

SOUTH AUSTRALIAN
FILM CORPORATION
ANNUAL REPORT
2008 | 2009



South Australian **Film Corporation**

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**South Australian Film
Corporation**

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1 CHAIRMAN AND CHIEF EXECUTIVE OFFICER REPORT

In reflecting on the past financial year, we are particularly proud that the South Australian Film Corporation, and the South Australian screen industry, has gone from strength to strength. In a year dominated by volatility and negativity - the global financial crisis, climate change and massive structural change in the film industry, at the SAFC we were fortunate to be in a position to support a strong slate of local production at the same time as we were building for the future.

Entering into a new era for film financing, and coming off the back of the Premier's May 2008 announcement that the Government was to invest \$43 million in a new state-of-the-art Film and Screen Centre at Glenside, the past twelve months has been focused on the development of strategic and business initiatives that will ensure the success of both the centre itself and the local industry for whom it will become such a crucial hub.

The Government's announcement about the Film and Screen Centre has given an incredible vote of confidence in the creative talent and production businesses that exist in South Australia and the South Australian Film Corporation has seized it as a once-in-a-generation opportunity to reinvigorate the local sector and underpin its future growth and development.

The vision for the new production facilities extends way beyond state-of-the-art bricks and mortar, but envisages a dynamic and creative hub close to the city centre. The focus is on our local industry and Australian independent production, and the new Centre will be able to target this niche in a way that facilities in other states are unable to.

The South Australian Film Corporation and the project architects Grieve Gillett have consulted extensively with leading industry practitioners to ensure that the centre meets the appropriate technical and logistical specifications, and that the design is of a standard that will ensure that it is recognised as a centre of excellence throughout the country. The inclusion of Dolby Premiere-accredited mixing facilities, screening theatre, two sound stages and production offices – alongside the South Australian Film Corporation and a hub of industry tenancies – will not only ensure that it is seen as a high end facility, but it will make the studios unlike any other in the country.

The timing of the announcement could not have come at a better time, with South Australia hosting an incredibly strong and diverse slate of production, ensuring that the South Australian Film Corporation will enter its new home with its enviable reputation intact and a whole new crew of Australian filmmakers keenly aware of the amazing production potential of the state.

The year got off to a great start with *Beautiful Kate*, director Rachel Ward's debut feature film, completing its shoot in late July. This film, which stars a who's who of Australian acting talent – including Ben Mendelsohn, Bryan Brown and Rachel Griffiths, as well as emerging young stars Maeve Dermody and Sophie Lowe – was located in and around the Flinders Ranges, making spectacular use of the unmistakable landscape around Wilpena Pound.





This was followed up by another film which made spectacular use of the Flinders - *Last Ride*- which was directed by Cannes short film winner, Glendyn Ivin, and starring Hugo Weaving in what is being hailed as the greatest performance of his career. It also saw a remarkable debut by South Australian newcomer Tom Russell. The film was shot in numerous locations across the state, from Port Augusta through to the Flinders Ranges and Lake Gairdner. At this salt lake the filmmaking team captured remarkable sequences of the salt lake under water, turning a negative into a sequence in the film that is likely to become, in years to come, a potential memorable moment in Australian cinematic history.

South Australia has also continued to build on its reputation for edgy low-budget thrillers. *Coffin Rock*, an eerie stalker-film produced by *Wolf Creek* producer David Lightfoot, and set in a South Australian coastal town, went into production south of Adelaide. Later in the year saw the arrival of *Road Train*, a film about a rogue driver-less truck that haunts the highways of South Australia – a film that promises to keep audiences on the edges of their seats, and to do for country driving what *Jaws* did for swimming.

The South Australian Film Corporation is particularly proud of the strong slate of films made by local practitioners that we were able to support such as *Lucky Country*, the anticipated follow-up to *Boxing Day* by director Kriv Stenders and South Australian producer Kristian Moliere, an Australian western set at the turn of the 20th Century and shot in the Adelaide Hills.

This was just one of the number of feature films co-financed in partnership with the BigPond Adelaide Film Festival in a sign of a strengthening relationship between the two organisations.

One of the most exciting local projects that received co-financing was *My Tehran For Sale*, an ambitious film set in the counter-culture in Iran. Directed by Iranian expatriate and Adelaide resident Granaz Moussavi, the film follows a young Iranian woman as she tries to escape the city and flee to Australia. The film's producers, Julie Ryan and Kate Croser of Cyan Films, travelled to Tehran with the director and Australian cinematographer Bonnie Elliott, to make what is a remarkable film, shining a light on a side of Iran that, at least until recently, many of us never knew existed.

To top it all off, 2008-09 witnessed the return of South Australia's most famous director Scott Hicks to direct the UK-Australian co-production *The Boys Are Back* starring Clive Owen. Lured to shoot in the state personally by the Premier Mike Rann, this \$20 million production is the largest budget feature ever shot in South Australia. Not only is the film a wonderfully bittersweet tale of a slightly wayward single father raising his two young boys that will tug at the heartstrings of the audience, but it makes stunning use of a diverse range of locations that will show off a side of South Australia to the world that is rarely seen onscreen – its urban settings, its picturesque wineries and the stunning hills of the Fleurieu Peninsula which became an unexpected character in the film. The film will be released worldwide late in 2009 in the UK and USA, and will fittingly hold its Australian premiere in Adelaide.

