Rosenberg) wins the BEST ADAPTED FEATURE at the Australian Writer's Guild Awards.
- SAFC funded feature **Dr Plonk** opens the national AFI screenings and was nominated for the ARTISTIC INNOVATION AWARD at the 2007 Toronto International Film Festival
- **Lucky Miles** selected to screen at the American Film Institute in November 2007
- Low budget feature films **Boxing Day** (producers Kristian Moliere & Shane McNeil, Director Kriv Stenders) and **Modern Love** (produced and directed by Alex Frayne) both gained commercial exhibition at Melbourne's Nova cinema. **Boxing Day** also won the ADG Award for Best Feature. The prize included screenings in Los Angeles and New York as part of the inaugural ADG and Directors Guild of America Distributors Finders Series.
- Channel 9 announced that Series 8 of **McLeod's Daughters** would be the last for this ground breaking and internationally successful TV series which had been entirely shot on location in South Australia.
- The feature film **Broken Hill**, produced by Chris Wyatt (Napoleon Dynamite) began pre-production in the Hendon studios in March 2008. The locations-based production teamed up with local producer Julie Ryan, and the shoot was more than 90% crewed by South Australians.



INDUSTRY HIGHLIGHTS

Documentary and Digital Media

- Scott Hicks' documentary, **Glass: A Portrait Of Philip In Twelve Parts** screened at the Toronto Film Festival
- **Sacred Ground** won the SPECIAL JURY PRIZE at FIFO 2008 (Pacific International Documentary Film Festival - Tahiti) and the major award at the Global Green Indigenous Film Festival (New Mexico, USA). The film has also received official selection to the 2008 Nepal International Indigenous Film Festival (Kathmandu, June) and the Reel Earth Aotearoa Environmental Film Festival (New Zealand) and was nominated for BEST INTERNATIONAL DOCUMENTARY at the International Film Festival England.
- **Missing Presumed Dead** (Producer/Director Gerard Reed) and **Casualties of War**, (Producers Rebecca Summerton & Sarah Wishart, Director Jeni Lee) premiered on ABC1 during ANZAC week.

- The half hour documentary **What The Future Sounded Like** screened at both the Sydney and Melbourne Film Festivals, had been accepted into the Sheffield Documentary Film Festival, was nominated for an ATOM Best Director Under 30 Award and was broadcast on the ABC.

- **What The Future Sounded Like: The Music Of Tristram Carey** (produced by Claire Harris and directed by Matt Bate) and **A Fighting Chance** (directed by Mark Andersson and produced by Katrina Lucas and Tom Zubrycki) were selected to screen at "Global Doc Days", held as a part of the South by Southwest Film Festival in Austin Texas. **A Fighting Chance** was acquired by Al Jazeera.

- TV documentary series **Risking It All** (Producers Alan Carter & Claire Harris, Directors Kath McIntyre, Sophie Hyde, Matt Bate, Shane McNeil) commenced screening on SBS in May 2008 and was the highest rating program in the Inside Australia timeslot in six years. The four part documentary series follows four sets of rookie entrepreneurs as they attempt to transform their lives by setting up their own dream business.

- Six part TV documentary series **Is Your House Killing You?** was a co-production between Adelaide based company Tallstoreez Productionz and NSW based Essential Viewing and was funded through a documentary development initiative of the SAFC and screened on SBS in October 2007.

- Producer/Director Karen Hughes was supported to participate in the National Headlands workshop and development process.



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. During 2007-08 six short films were supported.

Industry Highlights

• **Spike Up** (Producer Kent Smith, Writer/Director Anthony Maras) won the AFI Award for BEST SHORT FILM. Martyn Zub and Pete Smith were awarded BEST ACHIEVEMENT IN POST PRODUCTION SOUND at the St Kilda Film Festival with other nominations including Best Short Film at Australian Director's Guild and ATOM awards. It was also officially selected at the Austin Film Festival, had its European premiere in competition at the International Film Festival Rotterdam and was officially selected for competition at the Santa Barbara International Film Festival.

Spike Up screened across 21 cities in France as part of the Académie des Arts et Techniques du Cinéma's - "The Golden Nights of Short Films" in Paris.

• **Swing** (Producer Louise Pascale, Director Chris Houghton and Writer Cath Moore) won the Carbon Planet Audience Award for BEST SHORT FILM at the Adelaide Film Festival and was nominated for Best Short Film at AFI. It was also included in official selection at the St Kilda Film Festival and Vladivostok International Film Festival.

• **Extreme Makeover** (Producer Vicki Sugars, Director Jonathan Daw) was accepted in official selection at St Kilda Film Festival.

• **My Last Ten Hours With You** (Producer Rebecca Summerton, Director Sophie Hyde) won multiple prizes at the SA Short Screen Awards, held as part of the Adelaide Film Festival including BEST FILM, BEST DIRECTION, BEST DRAMA and EMERGING PRODUCER. The film was also selected for competition at Uppsala Film Festival (Sweden) and St Kilda Film Festival and won BEST FILM at the Mardi Gras My Queer Career Film Festival and the AUDIENCE AWARD at Melbourne Queer Film Festival. Sophie Hyde also won the City of Melbourne EMERGING FILMMAKER award for Best Australian Short Queer Film.

• **Bad Habits** by SA Indigenous filmmaker Jason Ramp screened at the Australian International Film Festival, Palm Springs Film Festival, Flickerfest Film Festival, Numia Australian SHORTS Film Festival and won the prize for BEST INDIGENOUS FILM at the Heart of Gold Film Festival.

• Former SA Short Film Fund Fellow Australian Michelle Lehman wins the Tropfest Short Film Festival's top award for **Marry Me**. Second prize was won by **Uncle Jonny**, produced by SA's Tom Heuzenroeder and also Sarah Crowest won best screenplay for **Looped**. The Tropfest live broadcast in Adelaide was a huge success attracting approximately 2 500 people to Rundle Park.

• **You Better Watch Out** (Producer Jules Callen and Writer/Director Steve Callen) was chosen as part of the Official Selection at the Calgary Underground Film Festival, Beverly Hills Shorts Film Festival, Cleveland International Film Festival, Beverly Hills Shorts Festival, Santa Cruz Film Festival, Palm Springs Film Festival, Fantastic Fest, Boston International Film Festival, Perth Revelation International Film Festival and the 2008 Byron Bay Film Festival. **You Better Watch Out** was also nominated for seven South Australian Short Screen Awards and won the BEST FILM and the BEST SCREENPLAY.

• **The Perils of Flossy**, originally made as a series of short episodes for mobile phones and later developed into a short film was screened at the St Kilda Film Festival.

• Five minute short film **Stanley & Dean** (Producer Kate Croser, Director Hugh Sullivan) was selected as the opening film for the Shorts Outback Festival in Parachilna, and was in Official Selection for Palm Springs Film Festival and the Canadian Film Centre (CFC) Worldwide Shorts Film Festival in Toronto. It was also shortlisted for selection in the Rushes Soho Short Film Festival in London.

EDUCATIONAL CONTENT FUND

The **Educational Content Fund** (ECF) provides matched funding with Government and non-commercial partners for the production of educational, sponsored and government related projects across all platforms. Two projects were funded during the 2007-08 year, **Controversies of the Stuart Case** (Producer Helen Leake, Director Craig Lahiff) which looks at the national and international legal ramifications of the famous South Australian trial and **Necessary Games** (Producer Bryan Mason, Director Sophie Hyde), an experimental dance film and documentary highlighting the work of Restless Dance theatre.

Industry Highlights

- Nunkuwarrin Yunti was invited to promote **Why Me?** at the Education Department 'Dare to Lead' Program, Education Development Centre, Hindmarsh which showcases resources to all schools throughout South Australia.
- Producer Chris Faull's project **The Stories of Us**, a bullying resource for middle schools that was supported by the SAFC through the ECF has now been re-worked and sold to the United States education market. Chris was flown to New York with six students to appear on the CBS Early Show and had an article written about the project in The Chicago Tribune.
- Launch of **Homestart Startdreams** interactive website developed with Kojo Interactive.
- **Bragg About Adelaide** a joint initiative between the SAFC and the Department of Premier and Cabinet with Royal Institute of Great Britain (RiGB) has gone to tender this year and will be going into production in 2008-09.



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 drama projects, six documentary projects and seven digital media projects received investment, funding including four cross-platform projects, two digital animation projects and a narrative-based website series.

Industry Highlights

- **The Deep Sleep**, a project developed under the SAFC/ABC Digital Animation Initiative (Producers Kate Croser and Hugh Sullivan) was selected as a competition finalist for the MIPTV featuring MILIA 2007 Content 360 Digital Pitching Competition (Cannes). **The Deep Sleep** was the only Australian representative of four projects selected to pitch in the BBC Teenage Drama & Entertainment category.

- **Rocket Science** development program continued with mentorship guidance provided to South Australian filmmakers by experienced consultants Victoria Treole and Sue Murray.

- Animated TV series pilot **Bridget the Goddess** by Monkeystack (Justin Wight, Shane Bevan, Troy Bellchambers) scooped the SPAA pitching competition winning \$20,000 in co-funding from Nickelodeon.

- **Coollest Girl in School**, co-produced by Champagne for the Ladies and Kukan Studios, received nominations in three categories for the 2007 Game Developers Association of Australia Awards. These included Best Mobile Title and Best Graphics, with company Champagne for the Ladies nominated in the Best New Start Up category.

- Producer Kate Croser from Cyan Films and writer Ruth Estelle were supported to attend a one week Script Development Workshop in Sydney with internationally acclaimed script developer Michael Hauge. 12 Scripts were selected nationally to attend the workshop that took place from 17-21 May 2008.



PRODUCER BUSINESS DEVELOPMENT

Producer Business Development

supported seven established South Australian producers by investing in their slate of projects and providing funding that can be used for general development expenses and other project related and business expenses, such as travel, marketing, overheads and professional development opportunities.

- Launch of the privately capitalised Adelaide Motion Picture Company (AMPCo) which is developing a slate of films for production over the next five years. The first of these is an Australian-Chinese co-production **The Last Dragon** which went into pre-production in February 2008.



- Tallstoroez productionz co-produced **Is Your House Killing You**, a high budget TV documentary series with Essential Viewing for SBS.

- Smoking Gun Productions (Kristian Moliere & Shane McNeil) produced a three part half hour Documentary series **Generation Y** for SBS and secured AFC Indivision financing for feature film **Home** (Producer Kristian Moliere, Director Kriv Stenders, Writer Andy Cox).

Business Travel supports producers travel to attend markets both nationally and internationally in order to attract marketplace finance for a project or slate of projects. 13 South Australian producers were supported under this scheme to attend international markets, and five producers were supported to attend interstate meetings.

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. Five practitioners were supported to attend a range of events including AFI Awards, Inside Film Awards, Atom Awards and Dungog Film Festival.

Industry Highlights

- Five SA producers were selected into the inaugural "37 South" market and initiative of the Melbourne International Film Festival.
- Kristian Moliere's project **Home** was selected for presentation at SPAAmart.
- The SAFC supported SA producer Kristian Moliere to attend the distributors screenings of **Boxing Day** in LA and New York.



PRACTITIONER DEVELOPMENT FUNDING

Practitioner Development Funding

provides professional and career development support for film, television, documentary and digital media practitioners. 82 traditional media practitioners were supported to attend industry events including Screen Producers Association of Australia (SPAA), SPAA Fringe, Australian International Documentary Conference (AIDC), and a number of other interstate seminar and short courses. 14 digital media practitioners were supported to attend a number of events and workshops including Pixar/Autodesk workshop. The SAFC also delivered a budget for a short film workshop for potential short film fund applicants.

Industry Highlights

- 50 South Australian writers, producers and directors were supported to attend the ARISTA Script workshop, funded through the Premier's Special Script initiative. Stephen Cleary, a leading UK based script consultant, ran two workshops ('Adaptation' and 'Treatments') held at the Media Resource Centre (MRC) with support of the SA Chapter of the Australian Writers Guild (AWG). A further 4 projects were provided one-on-one script consultancy by Mr Cleary. The response to this script initiative from participants was overwhelmingly positive.
- 12 South Australian practitioners were supported to attend a one day Story Mastery Seminar with Michael Hauge in Melbourne. Michael Hauge is an internationally acclaimed script developer who has worked with numerous Hollywood writers, producers, directors and actors to develop their box office successes.

The Attachment Scheme assists individuals with relevant experience in film, television or digital media production to move to a higher level in their profession by obtaining on the job experience in the industry. The SAFC funded 11 traditional media attachments and nine digital media attachments specifically targeting industry needs.

Industry Highlights

- Two indigenous attachments (Gina Rings and Kristen Khan) were supported on the documentary series **First Australians**.
- Jame Maiden was attachment to the Director on the French production company MVC's Documentary **Fishermen in Australia: From Coorong to Kangaroo Island**.
- Four graduates of the AFTRS (SA) Digital Media certificate course were able to receive industry placement attachments through the SAFC including Sam Norman, Benjamin Rayner, Adam Trowse and Jeremy Kelly-Bakker.
- SA emerging filmmaker Kelly Schilling was supported by SAFC as the Directors attachment on **McLeod's Daughters** and Rachael Thompson on the documentary **Seed Hunter**.

- Natasha Phillips was supported by the SAFC for two Attachments: a 3rd Assistant Director attachment on **Hey, Hey It's Esther Blueburger** and a 1st Assistant Director attachment on **Beautiful** and was subsequently employed on **McLeod's Daughters** as 3rd Assistant Director.



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, Australian Film Television and Radio School (AFTRS), Australian Writers' Guild, SPAA, and AFF.

Industry Highlights

- SAFC provided funding and in-kind support for the **I Can See Queerly** short films, through use of the SAFC post-production facilities and post-production staff support.
- SAFC presented **Rocket Science** seminars, part of the Premier's special script initiative, with mentorship guidance provided to South Australian filmmakers by experienced consultants Victoria Treole and Sue Murray.
- The AFTRS Drama of Screenwriting workshop was run by acclaimed script writer Billy Marshall-Stoneking.
- The SAFC and the MRC co-hosted a low budget filmmaking workshop conducted by Kriv Stenders (Director) and Kristian Moliere (Producer) analysing their low budget feature film **Boxing Day**. The workshop was one of the best attended SAFC workshops in recent years.

- An SAFC Producer Rebate Seminar with Producer/lawyer Nick Cole and the FFC's Antonia Barnard was held at the MRC, explaining in detail to SA filmmakers the workings of the new federal production incentives.
- MOU signed between SAFC and Fuse Festival aimed at fostering relationships between the local film and music industries.
- The SAFC and AIDC Director, Joost den Hartog, hosted a documentary facilitation session with local industry.
- SAFC hosted the Puglia Delegation (Italy) who were presenting the Terra Il Film Festival by way of follow up on the recent trade mission to Italy to develop contacts and future projects.
- SAFC hosted a Shorts networking event to match make emerging practitioners with projects and crew for the purpose of applying to the Short Film Fund.

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 MRC, AWG, AFI, SPAA, Australian Interactive Media Industry Association (AIMIA), AIDC, ACS South Australian Branch, Shorts Film Festival and ADG were provided funding to support significant industry development and cultural development activities.

STUDIO SERVICES

Mixing Theatre

The following projects came through the SAFC post sound facilities during 2007-08

- Final mix of MRC projects **Love is Blue, Checking In, Dyke** and **How To Bury The Dead**.
- Final mix check of the Documentary **Glass: A Portrait Of Philip In Twelve Parts** - Tracks Adelaide
- Deliveries for the feature film **Razzle Dazzle** – Wild Eddie Productions
- Final mix for **Hip Hop** documentary - Underground Transmitter
- Record, edit and deliver Foley for the feature film **Cactus** – Tracks Adelaide
- Final mix, printmaster and deliver for the feature film **Disgrace** – Disgrace Pty Ltd
- Record, edit and deliver the short film **Past Midnight** – Mills Street Productions

- Record, edit and deliver Foley for the feature film **Beautiful** – Kojo Pictures
- Complete deliveries for the feature film **Kenny** – Thunderbox Television
- Record ADR for the feature film **Australia** – BazMark Films 2 Pty Ltd
- Record, edit and deliver Foley for the TV series **Chandon**
- Record, edit and deliver Foley for the feature film **Elise** – Film2Opportunity Pty Ltd
- Final mix of MRC projects **Casual, Daniel** and **Killjoy**.
- Final mix and deliver the Pradigm/BowerBird Films documentary **River of No Return**.
- Final mix and printmaster feature film **Elise** – Film2Opportunity Pty Ltd
- Final mix and printmaster **Beautiful** – Kojo Pictures

Sound Stages

- Sound Stage 2 booked for shooting footage for Mitre 10 TVC – FilmSmith Australia
- Resin shot TVC footage in Sound Stage 2.
- Spirit Films booked Sound Stage 2 for shooting footage for a Mitsubishi TVC.
- **The Fairies**, booked Sound Stage 2 to shoot footage for a DVD project.
- Sound Stage 1 was booked for filming for the feature film **Broken Hill**.

Production Facilities

- Kojo Pictures feature film **Beautiful** occupied Production Offices, Wardrobe, Art Department, Laundry and Make-up rooms
- Production company Film2Opportunity leased Production Offices, Wardrobe, Art Department, Laundry and Make-up rooms for production on their feature film **Elise**.
- **Broken Hill** an Audience Alliance Motion Picture Studio production leased Production Offices, Wardrobe, Art Department, Laundry and Sound Stage 1 to complete their production.
- The feature films **Hey, Hey Its Esther Blueburger**, an EB Production, and **Lucky Miles**, a Short of Easy Production, leased a Production Office to conclude their productions.

Tenants for 2007-08

The following are long term tenants at the SAFC:

- Angela Heesom Casting
- Cameraquip
- Hypervision
- Masonfilm Pty Ltd
- Sonic Art
- Sputnik Films
- Vertigo Productions
- Geoffrey Reed Communication
- Cyan Films
- Tania Nehme

The SAFC are at 100% capacity for long term tenants.



MARKETING AND LOCATIONS

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 works to ensure that a positive profile with key stakeholders is upheld. 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 activities of the SAFC and the South Australian screen industry. A number of media releases were produced during 2007-08 which attracted national and local coverage on topics such as the SAFC's 35th Birthday, ARISTA Script Writing and Development Workshops led by Stephen Cleary, project funding announcements including feature films **Boys Are Back, Beautiful Kate, Home, Auction, The Last Dragon and My Year Without Sex**, the appointment of SAFC Board members in 2007 (Tony Clark, Julie Ryan and Jane Yuile), AFI Nominations for **Forbidden Lie\$, Swing and Spike Up** and the impact of **McLeod's Daughters** on the local industry and the state's economy.

Advertising and Promotion

Key messages were promoted to targeted audiences during 2007-08 by employing the SAFC's advertising strategy, with particular focus continuing to be on the main trade directory *Encore* reinforcing the SAFC's branding, which appeared on the front cover and within the body of the printed directory and website.

The SAFC's promotional brochure, **South Australia - Endless Possibilities**, continues to be a cost effective means to support the promotion of the industry in domestic and international markets. Over 2,000 brochures were distributed in 2007-08 to key stakeholders at a range of meetings, industry trade shows and events as well as to the general public.

Relationship Building

- Information and Networking Opportunities for the Screen Industry

Throughout 2007-08 the SAFC held more targeted events than in previous years, including Industry Drinks functions, various events designed to provide practical information to the local industry, as well as events delivered by relevant experts to assist development and growth of the local sector. Events such as the Low Budget Filmmaking Workshop and the Producer Offset Information Session were well received by the industry and events of this kind will be prominent in the 2008-09 marketing strategy. Three industry drinks networking events were also held, a reduction on the six functions held in previous years.

The SAFC also provided assistance to a number of industry related events throughout 2007-08. These included the premiere of Bollywood film **Love Story 2050**, the AIDC closing night celebrations, Tropfest, Flickerfest, a Fuse Festival Networking Function, the AFI Awards, SPAA Conference, SPAA Fringe and the ADG Conference.

The SAFC also provided assistance at the premieres and launches of a number of SAFC funded projects including **Hey, Hey It's Esther Blueburger, Ten Empty, Risking It All, Italian Spiderman** and **Past Midnight**.

The SAFC hosted a Business SA Networking function, pre-shoot celebrations for the feature films **Beautiful Kate** and **Broken Hill**, Low Budget Filmmaking Workshop (with **Boxing Day** as case study), Producer Offset Information Seminar, the ARISTA Script Writing and Development Workshop and an information session on the SAFC's move to Glenside held at the MRC.

The SAFC assisted networking sessions between South Australian industry representatives and key decision makers from various Australian screen industry organisations including visitations from the ABC and SBS.



MARKETING AND LOCATIONS

Website and Newsletters

The SAFC distributes fortnightly email updates to subscribers on industry related news and information. In June 2008 the SAFC website www.safilm.com.au was re-launched with a new design and increased functionality including RSS feeds allowing users to subscribe and receive automatic notification when updates are listed on the website. The other significant addition to the website is the inclusion of a searchable Practitioner Database which gives practitioners the unique ability to list and update their own contact details, experience and credits under relevant categories. These enhancements ensures the SAFC website remains a cost effective source for communicating information to both the industry and general public on SAFC policies, programs, services and structure.

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 being a member of the Ausfilm Board, with other staff represented on the Marketing Committee and Policy 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 (ACBC), the Australia India Business Council (AIBC) (SA Chapter) and Business SA.

Outbound Missions and Offshore Promotion

Although there was a particularly strong focus on the domestic market in 2007-08, several marketing exercises overseas provided opportunities to promote South Australia both as a production and post-production destination to international markets.

The main offshore trade mission in 2007-08 involved the SAFC launching the new Adelaide Film and Screen Hub in Los Angeles which was combined with attendance at the Cannes International Film Festival and a trade mission to the Puglia region, Italy. The SAFC also attended G'day USA in Los Angeles and was represented by Ausfilm at other international events such as the AFCI Locations Expo and the Hong Kong Filmmart.