While the South Australian feature film slate over the past year is impressive, the South Australian Film Corporation has continued to be active in other areas of production, particularly documentary, and to have success at the national level. 2008-09 saw the broadcast of the outstanding Logie-winning series *First Australians*, a partnership between the South Australian Film Corporation and a range of other agencies from across the country, while others by local filmmakers such as *In a League of their Own* screened on the ABC. The South Australian Film Corporation's relationship with SBS also continued to be strong, with a number of films included in the 'mYgeneration' initiative which screened this year - *Electioneering*, *Age of Avatars* and *Fresh off the Boat* which won a Best Short Documentary award at the Chicago International Movies and Music Festival. *Street Soccer Zimbabwe* was shot and edited very quickly in order for it to be screened on SBS at the same time as the Homeless World Cup was being held in Melbourne.

One of the highlights of the year was welcoming Gillian Armstrong back to the state to continue the latest instalment of her documentary series following a group of South Australian women - *Love, Lust and Lies*. This 7-up style longitudinal series began its life with the South Australian Film Corporation in the mid-1970s as *Smoke and Lollies* and it has been wonderful to continue this long-standing and unique relationship with a filmmaker for such a landmark South Australian series.

South Australian documentaries have continued to win awards, with Jeni Lee's powerful *Casualties of War* winning an Australian Teachers of Media award, while Shalom Almond's *The Love Market* won an IF audience award, as well as the coveted St Kilda Film Festival award for best documentary. One film which mixed documentary and dance, Sophie Hyde's *Necessary Games*, recently won Best Experimental Short at the Melbourne International Film Festival. Meanwhile, Scott Hicks' wonderful film *GLASS: a portrait of Philip in twelve parts*, which was released into Australian cinemas with the support of the South Australian Film Corporation, has recently been nominated for an Emmy award for Sound. This is a source of particular pride to us, given that one of the nominees in the sound team is the South Australian Film Corporation's resident sound professional, Adrian Medhurst.

While this production slate has rightly been at the centre of the Corporation's focus, the South Australian Film Corporation has not lost sight of its longer term objective to innovate and develop the capacity of the South Australian production sector both at a business and creative level. The South Australian Film Corporation is acknowledged as being the first agency to provide cashflow finance against the new producer offset, for Kojo film *Beautiful* and it continues to look for opportunities to take up initiatives that will develop the local sector.

As a result, it has developed and introduced a series of new policy initiatives over the past twelve months that will build the viability of the sector and continue to place the South Australian Film Corporation as an agency at the forefront of innovation.

The most significant of these is the Producers Equity Scheme, which is specifically targeted to build the viability of South Australian production companies, by providing them with an unprecedented share of first-dollar returns from the films that they make. This scheme is all about building local production businesses, by providing them with a source of revenue that will allow them to build their businesses and attract genuine co-productions to the state in the future. The scheme has broken significant policy ground nationally, and has continued to build the reputation of the South Australian Film Corporation as an innovative policy leader.

At the same time the South Australian Film Corporation introduced the Producer's Enterprise Program, an ambitious development scheme currently being piloted with South Australian production company AMPCO Films. This scheme is designed to underpin the businesses of companies that have reached a significant scale of production by providing important development resources that allow them to develop a slate of projects, rather than rely on project by project funding from the Corporation.

The first scheme of its kind in the country, the first film that is expected from the AMPCO slate is the ambitious Australia-China co-production *The Last Dragon*, a \$17 million production that is expected to go into production in the second half of 2009. By providing the difficult-to-raise development funding for this and the other films in the AMPCO slate, the scheme could help transform AMPCO into a significant international production player. The scheme is open to other South Australian production companies that can demonstrate that they are ready to make a similar transition.

These schemes were announced by the Premier during the BigPond Adelaide Film Festival, an appropriate place given the strengthening relationship between the two organisations. The 2009 BAFF programmed sixteen South Australian Film Corporation films, a record number, while the two organisations co-invested in a range of films throughout the year from short films to documentaries.

This year the South Australian Film Corporation had an active presence at the Festival, which was book-ended by the Australian International Documentary Conference at one end and the Australian Screenwriters Conference at the other. This formidable alignment of industry events meant that Adelaide truly became the undisputed centre of the Australian film industry over this two-week period.

An important corollary to building the production capacity of the state is the building of creativity, and over the past year the South Australian Film Corporation has ramped up its focus on talent development.

One of the highlights of the BAFF for the South Australian Film Corporation was sharing information with Jane Schoettle, who is both the Toronto Film Festival selector as well as an internationally-regarded script developer. The South Australian Film Corporation organised for Schoettle to spend dedicated time during the Festival undertaking one-on-one consultations with a series of South Australian filmmakers about their scripts. The response from the selected participants was overwhelmingly positive.

The South Australian Film Corporation has been alive to development opportunities such as this, across the country, making strategic use of existing schemes in order to skill-up the emerging talent that exists in the state. The South Australian Film Corporation has been the most active agency in this regard, sending individuals and teams to development schemes in almost every state, including a creative team to the esteemed Aurora program in Sydney – the first time an interstate team has been given the chance to develop a project through the program.