MARKETING AND LOCATIONS

Film South Australia Initiative

In July 2007-08 the SAFC received additional funding from the Department of Trade and Economic Development (DTED) to establish the Film South Australia (Film SA) initiative. To be spread over a four year period, the funding was provided to allow the SAFC to establish a dedicated location office and to provide a range of financial incentives to attract film, television, commercial and PDV work to South Australia. This funding has also allowed the SAFC to enhance the services it previously provided to manage location enquiries and inbound missions.

As part of this initiative, the SAFC still offers a free and confidential location service where it deals with location enquiries for film, television dramas and series, reality television, television commercials, documentaries and short films.

The SAFC also provides assistance to bring screen industry practitioners to South Australia who have projects for which the state is a viable shooting option. The Marketing and Locations Department coordinated inbound missions and locations reces to South Australia from other states in Australia, as well as from the United States and Canada during 2007-08.

Already this proactive approach by the SAFC has resulted in a number of productions being shot in South Australia with several more scheduled to occur in 2008-09. These inbound missions and location reces 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.

The Film SA initiative also included specific funding to be allocated for financial incentives to help attract or keep production in the State. This incentive budget was allocated to three feature film projects based on their meeting criteria established in the Film SA Content Attraction Strategy. In assessing projects, the SAFC considered the following criteria:

- The majority of the shoot will occur in SA
- The total production spend in SA
- The number of key creative roles filled by South Australians
- The number of South Australians employed on the project
- The economic benefit to the state

The three projects selected were **Elise**, **Beautiful Kate** and **Coffin Rock**.

Financial Management

The SAFC received \$5 260 000 from the South Australian Government, which comprised of Program Funding of \$3 650 000, Operating Funding of \$895 500 and a further \$686 000 for the Film SA initiative and an additional one-off amount of \$28 558 to undertake a Business Case for the Adelaide Film and Screen Hub.

Program revenues of \$3 650 000 enabled the SAFC to continue to provide financial support at the same levels as 2006-07.

Operating expenditure was less than forecast, and together with Studio Services income being higher than anticipated due to an increased demand for Mixing Theatre services, has meant that the Operating Surplus was \$165 470. Investment Returns were also higher than anticipated, although slightly lower than 2006-07.

Film SA funding was established to enable the SAFC to attract film, television, commercial production, post-production and digital effects production to South Australia. In its first year the SAFC invested \$420 000 in financial incentives to attract projects to South Australia with the remaining funding being spent on locations services and administrative undertakings.

The SAFC has reported an overall surplus for the current year of \$330 031.

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

Information Technology

The SAFC provides a managed, high speed network environment for both staff and production film crew working out of the SAFC studio facilities.

This year saw a consolidation of the existing network infrastructure, and the analysis and planning of a network upgrade which will provide more flexible and targeted networks for both small and large film productions.

Information Technology implemented changes to the Screen Industry Programs (SIP) financial planning databases and work was undertaken on design changes to the SAFC information systems that will substantially streamline the entry of data and provide improved reporting.

Occupational, Health, Safety and Welfare Management

Safety Performance exceeded target with no workers compensation claims, notifiable occurrences or injuries during 2007-08.

During October 2007, the Department of Premier and Cabinet (DPC) advised that the Statutes Amendment (Public Sector Employment Act) 2006 would impact the SAFC as it would no longer be classed as a non-exempt employer, that employees would be deemed to be employed by the Crown, which is deemed to be an exempt employer of the Workers Rehabilitation and Compensation Act.

Commencing 1 November 2007 the SAFC was a separate work location under DPC's self-insured registration which meant that the SAFC ceased levy payments to WorkCover.

The SAFC will be required to develop, implement and maintain an OHS system that meets the Self-Insured Performance Standards, be able to determine and manage claims as well as develop, implement and maintain strategies to meet the requirements of the Safety in the Public Sector Plan.

A certificate of compliance was issued from Testel for the 2007-08 year for electrical testing of all SAFC electrical devices and loose cords.

The SAFC has three fully trained first aid officers and two fire wardens.

INDEPENDENT AUDITOR'S REPORT



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To The Chairman The South Australian Film Corporation

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 2008. The financial report comprises:

- An Income Statement
- A Balance Sheet
- A Statement of Changes in Equity
- A Cash Flow Statement
- A summary of significant accounting policies and other explanatory notes
- 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 the 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 control 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 auditor's opinion.

INDEPENDENT AUDITOR'S REPORT

APPENDIX A

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 2008, 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* and Australian Accounting Standards (including the Australian Accounting Interpretations).

S O'Neill
AUDITOR-GENERAL
30 October 2008



APPENDIX A

STATEMENT BY CHIEF EXECUTIVE OFFICER AND PRINCIPAL ACCOUNTING OFFICER

We certify that the attached general purpose financial report for the South Australian Film Corporation:

- complies with any relevant Treasurer's instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and any relevant Australian accounting standards;
- are in accordance with the accounts and records of the South Australian Film Corporation: and
- presents a true and fair view of the financial position of the South Australian Film Corporation as at 30 June 2008 and the results of its operation and cash flows for the financial year.

We certify that the internal controls employed by the South Australian Film Corporation for the financial year over its financial reporting and its preparation of the general purpose financial report have been effective throughout the reporting period.



Richard Harris
CHIEF EXECUTIVE OFFICER



Gaye Jones
GENERAL MANAGER / MANAGER, FINANCE

Dated at Adelaide, South Australia, this 24 day of October 2008.



APPENDIX A

STATEMENT OF 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 2008 and the result of its operations and its cash flows for the year ended 30 June 2008.

Signed in accordance with a resolution of the Board.

Cheryl Bart
CHAIRMAN

Jane Yuile
MEMBER

Dated 24 October 2008

INCOME STATEMENT - For the Year Ended 30 June 2008

	Note	2008 \$'000	2007 \$'000
EXPENSES			
Development and Production Funding	3	2 458	2 601
Depreciation of plant and equipment and amortisation of leasehold improvements	4	42	71
Educational Content Fund Grants		22	229
Staff benefits	5	1 168	1 051
Supplies and Services	6	1 578	1 314
Remuneration of members and related expenses	7	113	111
Screen Industry Program grants		609	618
Other Special Grants		64	64
Total Expenses		6 054	6 059
INCOME			
Film distribution returns		224	287
Interest	8	551	467
Studio hire		278	165
Other income	9	70	86
Total Income		1 123	1 005
NET COST OF PROVIDING SERVICES		(4 931)	(5 054)
REVENUES FROM SA GOVERNMENT	10	5 261	4 563
NET RESULT		330	(491)

The net result is attributable to the SA Government as owner

BALANCE SHEET - As at 30 June 2008

	Note	2008 \$'000	2007 \$'000
ASSETS			
CURRENT ASSETS:			
Cash	11	7 222	6 512
Receivables	12	113	59
Revolving Film Fund secured loans	13	810	733
Total Current Assets		8 145	7 304
NON-CURRENT ASSETS:			
Plant, equipment and leasehold improvements	14a	114	97
Revolving Film Fund secured loans	13	-	160
Other non-current assets	15	119	119
Total Non-Current Assets		233	376
Total Assets		8 378	7 680
LIABILITIES			
CURRENT LIABILITIES:			
Payables	16	1 283	920
Revenues in advance		17	30
Provision for staff benefits	17	77	63
Total Current Liabilities		1 377	1 013
NON-CURRENT LIABILITIES:			
Provision for staff benefits	17	4	-
Total Non-Current Liabilities		4	-
Total Liabilities		1 381	1 013
NET ASSETS		6 997	6 667
EQUITY			
Contributed Capital		8 460	8 460
Retained Earnings		(1 463)	(1 793)
TOTAL EQUITY		6 997	6 667

The total equity is attributable to the SA Government as owner

Commitments	18
Contingent Liabilities	19

STATEMENT OF CHANGES IN EQUITY - For The Year Ended 30 June 2008

	Note	Contributed Capital \$'000	Retained Earnings \$'000	Total \$'000
Balance at 30 June 2006		8 460	(1 302)	7 158
Net Result		-	(491)	(491)
Total recognised income/expense for 2006-07		-	(491)	(491)
Balance at 30 June 2007		8 460	(1 793)	6 667
Net Result		-	330	330
Total recognised income/expense for 2007-08		-	330	330
Balance at 30 June 2008		8 460	(1 463)	6 997

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

CASH FLOW STATEMENT - For The Year Ended 30 June 2008

	Note	2008 \$'000	2007 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
CASH OUTFLOWS			
Staff benefits		(1 144)	(1 080)
Revolving Film Fund secured loans		(650)	(1 002)
Screen Industry Program grants		(673)	(682)
Development and Production Funding		(2 121)	(2 597)
Other Special Grants		(22)	(229)
Other payments		(1 630)	(1 312)
GST payments on purchases		(408)	(460)
Cash used in operations		(6 648)	(7 362)
CASH INFLOWS			
Studio, film development and documentary sales		252	483
Interest		538	477
Repayment of Revolving Film Fund secured loans		733	1 014
Returns from film investments		224	287
Other		61	97
GST receipts on sales		127	49
GST refunded by Australian Taxation Office		275	423
Cash generated from operations		2 210	2 830
Cash Flows from SA Government			
Receipts from SA Government		5 199	4 763
Net Cash provided by Operating Activities	20(b)	761	231
CASH FLOWS FROM INVESTING ACTIVITIES			
Cash Outflows			
Purchase of plant, equipment and leasehold improvements		(51)	(29)
Cash used in Investing Activities		(51)	(29)
NET INCREASE IN CASH		710	202
Cash at the beginning of the financial year		6 512	6 310
Cash at the end of the financial year	20(a)	7 222	6 512



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*. 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 2008.

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. Areas involving a higher degree of judgment or where assumptions and estimates are significant to the financial statements, 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.



APPENDIX A

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 22.

(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) Development and Production Funding

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 Investments are now recognised as an expense at the time when all formal contract documentation has been fully executed by all parties. Previously this type of finance was 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.

(e) Receivables

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

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

Collectability 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.

(f) 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 Corporation 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:

Class of Assets	Percent
Production, projection, editing and sound equipment	10-30
Office furniture, equipment and computers	10-30

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.



APPENDIX A

(g) 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.

(h) 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 2008, a liability existed for one staff member.

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.

(i) 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.

The Department of Treasury and Finance centrally recognises the superannuation liability in the whole-of-government general purpose financial report.

(j) 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.

(k) Accounting for the Goods and Services Tax (GST)

Income, 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 recoverable from, or 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.

(l) 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.

(m) Rounding

All amounts are rounded to the nearest thousand dollars.

(n) 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.