At the production end, the South Australian Film Corporation has continued its successful short film program. The People's Republic of Animation continued its recent strong run with the South Australian Film Corporation-supported *Cat Piano* winning the 2009 Yoram Gross Award for Best Animation at the Dendy Awards, and being invited into competition at the prestigious Annecy animation festival in June. Meanwhile Luke Jurevicius' *Figaro Pho*, a digital animated series that was screened to great acclaim on the ABC, was nominated for a Logie. Other films receiving success include *Kind of Man*, which won best screenplay at St Kilda, while *Past Midnight* and *Stanley & Dean* were both selected for Flickerfest.

The South Australian Film Corporation has also undertaken specific production initiatives such as the Tropfest initiative in conjunction with the Media Resource Centre, which resulted in *Jackie's Spring Palace* being chosen as a finalist, while another South Australian film also made the shortlist. As a result of this success the filmmaking team behind *Jackie's Spring Palace* - Matthew Phipps and David Ngo - have secured a deal to develop a television series with Movie Extra through the support of the Tropfest Feature Program.



There has been similar success for director Dario Russo, following on from the online success of Italian Spiderman. SBS, in conjunction with the South Australian Film Corporation, has committed to a development deal with Dario, in conjunction with Cyan Films, for a new television series. The fact that the marketplace is now coming to deal with South Australia's emerging filmmakers in this way is a great sign for the future.

Undoubtedly the largest development initiative commenced by the South Australian Film Corporation over the past twelve months has been FilmLab. The Lab, a \$4.2 million program announced by the Premier in 2008, is a low budget scheme designed to progress South Australia's emerging filmmakers from shorter to longer form production. The scheme will result in the creation of eight low budget films during this time, which will emerge from a rigorous hot-housed development process.

The Lab has been welcomed by a new generation of South Australians as the single most significant scheme designed for local filmmakers in many years, and as yet another vote of confidence in the creative talent that resides in this state.

The Lab has attracted an impressive list of supporters, mentors, and selectors, from FilmLab Patron Phil Noyce through to industry experts such as Margaret Pomeranz, *Wolf Creek* Director Greg McLean and development specialist Stephen Cleary. The first intake of filmmakers has been chosen and the next twelve months will test their creative capacities, as they survive an intensive three-week Lab process and move into their tailored development pathways for each of their projects.

The past year has been a remarkable one for the South Australian Film Corporation, and it would not have been possible without the dedication and professionalism of the management and staff who have worked hard to ensure that the Corporation could manage a heavy production slate, while at the same time working on initiatives such as the new Screen Centre and FilmLab. Many thanks also to the Board Members who have been active, worked hard to get across all of the new plans of the Corporation, and been open to innovative approaches. A particular thanks to Barry Fox who stepped down during the year, but who has been such a robust contributor to the Board over many years, his absence will be keenly felt.

The South Australian Film Corporation continues to enjoy wonderful support from the Government at all levels. Arts SA, and in particular Greg Mackie and Alex Reid, have continued to show incredible support for the South Australian Film Corporation and must be thanked for the particular level of attention that they have had to give the Corporation during the past twelve months. A special mention should also be made of the Premier's Adviser Michelle Bertossa, who has worked tirelessly to advocate the film industry's cause over this time. A final note of thanks should be made to the Department of Trade and Economic Development, which continues to support the South Australian Film Corporation through its Film SA initiative and played an important role in securing the Film and Screen Centre.

The SA Government has continued to show its faith in the South Australian Film Corporation and the local production industry in what are clearly challenging economic times. No small amount of thanks must be given to Treasurer Kevin Foley, in particular, who clearly recognises the value that the investment in a local film industry can generate.

Finally, the South Australian Film Corporation must make special mention of the Premier and Minister for Arts, Mike Rann whose passion for film remains undiminished and who remains the most committed and ardent champion for the sector. As a result of his stewardship the South Australian Film Corporation now has a set of building blocks that will underpin the future of the production sector for years to come, and we look forward to doing our part in delivering on his vision of a growing and dynamic film industry in South Australia.



Cheryl Bart
Chairman



Richard Harris
Chief Executive Officer

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GOVERNANCE

PRIVACY

PRINCIPLES

In accord with the Government of South Australia Information Privacy Principles Instruction and Premier and Cabinet Circular 12, the South Australian Film Corporation is strongly committed to protecting privacy while participants interact with South Australian Film Corporation content, products and services. Information is collected primarily to make it easier and more rewarding to use South Australian Film Corporation services. Depending on the service accessed, information such as name, contact number and email address may be collected.

The South Australian Film Corporation will only use personal information provided to it for the purpose stated and not for any other purpose without consent. The South Australian Film Corporation does not share personal information with other agencies or organisations unless given express consent to do so by the participant or where sharing is otherwise required or permitted by law.

Where the South Australian Film Corporation holds personal information it will, where possible, take reasonable steps to ensure that it is accurate, complete and up to date.

Any complaints relating to privacy issues should be notified in writing to the South Australian Film Corporation. While the South Australian Film Corporation accepts no liability for any third party material or links posted to its online services, it will take reasonable steps to investigate all such complaints.

**SOUTH AUSTRALIAN
FILM CORPORATION**

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BOARD MEMBERS

The South Australian Film Corporation has a Board of Directors, which is appointed by the State government and reports to the Minister for the Arts.

Cheryl Bart AO (Chairman)

Cheryl Bart is a lawyer and company director and is Chairman of a number of Boards including the BigPond Adelaide Film Festival (BAFF), the Adelaide Film Investment Fund (AIFF), the Environmental Protection Authority (EPA) and Shaw of Australia Pty Limited. She is a non-executive Director on several Boards including ETSA Utilities, Spark Infrastructure Ltd, ANZ Trustees Ltd and the Alcohol Education and Rehabilitation Foundation. Cheryl also serves as a member of the South Australian Film Corporation's Finance and Audit Committee.

John Chataway

John Chataway is a founding partner of the Kojo Group, South Australia's largest visual communications specialist company. He is an accomplished director and award-winning cinematographer in his own right with over 20 years experience in the, film, video, events and new media industries. John is Deputy Chair of the South Australian Film Corporation, Deputy Chair of the Australian Dance Theatre and Deputy Chair of the Adelaide Fringe. He also serves as a member of the South Australian Film Corporation's Finance and Audit Committee. He was the 2002 regional winner of Ernst & Young Entrepreneur of the Year Awards in the Technology, Communications, E-commerce & Life Sciences category. As a specialist consultant, John provides services to the multimedia industries in the areas of strategy and implementation.



Tony Clark

Tony Clark is Director of Rising Sun Pictures (RSP) and has worked as VFX Supervisor or Executive Producer on major Hollywood projects such as the *Harry Potter* series, *Blood Diamond*, and *Charlotte's Web*. 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 screen industry broadband provider Cinenet.

Bridget Ikin

Bridget Ikin is an independent film producer, whose credits include *My Year Without Sex*, *Look Both Ways*, *An Angel At My Table*, *Kitchen Sink*, *Crush*, *Loaded*, and *Floating Life*. She was Executive Producer on the four films commissioned for the 2002 Adelaide Festival - *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 also an establishing Evaluation Manager at the Film Finance Corporation in Sydney from 2005-7. She is currently producing a series on Aboriginal art, entitled *Art + Soul*, for the ABC.



Gabrielle Kelly

Gabrielle Kelly is an award-winning documentary director and producer with 20 years experience in television and new media. Gabrielle founded the Australian International Documentary Conference in 1987 and her board memberships have included the South Australian Natural Resources Council, the Australian Film Finance Corporation and BigPond Adelaide Film Festival. As a Digital Media Producer on sustainable development and global systems change, she produced one of the earliest Climate Change documentaries with the Sundance Institute 1990. Gabrielle also has significant senior executive experience in Australia and the United States in new media companies.

Susan MacKinnon

Susan MacKinnon is an award-winning filmmaker and a tireless advocate for Australian documentaries. Her many film credits include the feature documentaries *Honeybee Blues*, *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* 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.



Julie Ryan

Based at the South Australian Film Corporation, Julie Ryan formed production company, Cyan Films in 2007 with fellow producer, Kate Croser. In 2008 they produced the feature film *My Tehran For Sale* shot on location in Tehran. The film was selected for Official Competition at the BigPond Adelaide Film Festival, and was in Official Selection, Discovery Section, for the 2009 Toronto International Film Festival. Last year Julie also produced the feature film *Broken Hill*, with fellow producer Chris "Doc" Wyatt (Napolean Dynamite). *Broken Hill* was officially selected in the Generator +13 section of the 2009 Giffoni Film Festival, and won three awards. Prior to forming Cyan Films, Julie produced five films with Rolf de Heer including *Ten Canoes* (Special Jury Prize, Un Certain Regard, 2006 Cannes Film Festival), *Alexandra's Project* (2003 Berlin Film Festival), and *The Tracker* (2002 Venice Film Festival).

Jane Yuile

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 Razor Risk Technologies Limited, WorkCover (SA) and the Environmental Protection Authority (SA). She chairs the Audit Committees of each of these organisations and chairs the Finance Committee of Southern Adelaide Health Service and is a member of the Finance Committee of the University of Adelaide. Jane is Chairman of the South Australian Film Corporation's Finance and Audit Committee.



BOARD COMMITTEES

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 South Australian Film Corporation.

The Committee meets prior to Board meetings and comprises:

Jane Yuile	Member and Committee Chairman
Cheryl Bart	Board Chairman
John Chataway	Board Member
Julie Ryan	Board Member

The Finance and Audit Committee meetings are attended by:

Richard Harris	Chief Executive Officer
Gaye Jones	General Manager / Finance Manager / HR Manager
Andrea Liddell	Minute Secretary

COMMITTEES WITH DELEGATED AUTHORITY

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

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

Film Development Committee (Drama)

Mark Patterson	Industry Representative
Julie Ryan	Industry Representative
Vicki Sugars	Industry Representative
Tony Clark	Industry Representative
Terry Jennings	Industry Representative
Wayne Groom	Industry Representative
Gus Howard	Industry Representative
Kate Croser	Industry Representative
Deb Cox	AWG Representative
Stephen Cleary	Industry Representative
Scott Meek	Industry Representative
Lindy Davies	Industry Representative
Margaret Pomeranz	Industry Representative