	2008	2007
	\$'000	\$'000
3. Development and Production Funding		
Film Investments	1 870	2 269
Project Development	588	332
	2 458	2 601

4. Depreciation of Plant and Equipment and Amortisation of Leasehold

Improvements		
Depreciation:		
Production, projection, editing and sound equipment	13	24
Office furniture, equipment , computers and database	22	40
Amortisation:		
Leasehold improvements	7	7
	42	71

5. Staff Benefits

Salary and wages (including annual leave)	1 025	908
Superannuation	93	84
Long service leave	4	7
Workers compensation insurance	3	10
Payroll and fringe benefits tax	43	42
	1 168	1 051

Remuneration paid to executives was in the following bands:

	Number	Number
\$100 001 - \$110 000	-	1
\$120 001 - \$130 000	1	-

6. Supplies and Services

	2008	2007
	\$'000	\$'000
Audit fees for the audit of the financial report *	40	35
Computer supplies and related expenses	75	108
Contractors	36	188
Cost of goods sold	32	25
Doubtful Debts	(4)	(24)
Industry promotion and participation	575	109
Legal fees	44	16
Location promotion costs	27	65
Motor vehicle	-	9
Occupancy expenses:		
Building rent	195	192
Contract cleaning and associated expenses	42	46
Utility expenses	63	65
Other	213	251
Repairs and maintenance	18	21
Stationery	21	20
Telephones and communications	27	24
Temporary staff and contractors	81	107
Travel	93	57
	1578	1 314

* The auditors provided no other services.

The PSE Act provides that the Chief Executive of the Department of the Premier and Cabinet is the "employing authority" of all staff of the South Australian Film Corporation.

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.

	2008	2007
	\$'000	\$'000
7. Remuneration of Members and Related Expenses		
Remuneration of members	77	71
Board related expenses	36	40
	113	111

Amounts paid to a superannuation plan for board/committee members was \$7 000 (2007 \$6 500) and is included in Board related expenses

Remuneration paid to Board members for the full year ended 30 June 2008	2008 Number Members	2007 Number Members
\$0	1	1
\$1 - \$10 000	5	1
\$10 001 - \$20 000	6	7

The following held office as Board members for the full year ended 30 June 2008

- C Bart
- *P Martin - appointment ended 25 Feb 2008
- B Morris – appointment ended 25 Feb 2008
- B Fox
- J Chataway
- J Shteinman – appointment ended 27 Oct 2007
- G Kelly
- S MacKinnon
- B Ikin
- T Clark – appointed 28 Oct 2007
- Jane Yuile – appointed 20 March 2008
- Julie Ryan – appointed 20 March 2008

* 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 \$595 000 (2007 nil) in respect of film productions which Corporation members were associated. The Corporation entered into commitments during the current year to provide Investment funds of \$675 000 (2007 \$94 000) in respect of film productions which Corporation members were associated. The relevant members did not participate in the processes of approving those commitments.

	2008	2007
	\$'000	\$'000
8. Interest		
Deposits with SA Government Financing Authority	516	416
Revolving Film Fund loans	35	49
Film projects	-	2
	551	467

9. Other Income

Revolving Film Fund fees	13	14
Disbursement Service fees	24	21
Grant repayments	29	49
Sundry income	4	2
	70	86

10. Revenues from SA Government

Operating grant	895	894
Screen Industry Program Fund program grant	3 451	3 444
Educational Content Fund grant	200	200
Contribution from other State Government agencies	715	25
	5 261	4 563

11. Cash

Short term deposits	6 392	5 857
Cash at bank and on hand	830	655
	7222	6512

12. Receivables

Trade debtors	68	36
Less: Provision for doubtful debts	16	21
	52	15
Sundry debtors and prepayments	61	44
	61	44
Total Receivables - Non-SA Government Entities	113	59

Involving Film Fund Secured Loans

Classified as:

	2008	2007
	\$'000	\$'000
Current Assets	870	793
Less: Provision for impairment	60	60
Current Assets	810	733
Non-Current Assets	-	160
Total	810	893

As at 30 June 2008 loans were provided on an interest bearing basis and secured, with due regard to the credit worthiness of the producer or guarantees provided by distributors and sales agents and/or by the Federal Government through its recently introduced Producer Scheme, and by a combination of:

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

14. (a) Plant, Equipment and Leasehold Improvements

Leasehold improvements - At cost	52	52
Less: Accumulated depreciation	41	34
	11	18
Production equipment - At cost	168	166
Less: Accumulated depreciation	137	124
	31	42
Office equipment - At cost	211	195
Less: Accumulated depreciation	180	158
	31	37
WIP at cost	41	-
Total	114	97

(b) Reconciliation of Non-Current Assets

	Leasehold Improvements \$'000	Studio and Mixing Theatre \$'000	Office Equipment \$'000	WIP \$'000	Tangible Assets \$'000
Carrying amount as at 1 July 2007	18	42	37	-	97
Additions	-	2	16	41	59
Less: Depreciation and amortisation	(7)	(13)	(22)	-	(42)
Balance as at 30 June 2008	11	31	31	41	114

	2008	2007
	\$'000	\$'000
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 2011.

16. Payables

Trade creditors	181	99
Production Investments	953	616
Unearned Income	138	200
Other payables	11	5
	1 283	920

17. Provision for Staff Benefits

Current Liability:		
Provision for annual leave	54	46
Accrued Salaries and Wages	23	17
	77	63
Non-Current Liability:		
Provision for long service leave	4	-

18. Commitments**(a) Screen Industry Program Funds**

The Corporation has given commitments of \$1 500 000 (2007 \$1 454 000) to approved applicants in respect of production investments. These commitments were not recognised in the financial statements at 30 June 2008.

(b) Educational Content Fund

The Corporation has given commitments of \$232 000, (2007 \$nil) 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 \$3 263 000 (2007 \$nil) had been approved by the Board.

(d) Operating Leases**Lease - Accommodation**

The Corporation's operating lease is for accommodation. The non-cancellable lease is for the period to 30 June 2011. Future rental commitments are payable as follows:

	2008 \$'000	2007 \$'000
Not later than one year	278	243
Later than one year but not later than five years	580	550
Total Operating Lease Commitments (including GST)	858	793

Lease - Photocopier

Not later than one year	20	17
Later than one year but not later than five years	65	78
	85	95

(e) Salaries

Future contracted salary commitments are payable as follows:

Not later than one year	925	950
Later than one year but not later than five years	515	485
	1 440	1 435

19. Contingent Liabilities

On 30 June 2008 a contract was executed for the funding of the feature film Boys are Back for the amount of \$600,000. The contract was conditional on Cabinet approval. As that approval was given on 21 July 2008 the \$600,000 will be recognised as an expense in 2008-2009.

20. 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:

	2008 \$'000	2007 \$'000
Cash assets	7 722	6 512

(b) Reconciliation of net cash provided by operating activities to Net cost of services

Net cash provided by operating activities	761	231
Less revenues from SA Government	(5 261)	(4 563)

Non cash items

Depreciation, amortisation and write-offs	(42)	(159)
Provision for doubtful debts	5	24

Changes in assets and liabilities

Decrease in inventories	-	(26)
Increase/(decrease) in receivables	49	(344)
Decrease in Revolving Film Fund loans	(83)	(12)
Increase in investments and project development loans	(262)	-
Increase in payables	(74)	(234)
Increase/(decrease) in provision for employee benefits	(24)	29

Net cost of providing services from ordinary activities

(4 931)	(5 054)
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21. 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.

(b) Interest Rate Risk

	2008				
	Fixed Interest Rate \$'000	Floating Interest Rate \$'000	Non-Interest Bearing \$'000	Total Carrying Amount \$'000	Weighted Average Effective Interest Rate Percent
Financial Assets:					
Cash assets	-	7 222	-	7 222	7.15-7.664%
Receivables	-	-	52	52	
Revolving Film Fund loans	810	-	-	810	4%-5.6%
	810	7 222	52	8 084	
Financial Liabilities:					
Payables	-	-	181	181	
	-	-	181	181	

	2007				
	Fixed Interest Rate \$'000	Floating Interest Rate \$'000	Non-Interest Bearing \$'000	Total Carrying Amount \$'000	Weighted Average Effective Interest Rate Percent
Financial Assets:					
Cash assets	-	6 512	-	6 512	5.65-5.79%
Receivables	-	-	15	15	
Revolving Film Fund loans	893	-	-	893	4% - 5.6%
	893	6 512	15	7 420	
Financial Liabilities:					
Payables	-	-	99	99	
	-	-	99	99	

(c) Net Fair Values

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

22. (a) Administered Item: Disbursement Returns Account

	2008 \$'000	2007 \$'000
Balance at 1 July	107	184
Add: Receipts		
Royalties, distribution advances, etc.	974	842
Less: Expenditure		
Disbursements to and on behalf of investors	778	484
Producer overhead costs	137	414
Disbursements fees	24	21
Balance at 30 June	142	107

(b) Administered Item: Unclaimed Investor Returns Account

	2008 \$'000	2007 \$'000
Balance at 1 July	68	69
Add: Unclaimed returns	1	5
Less: Returns to investors	3	6
Balance at 30 June	66	68

23. Economic Dependency

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

24. Consultants

During the 2007-08 financial year, consultants were used for the purpose of preparing a Business Case for a Screen Hub. Consulting fees of \$29 000 (2007 \$142 500) were paid to Connell Wagner.

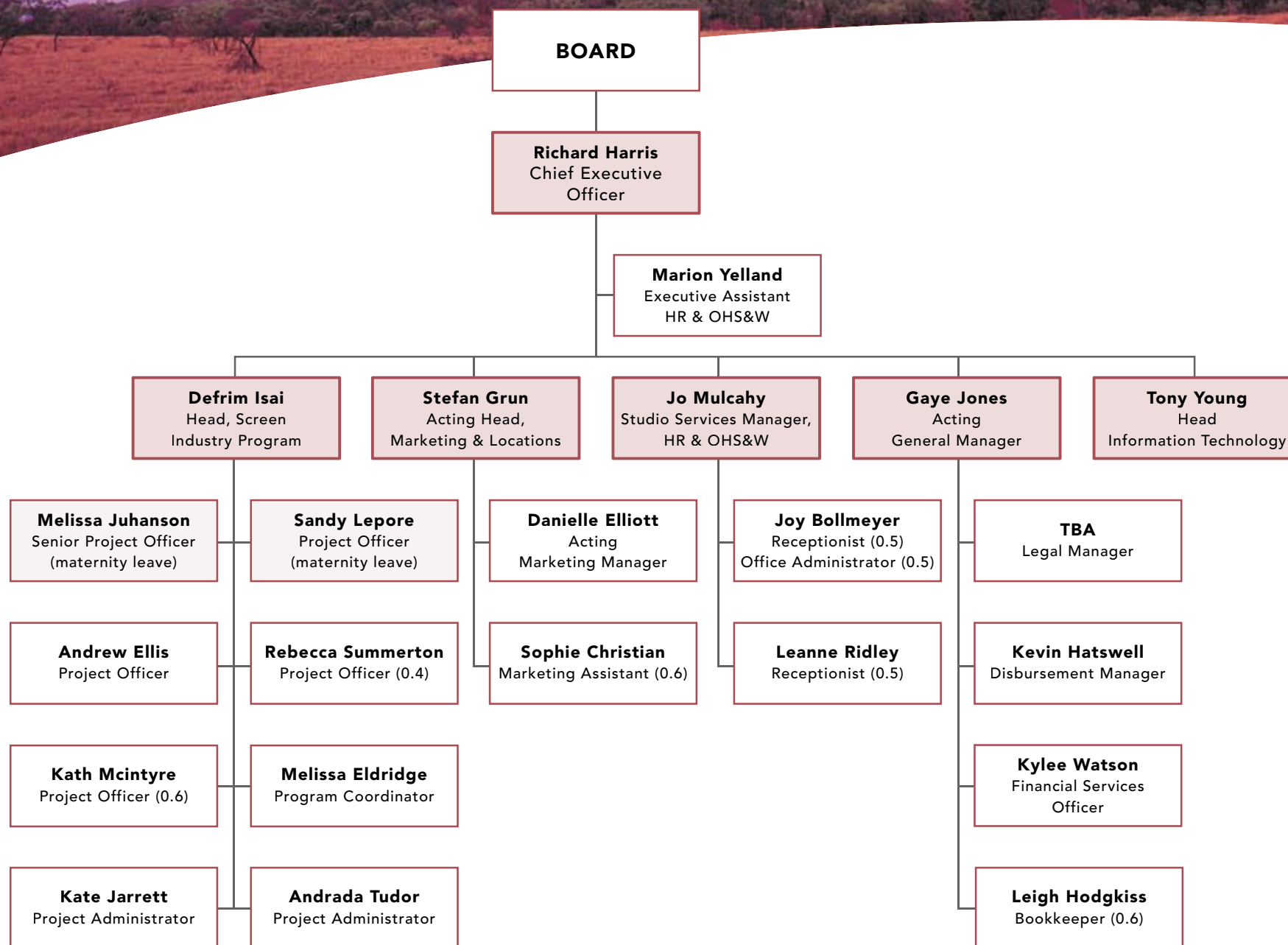
	2008 Number	2007 Number
Below \$10 000	-	2
\$10 000 - \$50 000	1	-
Above \$50 000	-	1