Film Development Committee (Documentary)

Claire Harris	Industry Representative
Shalom Almond	Industry Representative
Sarah Wishart	Industry Representative
Joost den Hartog	Industry Representative
Shane McNeil	Industry Representative
Tracy Riddiford	Industry Representative
Viron Papadopoulos	Industry Representative

Educational Content Fund Committee

Helen Richardson	Government Representative
Sally Ingleton	Industry Representative
Mike Piper	Industry Representative
Sophie Hyde	Industry Representative

Digital Media Project Development Committee

David Knott	Industry Representative
Kylie Robertson	Industry Representative
Sandy Cameron	Industry Representative
Stu Connolly	Industry Representative
Wayne Groom	Industry Representative
Claire Harris	Industry Representative

Producer Business Development Application Assessment Meeting

David Court
Industry Representative
Marcus Gillezeau
Industry Representative

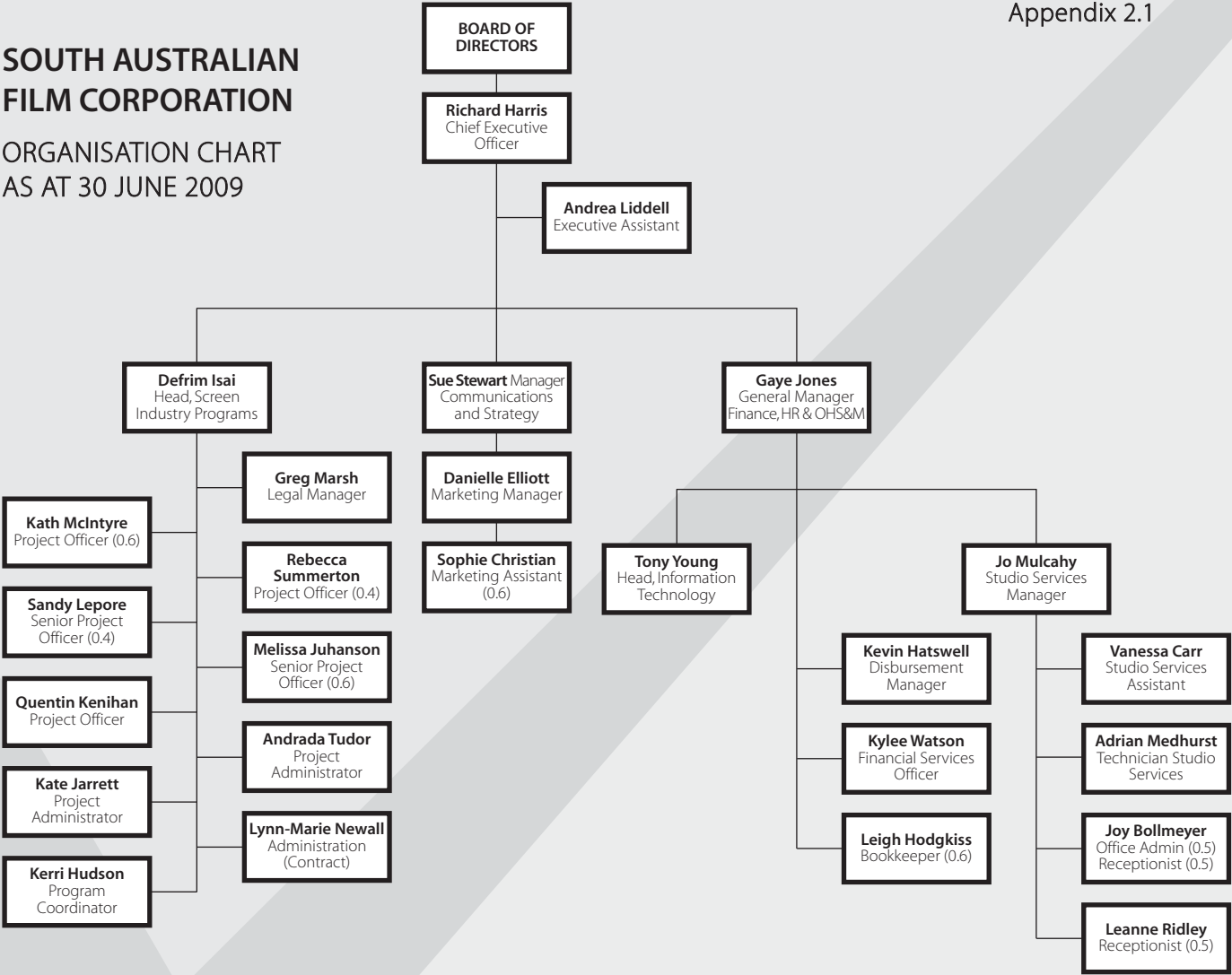
Short Film Fund Committee

Kelly Schilling	Industry Representative
Bronwyn Kidd	Industry Representative
Julius Avery	Industry Representative
Scott McDonald	Industry Representative

**SOUTH AUSTRALIAN
FILM CORPORATION**

ORGANISATION CHART
AS AT 30 JUNE 2009

Appendix 2.1



3

PLANS & OBJECTIVES

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

OUR PURPOSE

To empower the South Australian screen production industry to achieve success

OUR VISION

To be recognised globally as the most dynamic screen agency in Australia

South Australia has a number of advantages that make this State an ideal place for independent filmmaking. It has well-trained local creatives and crews that are among the most experienced in Australia, with credits on domestic and international feature films, TV series, telemovies, TVCs and documentaries. SA also has credited post production and vfx houses, casting agents, equipment suppliers, insurers and other service providers.

The South Australian Film Corporation has 30 years of experience in supporting independent production. It provides development and production funding, production and sound post production facilities and a locations and production liaison service. These advantages make this State an attractive proposition for independent feature film makers.

However, the film industry is extremely complex and unpredictable. Given the variable nature of filmmaking, the South Australian Film Corporation's strategic plan is based on a foundation of four key strategic drivers and two operational directives.

Underlying these drivers and directives are a clear set of objectives that will guide and help define annual goals and initiatives. Each year, as part of the business planning process, each area of the organisation will respond with key initiatives to each component of the plan. The success of the strategic plan will be based on the outcomes of the metrics made at the beginning of each year and the high-level achievements by 2012.

South Australia's Strategic Plan targets that relate to the screen industries have also been considered in the strategy planning process.

STRATEGIC DRIVERS AND OPERATIONAL DIRECTIVES

STRATEGIC DRIVERS

- 01

Deliver innovative programs
- 02

Position South Australia as a premium film location
- 03

Introduce boutique filmmaking facilities
- 04

Foster a vibrant and healthy screen industry culture

OPERATIONAL DIRECTIVES

- 05

Operate with integrity and communicate openly
- 06

Take a bold approach to new opportunities

4 OPERATIONS & INITIATIVES

SCREEN INDUSTRY PROGRAMS (SIP)

The South Australian Film Corporation provides a diverse portfolio of programs to assist in the facilitation of productions and business and professional development opportunities for South Australian film, television and digital media practitioners. 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; and
- Attendance at festivals and awards, seminars, conferences and workshops as well as mentoring programs

PRODUCTION IN SOUTH AUSTRALIA

The South Australian Film Corporation 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. The aim of this is to support projects that are creative, original, that display good market prospects and have significant economic benefits to South Australia and the film, television and digital media sector. Support for production and post-production is provided through a combination of investment and the use of the South Australian Film Corporation's comprehensive facilities and locations support.

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

The South Australian Film Corporation also administers a \$3.5 million **Revolving Film Fund** to sustain and increase film and television production in South Australia.

Industry Highlights

Features and TV Drama

- South Australian Film Corporation invested in four feature films - *The Boys Are Back*, *Swerve*, *Lou* and *Road Train*;
- Three feature films accessed Revolving Film Funding including *My Year Without Sex*, *Swerve* and *The Boys Are Back*;
- The Feature Films *My Tehran For Sale*, *Closed For Winter*, *Lucky Country*, *Last Ride* and *My Year Without Sex* all premiered at the BigPond Adelaide Film Festival (BAFF);
- *My Year Without Sex* was selected to screen at the Edinburgh Film Festival;
- Rachel Ward's feature film *Beautiful Kate*, which was shot in 2008, was selected to screen at the Sydney Film Festival (SFF).



Documentaries

- The South Australian Film Corporation invested in five broadcast documentaries including *Street Soccer Zimbabwe* (SBS), *Connected by Light* (ABC), *Not 14 but 46* (ABC), *Henry & Bee* (ABC) and *Asylum FC* (SBS);
- *Wire Through The Heart* by Piper Films was sold to BBC Scotland, ABC Pacific Satellite Services, Discovery Channel and Discovery Channel Europe;
- This year saw the continuation of the South Australian Film Corporation relationship with SBS through the Destinations Australia Documentary Initiative in association with Screenwest, Screen Tasmania and the Northern Territory Film and Television Office (NTFTO). During this period two one hour broadcast documentaries were produced (*The Graduate from Sudan* (Producer Tracey Riddiford Director Cathy Bietz) and *Circle 42* (Producer Caroline Man, Director Sophie Hyde);
- The South Australian Film Corporation supported SBS series *First Australians* which won a Most Outstanding Documentary Logie Award.

Digital Media

- 26 x 1 minute animated series *Figaro Pho* was nominated for a Logie award for the first episode aired on the ABC last year. The series, created by Luke Jurevicius, received digital media production investment and was screened on the ABC, with an online interactive component created by Katalyst available on the ABC website for viewers.
- Molly Reynolds and Rolf de Heer's *12 Canoes* received two awards including Best Cultural, Lifestyle or Sport and the Wanted Digital Winner - Best Learning & Education.

The **Short Film Fund** provides South Australia's filmmakers and digital media practitioners an opportunity to develop their skills as a way of progressing towards long form feature film, television drama, documentary, and digital media production. During 2008-09, seven short films were supported.