25. 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 may 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 2008





APPENDIX B

SAFC STAFF

AS AT 30 JUNE 2008

Chief Executive Office

Richard Harris - Chief Executive Officer
Marion Yelland - Executive Assistant
Joy Bollmeyer - Receptionist / Office Administrator
Leanne Ridley - Receptionist (part time)

Finance Department

Gaye Jones - Manager, Finance
Kevin Hatswell - Disbursement Officer
Kylee Watson - Financial Services Officer
Leigh Hodgkiss - Bookkeeper (part time)

Information Technology

Tony Young - Head, IT

Screen Industry Programs

Defrim Isai - Head, Screen Industry Programs
Melissa Juhanson - Senior Project Officer
(maternity leave)
Sandra Lepore - Project Officer (maternity leave)
Kath McIntyre - Project Officer (part time)
Rebecca Summerton - Project Officer (part time)
Andrew Ellis - Project Officer
Kate Jarrett - Project Administrator
Andrada Tudor - Project Administrator
Melissa Eldridge - Program Coordinator

Marketing and Locations

Stefan Grun - Acting Head, Marketing &
Locations Manager
Danielle Elliott - Acting Marketing Manager
Sophie Christian - Marketing Assistant (part time)

Studio Services

Jo Mulcahy - Studio Services Manager

The South Australian Film Corporation would like to
thank the following people for their valuable contribution
and support during the 2007-08 year:

Beth Neate - Project Officer
Christine Sweeney - Project Officer
Rebecca Waddingham - Program Coordinator
Matthew Byrne - Program Coordinator
Sandy Cameron - Project Officer
Melanie Jose - Legal Manager

APPENDIX B

SAFC STAFF DETAILS

AS AT 30 JUNE 2008

Employee Numbers, Gender and Status

	Total Number of Employees	
Persons	22	
FTEs*	19.5	

* FTEs shown to 1 decimal point

Gender	% Persons	% FTEs
Male	27	0
Female	73	31

Number of Persons During the 07-08 Financial Year

Separated from the agency	6
Recruited to the agency	12

Number of Persons at 30 JUNE 2008

On Leave without Pay	2
----------------------	---

Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$46 399		11	11
\$46 400 - \$58 999	2	2	4
\$59 000 - \$75 499	2	2	4
\$75 500 - \$94 999	1	1	2
\$95 000+	1		1
TOTAL	6	16	22

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 an approximation 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		2	4		6
Female		7.4	6.1		13.5
TOTAL		9.4	10.1		19.5

Persons	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	TOTAL
Male		2	4		6
Female		9	7		16
TOTAL		11	11		22

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
		1			1
TOTAL		1			1

*An Executive is someone who :

1. receives a total salary equivalent to \$95,648 per annum or more (equating to EL1 minimum under the public service structure) OR receives a Total Remuneration Package Value (TPV) type contract equivalent to \$120,235 per annum or more (equating to ExA minimum under the PSM Act). A total remuneration package includes monetary benefits such as salary and allowances, plus employer superannuation contributions and other non-monetary benefits such as a vehicle.

AND

2. Has professional or managerial 'executive' responsibilities, and therefore is not receiving a salary or TRPV in the range described above based only on additional allowances paid for specialist skills or for the purposes of attraction and retention.

OR

Occupies a position having a work value of 670 points or more (using the Mercer Cullen Egan Dell assessment tool).

OR

Is appointed pursuant to either Part 4 or Part 7 (Division 1) of the PSM Act 1995

OR

Is employed under the PSM Act in the classification types EL, EX, MLS or SAES

APPENDIX B

SAFC STAFF DETAILS

AS AT 30 JUNE 2008

Number of Average Days Leave Taken Per Full Time Equivalent Employee

Leave Type	2007-08	2006-07	2005-06	2004-05
Sick Leave	3.6	4.6	6.0	4.3
Family Carer's Leave	0.1			
Miscellaneous Special Leave				

Number of Aboriginal and/or Torres Strait Islander Employees

Aboriginal/ Torres Strait Islander	Male	Female	Total	% of Agency	Target*
\$ 0 - \$46 399	0	0	0	0%	2%
\$46 400 - \$58 999	0	0	0	0%	2%
\$59 000 - \$75 499	0	0	0	0%	2%
\$75 500 - \$94 999	0	0	0	0%	2%
\$95 000 +	0	0	0	0%	2%
TOTAL	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					6.7
20-24		2	2	9.09	10.5
25-29		1	1	4.55	10.2
30-34	1	4	5	22.72	9.9
35-39		2	2	9.09	11.2
40-44	1	2	3	13.64	11.9
45-49	2	3	5	22.72	12.3
50-54		1	1	4.55	11.3
55-59	2		2	9.09	8.6
60-64		1	1	4.55	5.0
65+					2.4
TOTAL	6	16	22	100.00	100.0

* 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	2		2	9.09	20.3%
Number of Employees who speak language(s) other than English at home	1		1	4.54	15.5%

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

Documented Review of Individual Performance Management

Employees with.....	% of Total Workforce
A review within the past 12 months	27%
A review older than 12 months	18%
No review	54%

Leadership and Management Training Expenditure

Training and Development	Total Cost \$	% of Total Salary Expenditure
Total training and development expenditure	21 868	2%
Total leadership and management development expenditure	9 667	1%

Accredited Training Packages by Classification

Classification	Number of Accredited Training Packages
CEO	4
Managers	7
Executive Assistant	2
Financial Assistant	1
Bookkeeper	1

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

APPENDIX B

SAFC STAFF DETAILS

AS AT 30 JUNE 2008

Number of Employees with Disabilities (According to Commonwealth DDA Definition)

	Male	Female	Total	% of Agency
TOTAL	0	0	0	0

Types of Employee Disabilities

Disability	Male	Female	Total	% of Agency
Physical	0	0	0	0
Intellectual	0	0	0	0
Sensory	0	0	0	0
Psychological / Psychiatric	0	0	0	0
Other	0	0	0	0
TOTAL	0	0	0	(This column will not sum to 100%)

Number of Employees with Disabilities Requiring Workplace Adaptation

	Male	Female	Total	% of Agency
TOTAL	0	0	0	0

Contractual Arrangements

Number of contractual arrangements entered into where the total value of the contract exceeds \$4 million (GST inclusive) or that have extended beyond a single year

Nil

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*	1 783	100	5 652 762	100%
Paid late, within 30 days of due date	0	0	0	0%
Paid more than 30 days from due date	0	0	0	0%

* 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 invoice

Fraud

Nature of Fraud Detected	Number of Instances
Nil	Nil

Strategies Implemented to Control and Prevent Fraud

SAFC Management undertakes ongoing risk assessment in regards to possible fraud.

The Corporation's Risk Management Plan and Policy and Procedures Manual are regularly updated to ensure systems are communicated and implemented throughout the Corporation; all accounts are approved by the CEO; and reports by the Finance Manager and CEO in relation to both accounts as well as ongoing risk assessment are made directly to the Finance and Audit Committee, and ultimately to the Board.

The current risk profile for fraud in the Corporation has been identified as low, however a range of strategies and processes have been put in place to both identify and manage cases of suspected fraud.

Consultancies

	Total Amount Spent	Total Expenditure on all Consultancies for Year	Number of Consultancies Engaged
Below \$10 000		0	1
\$10 000 to \$50 000		28 558	
Above \$50 000		0	

Name Consulting Firm with spend above \$10 000

Connell Wagner

Brief Summary of the Services for which Engaged

Business Case – Glenside site redevelopment

Overseas Travel

Number of Employees	Destination/s	Reasons for Travel	Total Cost \$
1	USA	Trade Mission to Los Angeles	7 066
1	USA	G'day LA - USA	9 889
1	USA	Los Angeles – Screen Hub announcement	3 494
2	France	Cannes Film Festival	22 747
1	Italy	Puglia Filmmakers	2 395

APPENDIX C

SCREEN INDUSTRY PROGRAMS APPROVALS

SCREEN INDUSTRY PRODUCTION INVESTMENT

Production Investment – Feature Films

Date Committed	Applicant	Project	Film SA	\$
08/08/07	Kojo Productions	Beautiful		300 000
20/09/07	Ultrafilms Pty Ltd	Seed/Coffin Rock	140 000	110 000
20/09/07	Hibiscus Films Pty Ltd	My Year Without Sex		125 000
01/01/08	Newtown Films	Beautiful Kate	140 000	53 455
01/03/08	J Ryan & K Croser	Auction		250 000
01/03/08	Kristian Moliere	Home		300 000
21/04/08	Helen Leake, Murali Thalluri, Nick Selth	Jewel		280 500
01/05/08	Nicolas Cole, Talk Films Pty Ltd	The Last Ride		225 000
Sub-Total			280 000	1 643 955

Production Investment – Documentary

Date Committed	Applicant	Project	\$
20/09/07	SAFC/ScreenWest/NTFO/ SBSI/Doc Initiative	Destination Australia: Circle 42	100 000
01/10/07	Jeni Lee t/as Carousel Media	Casualties of War - a Soldier's Story	37 000
01/12/07	Fusion Films	Wudinna, The Town They Gave Away	42 500
01/04/08	Tony Collins/Carmel Young	In a League of Their Own	40 000
08/04/08	SAFC/ScreenWest/NTFO/ SBSI/Doc Initiative	Destination Australia: Don't Call me Lucky	100 000
Sub-Total			319 500

Production Investment – Short Films

Date Committed	Applicant	Project	\$
06/04/08	Matthew Bate/Viron Papadopoulos	Mystery of Flying Kicks	53 000
06/04/08	Kelly Schilling/Sally Clarke	Kind of Man	53 000
06/04/08	Viron Papadopoulos	Bad Language	53 000
Sub-Total			159 000