Industry Highlights

- Three short films were funded as part of our Short Film Fund including *The Kiss*, *The Bully* and *Elephantiasis*. *The Kiss* received Screen Australia funding support while *The Bully* premiered at BAFF and was selected for competition at the St Kilda Film Festival (SKFF);
- The South Australian Film Corporation also supported the self-funded short film *The Garden* by Jennifer Jones with in-kind support of sound facilities. *The Garden* was also accepted for competition at the SKFF;
- 2007 South Australian Film Corporation Short Film Funded project *Kind of Man* by Kelly Schilling premiered at BAFF and was selected for competition at the SKFF where it won awards for Best Screenplay and Best Performance;
- Three short films funded through the South Australian Film Corporation/MRC Tropfest Initiative including finalist *Jackie's Spring Palace*, *Rock Lobster* and *Luck of The Irish*.

The **Educational Content Fund (ECF)** provides matched-funding with Government and non-commercial partners for the production of educational related projects across all platforms.

Three projects were funded during 2008-09, *Mimili Anangu Dance Project* (Producer Windmill Performing Arts and Director Simone Mazengarb), *The Man Who Saved a Million Eyes* (Producer Katrina Lucas and Director Rachael Thompson) and *Wadu Matyidi* by Sonja Vivienne and Marjo Stroud.

Industry Highlights

- Bragg About Adelaide a joint initiative between the South Australian Film Corporation, the Department of Premier and Cabinet (DPC), Department of Education and Children's Services (DECS) and Royal Institute of Great Britain (RiGB) went into production (Producer, Kojo Productions, Executive Producer, Linda Cooper, The Bragg Initiative, Adelaide and Creative Producer, Director Richard Jasek) and will be launched by the Premier of South Australia, Mike Rann in 2009-10;
- *Mimili Anangu Dance Project* screened in the Little Big Show Film Festival;
- Dance film compilation *Necessary Games* premiered at BAFF and will be screened at the Melbourne International Film Festival (MIFF) in July 2009;
- *Controversies of the Stuart Case* is currently used as a resource by the South Australian Law Society;
- *Above and Below* (aka Upper South East Dryland Salinity and Flood Management Project) has completed production during this period.

Script and Project Development aims to support the development of outstanding original and creative Australian film, television and digital media projects. The South Australian Film Corporation invested in the development of eight drama projects, four documentary projects and four digital media projects received investment funding.

Industry Highlights

- 17 feature film scripts and one television series project were supported under the South Australian Film Corporation Script and Project Development Fund;
- Six documentary projects were supported under the Script and Project Development Fund;
- Six Digital Media projects were supported through the Digital Media Script and Project Development Fund;
- One South Australian project I Putt-Putt (aka Young Adults) participated in the T-Vis workshop which was run by ScreenWest in Perth. The South Australian Film Corporation supported the writer's involvement in the workshop as well as the next stage of development. There were five applications for the one South Australian position in the workshop;
- One South Australian team, producer Michael Clarkin and writer David Haddin participated in the NFTO/South Australian Film Corporation/SA funded workshop Ignite with their project Keel Haul (aka Fatherland). There were four applications for the one South Australian position in the workshop;
- *The Wife of Bedlam* produced by Mark Patterson won an Inscription Award and the writer, Sean Riley attended a one-on-one workshop with acclaimed writer Edward Albee;
- Animated cross-platform TV series *Bridget the Goddess* by Monkeystack received Digital Media Project Development funding in conjunction with \$23,000 co-funding from Nickelodeon towards development of a pilot episode and series concept development;

- Three online interactive narrative games were funded through the Digital Media Project Development Program and are currently in development. These include *Chili: An Imp Story* by Silhouette Studios and *Violet and Hercules* by Holopoint Studios, which were both provided with funds for project scoping and the attachment of industry mentors. In addition, *Coolest Girl in School* by Champagne for the Ladies was provided with funding to develop the narrative content, artwork and an online prototype for the Massively Multiplayer Cross-platform Social Game.
- Animated children's TV series *Dots and Diamond* by Monkeystack received Digital Media Project Development funding in conjunction with \$15,000 co-funding from the ABC towards development of a 26 x 12-minute animated series for broadcast TV and DVD distribution.
- Smoking Gun project *Cold Caller*, supported by the South Australian Film Corporation through the Script and Project development fund has been selected for the 37 South Market at MIFF. The story is based on a novel by American writer Jason Starr and presents the first opportunity for the producer to begin financing the project.
- Cyanfilms completed and delivered feature film *My Tehran for Sale*, premiering at BAFF.
- The People's Republic of Animation completed short film *Cat Piano*, narrated by Nick Cave, which premiered at BAFF and screened in official competition at Annecy International Animation Festival – one of the largest animation festivals in the world, and an Oscar qualifier.

Business Travel supports traditional and digital media producers' travel to attend markets both nationally and internationally in order to attract marketplace finance for a project or slate of projects.

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. Two practitioners also received a contribution to attend major international festivals.

Producer Business Development supported nine 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. This year there was a near-even balance of traditional and digital media companies supported under this fund:

- Three digital media and five traditional media companies received Producer Business Development Support with one company receiving support under the new Enterprise Development Program.

Industry Highlights

- Seven South Australian producers were supported under this scheme to attend international markets;
- 11 producers were supported to attend interstate meetings;
- Two SA producers were selected for the "37 South" market, an initiative of MIFF;
- The People's Republic of Animation presented two animations in official competition at the Annecy International Animation Festival – *Ghastly Gourmet Cooking Show* and *Cat Piano*.