SCREEN INDUSTRY PROGRAMS APPROVALS

SCREEN INDUSTRY PRODUCTION INVESTMENT

Production Investment – Legal Costs

Applicant	Project	\$	Applicant	Project	\$
	7th Crossing Reshah	149	Readymade Productions	National Assoc School Psychologists Conven- tion	65
Jotz Productions Pty Ltd	A Fighting Chance	14		One Night the Moon	112
J Ryan & K Croser	Auction	86	Cathy Beitz	SAFC/SBSi Inside Australia - Fair Dinka	25
Kojo Productions	Beautiful	477	ScreenWest/SBSi	SAFC/ScreenWest/SBSi Generation Y Initia- tive	2 648
Newtown Films	Beautiful Kate	1 895	Ultrafilms Pty Ltd	Seed	242
	The Bush and the City	17		The Bush and the City	34
Jeni Lee t/as Carousel Media	Casualties of War - a Soldier's Story	617	Richard Becker	The December Boys	37
Deck Dogz	Deck Dogz	30	Vicki Sugars	The Gulf (Past Midnight)	28
SAFC/ScreenWest/NTFO/SBSi/Doc Initiative	Destination Australia: Circle 42	665	Nicolas Cole, Talk Films Pty Ltd	The Last Ride	986
SAFC/ScreenWest/NTFO/SBSi/Doc Initiative	Destination Australia: Don't Call me Lucky	223	Cath Moore	The South Ride	83
	Disgrace	6	Fusion Films	Wudinna, The Town They Gave Away	2 950
Vertigo Productions	Dr Plonk	36	Cathy Beitz	SAFC/SBSi Inside Australia - Fair Dinka	43
RB Films Pty Ltd	Elise	600		Sub-Total	16 030
First Nation Films Pty Ltd	First Australians	129			
Liberty Productions Pty Ltd	Forbidden Lie\$	77			
	Giant Steps	84			
Miriam Stein	Hey, Hey It's Esther Blueburger	147			
	Home	17			
Camerawork Pty Ltd	I Love a Sunburnt Country	5			
Tony Collins/Carmel Young	In a League of Their Own	663			
Helen Leake, Murali Thalluri, Nick Selth	Jewel	71			
RT Productions	Little Aussie Big Dreams	13			
	Martian Nights	109			
Millennium Pictures Pty Ltd	McLeod's Daughters - Series 8	641			
Ali Ashdown	miniSeries Initiative: The Perils of Flossy	30			
Hibiscus Films Pty Ltd	My Year Without Sex	1 882			

APPENDIX C

SCREEN INDUSTRY PROGRAMS APPROVALS

DEVELOPMENT

Film & Television

Date Committed	Applicant	Project	\$
05/12/07	Ruth Estelle	Touched	8 600
01/08/07	Storm Ashwood	Escape & Evasion	17 000
01/08/07	Velvet Pictures	Soon Ruby Soon	14 200
01/08/07	RT Productions	The Grandfather's Chest	4 000
01/08/07	Jim Madrid	4 Winds	13 500
01/08/07	Flying Ant Productions Pty Ltd	Namatijira	21 050
01/08/07	Go Patterson Films Pty Ltd	The Mindless Ferocity of Sharks	21 000
24/09/07	The People's Republic of Animation	I Was a Teenage Butterfly	10 000
05/12/07	Cyan Films Pty Ltd	Auction	13 600
05/12/07	Punchline Pty Ltd	Hear me Roar	13 500
21/04/08	Helen Leake, Murali Thalluri, Nick Selth	Jewel	19 500
01/06/08	Pacific & Beyond Pty Ltd (Ron Saunders)	CS High	10 000
06/06/08	Craig Lahiff	The Void	9 850
06/06/08	Helen Leake	Vanished	9 750
18/03/09	Phillip Bowman	Run Santa Run	3 000
Sub-Total			188 550

Documentary

Date Committed	Applicant	Project	\$
14/09/07	Karen Hughes	Headlands 2008 - Searching for Stellu	10 000
11/01/08	SIPS	Susan MacKinnon Doco Pitch Training Day	1 863
01/03/08	Q Productions	100 Years of Motherhood	18 000
03/03/08	T Collins/C Young/J Ramp	No Fixed Address	4 745
03/04/08	John Macumba/Jeffrey Bruer	Tracking School	8 550
14/04/08	AFTRS	Headlands 2008 - AFTRS	10 000
Sub-Total			53 158

Short Film

Date Committed	Applicant	Project	\$
12/07/07	Anthony Maras	Spike Up (Marketing Investment)	3 000
Sub-Total			3 000

Producer Business

Date Committed	Applicant	Project	\$
15/07/07	Adelaide Motion Picture	Adelaide Motion Picture	50 000
15/07/07	Cyan Films Pty Ltd	Cyan Films Pty Ltd	25 000
15/07/07	Smoking Gun Productions Pty Ltd	Smoking Gun Productions Pty Ltd	25 000
15/07/07	Tallstoreez Productions Pty Ltd	Tallstoreez Productions Pty Ltd	50 000
15/07/07	Craig Lahiff	Craig Lahiff	20 000
15/07/07	Australian International Pictures	Australian International Pictures	20 000
01/08/07	Go Patterson Films Pty Ltd	Go Patterson Films Pty Ltd	50 000
Sub-Total			240 000

International Business Travel

Date Committed	Applicant	Project	\$
04/10/07	Karen Power	Screenwriting Expo 2007	2 500
14/01/08	Bryan Mason	Berlinale Talent Campus Travel	4 036
14/01/08	Eddie White	Pulse Showcase @ Australia Week	1 500
17/01/08	Simon Butters	Kidscreen Summit 08	5 490
17/01/08	Alex Alexander	Kidscreen Summit 08	2 500
28/03/08	Kristian Moliere	New Zealand Travel	3 000
28/03/08	Kristian Moliere	USA travel	5 000
14/04/08	Helen Leake	Cannes 2008	5 000
14/04/08	Terry Charatsis	Cannes 2008	5 000
14/04/08	Vicki Sugars	Cannes 2008	4 985
Sub-Total			39 011

APPENDIX C

SCREEN INDUSTRY PROGRAMS APPROVALS

DEVELOPMENT

Development Investment – Legal Fees

Applicant	Project	\$	Applicant	Project	\$
Q Productions	100 Years of Motherhood	188	One Night the Moon	One Night the Moon	51
Jim Madrid	4 Winds	28	Eddie White	Pulse Showcase @ Australia Week	97
Adelaide International Pictures	Adelaide International Pictures	103	Enjoy Entertainment	Run Santa Run	173
Adelaide Motion Pictures	Adelaide Motion Pictures	380	Karen Power	Screenwriting Expo 2007	93
Cyan Films Pty Ltd	Auction	594	Smoking Gun Productions Pty Ltd	Smoking Gun Productions Pty Ltd	116
Australian International Pictures	Australian International Pictures	28	Velvet Pictures	Soon Ruby Soon	39
Bryan Mason	Berlinale Talent Campus Travel	58	Closer Productions	Staying Up - Marketing	33
Helen Leake	Cannes 2008	299	Tallstoreez Pty Ltd	Tallstoreez Productions Pty Ltd	209
Craig Lahiff	Craig Lahiff	86	RT Productions	The Grandfather's Chest	258
Pacific & Beyond Pty Ltd	CS High	175	Go Patterson Films Pty Ltd	The Mindless Ferocity of Sharks	49
Cyan Films Pty Ltd	Cyan Films Pty Ltd	98	Go Patterson Films Pty Ltd	The Poisoned Wife	20
D Woodgate	D Woodgate	15	Peter Leovic	The Roadman	32
Mike Piper	Destination Australia Workshop	33	Ruth Estelle	Touched	382
Storm Ashwood	Escape & Evasion	465	John Macumba/Jeffrey Bruer	Tracking School	55
	European Film Market	40	Kristian Moliere	USA travel	31
Kristen Khan	First Australians - Post Production Attachment	13	Craig Lahiff	Vanished	27
Archangel Australia	Globalisation: Breakdown or Breakthrough	137		Sub-Total	7 630
Go Patterson Films Pty Ltd	Go Patterson Films Pty Ltd	115			
SAFC	Headlands 2008	157			
Punchline Pty Ltd	Hear me Roar	180			
Housebound Productions Pty Ltd	Housewife	361			
The People's Republic of Animation	I Was a Teenage Butterfly	245			
J Lee & R Summerton	It's A Circus in Cambodia	223			
Film Graphic Entertainment Pty Ltd	Jetty Rats	15			
Kaboodle	Kaboodle	27			
Simon Butters	Kidscreen Summit 08	224			
Australian International Pictures	Killing For Pleasure	224			
Matty Swink	Matty Swink	184			
Mark Patterson	Mindless Ferocity of Sharks	753			
GA Reed t/a Remo Media	Missing - Presumed Dead	81			
Flying Ant Productions Pty Ltd	Namatijira	100			
Kristian Moliere	New Zealand Travel	45			
T Collins/C Young/J Ramp	No Fixed Address	145			

SCREEN INDUSTRY PROGRAMS APPROVALS

INDUSTRY & PRACTITIONER

Interstate Business Travel

Date Committed	Applicant	Project	\$
07/02/08	Carly Maple	Meeting with Edwina Thring	500
07/02/08	Brenton Dean	Meeting with Edwina Thring	500
05/03/08	Troy Bellchambers	Meeting with Nickelodeon	500
05/03/08	Justin Wright	Meeting with Nickelodeon	500
03/04/08	Craig Lahiff	SPAA Holding Redlich Seminar - Sydney	500
Sub-Total			2 500

Festivals & Awards

Date Committed	Applicant	Project	\$
15/10/07	Sophie Hyde	Uppsala International Short Film Festival 2007	2 500
16/11/07	Eddie White	IF Awards 2007	200
21/11/07	Louise Pascale	AFI Awards 2007	300
21/11/07	Christopher Houghton	AFI Awards 2007	300
07/05/08	Steve Callan	Dungog Film Festival	300
Sub-Total			3 600

Development Grants

Date Committed	Applicant	Project	\$
18/07/07	Annie Fox	Writing for Animation Masterclass (AWG)	450
18/07/07	Ali Ashdown	Resilience with Dr Chris Stevens (AFTRS)	750
25/07/07	Craig Lahiff	37 South: Bridging the Gap, MIFF 07	500
25/07/07	Julie Ryan	37 South: Bridging the Gap, MIFF 07	500
25/07/07	Kate Croser	37 South: Bridging the Gap, MIFF 07	500
25/07/07	Kristian Moliere	37 South: Bridging the Gap, MIFF 07	500
25/07/07	Wayne Groom	37 South: Bridging the Gap, MIFF 07	500
25/07/07	Wayne Groom	Australian International Movie Convention 07	650
31/07/07	H Jean Moyes	Investigating Perf. with the Mike Leigh Method	275
31/07/07	A Ashdown	Investigating Perf. with the Mike Leigh Method	275
31/07/07	A Ellis	Investigating Perf. with the Mike Leigh Method	275
16/08/07	Anthony	Judith Western Masterclass (ADG)	1 000
06/09/07	Dave de Vries	AFTRS pitching competition	35
06/09/07	Albert Jamae	AFTRS pitching competition	35
09/10/07	Ashlee Page	National Screenwriters Conference 2007	682
09/10/07	Yasemin Sabuncu	National Screenwriters Conference 2007	682
09/10/07	Matthew Cormack	National Screenwriters Conference 2007	682
09/10/07	Bettina Hamilton	SPAA Fringe 2007	390
09/10/07	Christine Williams	SPAA Fringe 2007	390
09/10/07	Dave de Vries	SPAA Fringe 2007	390
15/10/07	Chad Leader	SPAA Fringe 2007	390
22/10/07	Sharyn Pancione	SPAA Fringe 2007	390
22/10/07	Jennifer Jones	SPAA Fringe 2007	390
22/10/07	David Ngo	SPAA Fringe 2007	390
08/10/07	Sophie Hyde	Australian Directors Guild Conference	492
12/11/07	Julie Ryan	SPAA Conference 2007	1 000
12/11/07	Kate Croser	SPAA Conference 2007	1 000
12/11/07	Kristian Moliere	SPAAmart / SPAA Conference 2007	750
12/11/07	Shane McNeil	SPAA Conference / IF Awards 2007	433
13/11/07	Troy Bellchambers	SPAA Conference 2007	960
13/11/07	Shane Bevin	SPAA Conference 2007	960
13/11/07	Anne Tsoulis	SPAA Conference 2007	1 000

SCREEN INDUSTRY PROGRAMS APPROVALS

INDUSTRY & PRACTITIONER

Development Grants cont.

Date Committed	Applicant	Project	\$	Date Committed	Applicant	Project	\$
13/11/07	Scott McDonald	SPAA Conference 2007	1 000	22/04/08	Hugh Nguyen	Michael Hauge Seminar Melbourne	450
13/11/07	Mario Andreacchio	SPAA Conference 2007	770	22/04/08	Wayne Groom	Michael Hauge Seminar Melbourne	450
04/12/07	Media Resource Centre	SA Short Screen Awards 2007 - Best Short Film	3 000	22/04/08	Stephen House	Michael Hauge Seminar Melbourne	450
01/01/08	Mark Anderson	AIDC	625	22/04/08	Tania Nehme	Michael Hauge Seminar Melbourne	450
01/01/08	Katrina Lucas	AIDC	625	22/04/08	Sue Brown	Michael Hauge Seminar Melbourne	450
01/01/08	Shalom Almond	AIDC	625	22/04/08	Kate Croser	Michael Hauge Seminar Melbourne	450
01/01/08	Rick Cavaggion	AIDC	625	22/04/08	Cathy Beitz	Michael Hauge Seminar Melbourne	400
01/01/08	Rachael Thompson	AIDC	625	22/04/08	Michael Clarkin	Michael Hauge Seminar Melbourne	450
01/01/08	Sonja Vivienne	AIDC	625	22/04/08	Jennifer Jones	Michael Hauge Seminar Melbourne	450
01/01/08	Sophie Hyde	AIDC	625	22/04/08	Christopher Houghton	Michael Hauge Seminar Melbourne	340
01/01/08	Bryan Mason	AIDC	625	22/04/08	Fiona De Caux	Michael Hauge Seminar Melbourne	600
01/01/08	Ron Bollman	AIDC	625	22/04/08	David de Vries	Michael Hauge Seminar Melbourne	600
01/01/08	Mike Piper	AIDC	625	02/05/08	Kate Croser & Ruth Estelle (Cyan Films)	Michael Hauge Workshop Sydney	1 930
01/01/08	Helen Leake	AIDC	300	12/05/08	Jo Rossiter	ACS50 Conference	300
01/01/08	Gabrielle Kelly	AIDC	300	12/05/08	JoAnne Bouzianis-Sellick	ACS50 Conference	300
21/01/08	Kim Mavromatis	AIDC 2008	625	12/05/08	Nick Berry-Smith	ACS50 Conference	400
21/01/08	Lara Damiani	AIDC 2008	625	12/05/08	Kirsty Stark	ACS50 Conference	485
21/01/08	Jeni Lee	AIDC 2008	625	12/05/08	Simon Mazengarb	ACS50 Conference	560
21/01/08	Julia De Roeper	AIDC 2008	625	12/05/08	Maxx Corkindale	ACS50 Conference	560
21/01/08	Mark Thompson	AIDC 2008	625	19/05/08	Peter Welch	Michael Hauge Seminar Melbourne	300
21/01/08	Claire Harris	AIDC 2008	625	20/05/08	Ali Ashdown	AFTRS Running Your Own Creative Business	100
07/02/08	Kim Mavromatis	FIFO 2008	480				
18/02/08	Judi Oehme	AIDC 2008	300				
18/02/08	Tony Collins	AIDC 2008	625				
18/02/08	Caroline Man	AIDC 2008 - Destination Australia	1 000				
18/02/08	Tait Muller	AIDC 2008 - Destination Australia	1 000				
18/02/08	Lauren Drewery	AIDC 2008 - Destination Australia	1 000				
01/04/08	Mike Piper	Destination Australia Workshop	205				
						Sub-Total	48 072

APPENDIX C

SCREEN INDUSTRY PROGRAMS APPROVALS

INDUSTRY & PRACTITIONER

Mentors/Attachments

Date Committed	Applicant	Project	\$
16/07/07	Vanessa Carr	Philip Glass - Sound Post attachment	3 600
19/07/07	Rachael Thompson	Seed Hunter - Director's Attachment	3 600
31/07/07	Kelly Schilling	McLeod's Daughters - Director Attachment	3 600
09/08/07	James Mellor	Beautiful - Art Department Attachment	3 600
26/08/07	Natasha Phillips	Beautiful - Art Department Attachment	3 600
18/10/07	Shannon Crotty	Elise - 1st AD Attachment	3 600
06/11/07	Gina Rings	First Australians - Post Production Attachment	3 600
06/11/07	Kristen Khan	First Australians - Post Production Attachment	3 600
17/04/08	James Maiden	Fishermen in SA from Coorong to KI - Directors Attachment	1 705
01/05/08	Anny Duff	Broken Hill - Camera Attachment	3 600
23/06/08	Eve Foreman	Beautiful Kate attachment	6 545
Sub-Total			35 725

Events & Activities

Date Committed	Applicant	Project	\$
03/06/07	Generation Y Documentary Initiative	Generation Y Workshop	231
08/08/07	Shorts Film Festival	Shorts 07...cinematic storytelling at its best	5 000
08/08/07	Feast Festival	I can see Queerly Now 5	10 000
22/08/07	Australian Writers' Guild	National Screenwriter's Conference & 40th AWGIE Awards	3 500
22/08/07	Screen Producers Association of Aust	SPAAmart	2 500
22/08/07	Australian Cinematographers Society	ACS SA/WA 2007 Awards	1 500
22/08/07	Australian Directors Guild	2007 ADG Conference & Awards	3 500
24/10/07	Australian Writers' Guild	AWG suite of programs 07/08	6 948
21/11/07	Australian Film Television & Radio School	Drama Screenwriting Workshop (3 days)	2 000
01/12/07	Australian Film Television & Radio School	Producer's Offset Seminar (1 Day)	2 000
Sub-Total			37 159

Program Cost Recoupment

	\$
Recoupment	386 893
Script & Committee Fees	29 368
Sub-Total	416 261
TOTAL	3 213 151



APPENDIX D

SCREEN CULTURE APPROVALS

Program Funding

(Note: Approvals are on a Calendar Year basis)
January 2008 to December 2008

Applicant	\$
Australian Writers' Guild	21 000
Media Resource Centre	202 888
Australian International Documentary Conference	10 000
Mega SA	10 000
AIMIA	10 000
Australian Teachers of Media	2 000
AFI	10 000
Australian Director's Guild	3 000
SPAA	3 000
Australian Cinematographers Society	1 500
MRC – Digitopia	20 500
TOTAL	293 888

Program Cost Recoupment

	\$
Recoupment	7 000
Sub-Total	7 000
TOTAL	300 888

APPENDIX E

EDUCATIONAL CONTENT FUND APPROVALS

Date	Project Title	Applicant	ECF Contribution \$
19/03/08	Controversies From The Stuart Case	Helen Leake & Craig Lahiff	38 169
07/05/08	Necessary Games	Closer Productions	64 000
Total			102 169

Legal Fees

Project Title	Applicant	ECF Contribution \$
Bragg About Adelaide	Linda Cooper	634
Bringing Them Home	R Cavaggion & K Goodman Todd	83
Camels: Dreaming or Nightmare	Broadwater Motion Pictures	518
Money Management Education Program	Homestart Finance	73
Stories of Us – Series 2	Chris Faull	129
Autism SA (Nikki Fort)	The Autism Point of View	111
Total		1 548

Program Cost Recoupment

	\$
Recoupment	32 092
Script & Committee Fees	1 300
Sub-Total	33 392
TOTAL	137 109

APPENDIX F

DIGITAL MEDIA FUND APPROVALS

DIGITAL MEDIA PRODUCTION INVESTMENT

Digital Media Production Investment

Date Committed	Applicant	Project	\$
20/09/07	SAFC/ScreenWest/NTFO/SBSI/Doc Initiative	Destination Australia: Circle 42	50 000
08/04/08	SAFC/ScreenWest/NTFO/SBSI/Doc Initiative	Destination Australia: Don't Call me Lucky	50 000
12/12/07	Kate Croser	Stanley & Dean Continuous Version (5 minutes) marketing	1 000
01/06/08	Ali Ashdown	The Perils of Flossy	1 000
Sub-Total			102 000

Digital Media Production Investment – Legal Costs

Applicant	Project	\$
Indigemedia Incorporated	12 Canoes	1 065
SAFC/ScreenWest/NTFO/SBSI/Doc Initiative	Destination Australia: Circle 42	769
SAFC/ScreenWest/NTFO/SBSI/Doc Initiative	Destination Australia: Don't Call me Lucky	618
Re Angle Pictures Pty Ltd	iloveasunburntcountry.com	34
ABC/SAFC Initiative	SAFC ABC Digital Animation Initiative - Figaro Pho	709
ScreenWest/SBSi	SAFC/ScreenWest/SBSi Generation Y Initiative	2 609
Kate Croser	Stanley & Dean Continuous Version (5 minutes) marketing	60
The Perils of Flossy	The Perils of Flossy	17
Heather Croall	UsMob.com.au	29
Sub-Total		5 910

APPENDIX F

DIGITAL MEDIA FUND APPROVALS

DIGITAL MEDIA DEVELOPMENT INVESTMENT

Digital Media Project Development

Date Committed	Applicant	Project	\$
27/07/07	Incite Stories	Family Values	26 050
01/09/07	Cordell Jigsaw Productions	Why Don't We Have Sex Anymore?	15 000
01/09/07	Simply Splendid Productions	Collaboree Quiz Pilot	15 000
01/09/07	Beth Neate/Priscilla Davies/ James Calvert/Stephen Sewell/ Stu Connolly	Vampire's Day Out	15 000
27/09/07	Monkeystack	Dots and Diamond	10 000
01/02/08	Dario Russo - Alrugo Entertainment	Italian Spiderman	9 500
01/06/08	Monkeystack	Bridget The Goddess	23 000
Sub-Total			113 550

Digital Media International Business Travel

Date Committed	Applicant	Project	\$
03/04/08	Donna Wilkins	Meeting in Hong Kong with Eddy Tan	2 500
Sub-Total			2 500

Digital Media Development Investment – Legal Costs

Applicant	Project	\$
Monkeystack	Bridget The Goddess	28
Simply Splendid Productions	Collaboree Quiz Pilot	176
Monkeystack	Dots and Diamond	239
Incite Stories	Family Values	138
Dario Russo - Alrugo Entertainment	Italian Spiderman	475
Donna Wilkins	Meeting in Hong Kong with Eddy Tan	144
Hugh Sullivan	The Deep Sleep	55
Luke Jurevicius	Figaro Pho	271
Beth Neate/Priscilla Davies/James Calvert/ Stephen Sewell/Stu Connolly	Vampire's Day Out	14
Cordell Jigsaw Productions	Why Don't We Have Sex Anymore?	225
Sub-Total		1 765

DIGITAL MEDIA FUND APPROVALS

DIGITAL MEDIA INDUSTRY AND PRACTITIONER DEVELOPMENT GRANTS

Digital Media Festival and Awards Grants

Date Committed	Applicant	Project	\$
08/10/07	Holly Owen	ATOM Awards 2007	300
Sub-Total			300

Digital Media Development Grants

Date Committed	Applicant	Project	\$
08/08/07	Annie Fox	X-Media Lab Professional Day 2007	349
08/08/07	Roberto Genito	Learning the Art Of Pixar (AFTRS)	484
03/09/07	Donna Wilkins	My Gen' - Sydney Business Trip	500
21/09/07	SAFC	Budgeting for Short Film Workshop	1 100
26/10/07	Sam White	Various Meetings & Game Connect Asia Pacific	500
15/11/07	Ben Kilsby	Game Connect: Asia Pacific	358
04/12/07	Media Resource Centre	SA Short Screen Awards 2007 - Innovation in DM Award	3 000
22/01/08	Sandra Cook	LAMP 2008	330
31/03/08	Joshua Bowman	Pixar Animation Workshop	300
01/04/08	Brodie McCrossin	Pixar/Autodesk Animation Workshop	300
01/04/08	Nathan Jones	Pixar/Autodesk Animation Workshop	300
01/04/08	Anto Bond	Pixar/Autodesk Animation Workshop	300
01/04/08	Matthew Ziegler	Pixar/Autodesk Animation Workshop	300
01/04/08	Justin Wight	Pixar/Autodesk Animation Workshop	300
01/04/08	Troy Bellchambers	Pixar/Autodesk Animation Workshop	300
Sub-Total			8 721

Digital Media Internships/Attachments/Mentors

Date Committed	Applicant	Project	\$
05/07/07	Jason Crisp	Resin Pty Ltd - 3D Artist attachment	7 200
22/08/07	Ben Kilsby	Monkeystack - Digital Artist Attachment	7 200
06/09/07	Andrew Palmer	Resin Pty Ltd - 3D Artist attachment	7 200
06/09/07	Sam Norman	Rising Sun Pictures	7 200
06/09/07	Benjamin Rayner	Rising Sun Pictures - Render Wrangler / 3D attachment	7 200
06/09/07	Adam Trowse	Rising Sun Pictures - Render Wrangler attachment	7 200
07/09/07	Erfan Khadem	The Cutting Room - Online Editor Attachment	3 600
13/02/08	Christian Kuntz	Figaro Pho attachment	3 600
17/03/08	Jeremy Kelly-Bakker	Rising Sun Pictures - Digital Media Attachment	7 200
Sub-Total			57 600

Program Cost Recoupment

Project	\$
Recoupment	120 388
Script & Committee Fees	1 850
Sub-Total	122 238
TOTAL	414 584

APPENDIX G PROGRAM WRITE BACKS

THE FOLLOWING SCREEN INDUSTRY PROGRAM COMMITMENTS WERE WRITTEN BACK DURING THE YEAR:

SCREEN INDUSTRY

Production Investment

Applicant	Project	\$
Vertigo Productions	Dr Plonk	5
Piper Films	Wire Through The Heart (Presale)	28 364
ABC	ABC/SAFC Documentary Series Initiative	400 000
Arch Angel Australia	The China Love Bus	85 000
Sub-Total		513 369

Project Development Loans

Applicant	Project	\$
Peter D'Andrea	In Between Gigs	300
Lavinia Grey	Opium	1405
Kath Dooley	Detached	91
Housebound Productions	Housewife	45
The People's Republic of Animation	I Was a Teenage Butterfly	10 000
Sub-Total		11 841

Practitioner Development Grants

Applicant	Project	\$
Anthony	Judith Western Masterclass	1 000
Matthew Cormack	National Screenwriters Conference 2007	682
Sonja Vivienne	AIDC	625
Jeni Lee	AIDC	625
Claire Harris	AIDC	625
Sub-Total		3 557

Mentors/Attachments

Applicant	Project	\$
Gina Rings	First Australians – Post Production Attachment	438
Kristen Khan	First Australians – Post Production Attachment	222
Sub-Total		660

Events & Activities

Applicant	Project	\$
AFTRS	AFTRS Training Courses	102
Sub-Total		102

SCREEN CULTURE

Screen Culture Grants		
Applicant	Project	\$
PY Media		15 750
	Sub-Total	15 750

Digital Media Practitioner Development Grants		
Applicant	Project	\$
SAFC	Budgeting for Short Film Workshop	127
	Sub-Total	127

DIGITAL MEDIA

Digital Media Production Investment		
Applicant	Project	\$
SBS	My Space	439
ABC	Digital Animation Initiative Misc Expenses	220
	Sub-Total	659

Digital Media Events & Activities		
Applicant	Project	\$
Australian Teachers of Media	ATOM – Screen Culture 2005	1 500
Australian Film, Television & Radio School	Australian Film, Television & Radio School	400
Nova Scotia Producer Event	Nova Scotia Producer Event	1 005
AFTS – SA	Shake Compositing 101	600
	Sub-Total	3 505

Digital Media Project Development Investment		
Applicant	Project	\$
Jason Sidoryn	Planet Matilda	900
K McLean, M Kenihan & D Sjostrom	Little Green Men	5 000
Ryan Green	Predator Prey	6 000
	Sub-Total	11 900



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 management reporting of the SAFC.

The Committee meets prior to Board meetings and consists of:

Jane Yuile : Member and
Committee Chairman
Cheryl Bart: Board Chairman
John Chataway : Board Member

The Finance and Audit Committee meetings are attended by:

Richard Harris : Chief Executive Officer
Gaye Jones : Manager – Finance
Marion Yelland : Executive Assistant and
Minute Taker

COMMITTEES WITH DELEGATED AUTHORITY

The following committees consider applications for funding up to \$100 000 (such amounts being cumulative) :

Film Development Committee (Drama)

Richard Harris : Chief Executive Officer
- Committee Chairman
Stephanie Ziersch : Acting Chief Executive
Officer - Committee Chairman
Defrim Isai : Head Screen Industry Programs
Sandy Lepore : Project Officer Screen
Industry Programs
Sandy Cameron : Project Officer Screen
Industry Programs
Kate Jarrett : Project Administrator Screen
Industry Programs
Julie Ryan : Industry Representative
Helen Bowden : Industry Representative
Kath Shelper : Industry Representative
Trevor Farrant : Industry Representative
Wayne Groom : Industry Representative

Film Development Committee (Documentary)

Richard Harris : Chief Executive Officer
- Committee Chairman
Defrim Isai : Head Screen Industry Programs
Sandy Cameron : Project Officer Screen
Industry Programs
Kath McIntyre : Project Officer Screen
Industry Programs

Christine Sweeney : Project Officer Screen
Industry Programs
Andrada Tudor : Project Administrator Screen
Industry Programs
Jeff Canin : Industry Representative
Kathy Drayton : Industry Representative
Ron Bollman : Industry Representative
Sally Ingleton : Industry Representative
Mike Piper : Industry Representative
Kath McIntyre : Industry Representative

Educational Content Fund Committee

Richard Harris : Chief Executive Officer
- Committee Chairman
Gaye Jones : Acting Chief Executive Officer
- Committee Chairman
Defrim Isai : Head Screen Industry Programs
- Committee Chairman
Rebecca Summerton : Project Officer Screen
Industry Programs
Christine Sweeney : Project Officer Screen
Industry Programs
Sandy Cameron : Project Officer Screen
Industry Programs
Andrada Tudor : Project Administrator Screen
Industry Programs
Helen Richardson : Arts SA Government
Representative
Linda Cooper : Project Partner
Kath McIntyre : Industry Representative
Jason Sidoryn : Industry Representative
Cathy Beitz : Industry Representative
Megan McMurchy : Industry Representative
Tracy Riddiford : Industry Representative

Tony Clark : Industry Representative
Lisa Horler : Industry Representative

Digital Media Project Development Committee

Richard Harris : Chief Executive Officer
- Committee Chairman
Defrim Isai : Head Screen Industry Programs
- Committee Chairman
Sandy Cameron : Project Officer Screen
Industry Programs
Rebecca Summerton : Project Officer Screen
Industry Programs
Kate Jarrett : Project Administrator Screen
Industry Programs
Andrada Tudor : Project Administrator Screen
Industry Programs
Chris Joyner : Industry Representative
Justin Wight : Industry Representative
Kylie Roberts : Industry Representative
Karen Orr Vered : Industry Representative
Shane Bevin : Industry Representative

Producer Business Development Application Assessment Meeting

Defrim Isai : Head Screen Industry Programs
Christine Sweeney : Project Officer Screen
Industry Programs

Short Film Fund Committee

Richard Harris : Chief Executive Officer
- Committee Chairman
Defrim Isai : Head Screen Industry Programs
Sandy Lepore : Project Officer Screen

Industry Programs
Sandy Cameron : Project Officer Screen
Industry Programs
Kate Jarrett : Project Administrator Screen
Industry Programs
Katrina Sedgwick : Industry Representative
- Adelaide Film Festival Director
Anthony Maras : Industry Representative
Kristian Moliere : Industry Representative
Kate Kennedy : Industry Representative

Crossover Project Committee

Richard Harris : Chief Executive Officer
- Committee Chairman
Defrim Isai : Head Screen Industry Programs
Sandy Cameron : Project Officer Screen
Industry Programs
Lisa Horler : 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. An Asbestos Reinspection Report and Register is commissioned each year by Jones Lang LaSalle, which provides 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 or provide copies thereof.
- Where the applicant has requested that access is to be given in a particular way,:
 - provide such access where practicable
 - or negotiate method of access with the applicant
- as per Section 22(2) of the Act.

Requests under the FOI Act for access should be accompanied by an application fee of \$25.75, 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: FOI@safilm.com.au

Fees and charges are reviewed every financial year in line with an agreed indexation factor. Information on fees and charges can be found at www.archives.sa.gov.au



**South Australian
Film Corporation**

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

www.safilm.com.au

ABN 3972 086 5208

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