Practitioner Development Funding provides professional and career development support for film, television, documentary and digital media practitioners. Eighty-four 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 seminars and short courses. The South Australian Film Corporation also delivered a number of seminars for industry with other partners including a documentary pitching workshop, and a Producer's Offset seminar with Screen Australia.

Industry Highlights

- Five South Australian projects have been developed at various ARISTA residencies, including in Tasmania, Victoria and in the Northern Territory. Four producers were also supported to attend the ARISTA Business of Development Summit in Tasmania to explore critical issues of script development before a national audience;
- Nine South Australian practitioners were supported to attend a 3 day story seminar workshop presented by Robert McKee, a world renowned Hollywood script guru, who presented this course over three intensive 11-hour days in Melbourne and Sydney.
- SA self-funded feature *Camilla Hyde*, directed by Dave De Vries, and SA self-funded feature, *Family Demons*, directed by Sue Brown, were selected for the 10th Melbourne Underground Film Festival (MUFF).

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 South Australian Film Corporation funded six traditional media attachments and eight digital media attachments specifically targeting industry needs. In order to minimise heavy reliance on productions to generate attachments, SIP has begun investigating the potential to maximise attachment opportunities by arranging high level internships internationally and interstate. This will be further explored in the next financial year.

Industry Highlights

- Vicki Sugars completed a high level producing attachment to Helen Leake during financing stage of a number of projects;
- Peter O'Brien secured an attachment to Television Series *All Saints* and was permitted to direct a number of second unit scenes as a part of his attachment;
- Four graduates of the AFTRS (SA) Digital Media certificate course were able to receive industry placement attachments through the South Australian Film Corporation including Ryan Kirby, Michael Bonjorno, Simon Westlake and Nunya Glasbrook;
- Eve Foreman was supported for two attachments on the feature film *Beautiful Kate* for continuity and producing, one of which has led to a continued relationship with producer Leah Churchill-Brown and ongoing work with the company.
- Tyler Bartley secured an attachment as a Concept Artist with Rising Sun Pictures, during which he was able to contribute to the company's work on *Terminator 4: Salvation*.

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.

Industry Highlights

- Funding was provided for practitioners to attend the Australian Writers' Guild (AWG) Screenwriters Fringe at the Mercury Theatre for 2008 and 2009;
 - Funding for short film production initiative, *I Can See Queerly Now*, as part of the Feast Gay and Lesbian Festival. Through the project, five films with a queer bent are produced and then screened during the Festival;
 - The South Australian Film Corporation provided funding for the digital animation production initiative, *Lantern la Lumiere*, presented by the Adelaide Fringe, in conjunction with the Media Resource Centre. *Lantern la Lumiere* provided the opportunity for ten animators to produce content through workshops for exhibition on the Rundle Lantern, a giant "canvas" wrapped around an eight-storey high car park on Rundle Street in Adelaide;
 - The Inscription Awards were funded to support Workshops presented by acclaimed playwright and author Edward Albee;
 - Funding for the MRC Tropfest Initiative - the South Australian Film Corporation embarked on an initiative with the Media Resource Centre to support three Tropfest Films. Funded were *Jackie's Spring Palace*, *Rock Lobster* and *Luck of The Irish*. *Jackie's Spring Palace* was a finalist at Tropfest;
 - BAFF Industry Liaison Coordinator position was funded to enhance SA industry access to the Festival;
 - An upgrade of the SASIC website was supported.
- Screen Culture Organisation Funding** is provided to organisations that support and develop screen culture in South Australia in line with the South Australian Film Corporation's mission statement. Ten organisations including the MRC, AWG, AFI, SPAA, AIMIA, AIDC, ACS, ADG and ATOM were provided funding to support significant industry development and cultural development activities.
- FilmLab** is a low budget filmmaking initiative designed to provide a platform for the next generation of South Australian screen industry practitioners to develop and demonstrate their talent. FilmLab provides professional and career development opportunities for South Australian practitioners through an intensive project development program and the production of original low budget films primarily for the local and international festival market.
- 41 FilmLab applications were received in April 2009.
 - Four teams were selected for FilmLab funding and a further two teams were selected as observers by an assessment committee of industry experts.
 - The successful FilmLab teams chosen were: Hugh Nguyen & Eddie White (People's Republic of Animation), Sophie Hyde, Bryan Mason & Matthew Cormack (Closer Productions), Ashlee Page & Sonya Humphrey (Sacred Cow), Julie Ryan (cyanfilms) & Matthew Bate (Plexus Films).
 - The two additional teams selected to participate without a guaranteed production outcome were David Ngo & Matthew Phipps & Sarah McDonald and Matthew Vesley.
 - The three-week intensive workshop will be held at the South Australian Film Corporation from 20 June until 8 July 2009.



- The workshop, which will run with the assistance of industry stalwarts Stephen Cleary, Paddy Cunneen and Peter Speyer, will help participants develop story and characters through low budget seminars and a variety of creative activities and team presentations. The South Australian Film Corporation and participants will document the process via a team blog (<http://safilmlab.wordpress.com/2009/07/21/filmlab-day-15-beyond-the-first-ridge-theres-always-another/>)
- FilmLab participants will have follow up one-on-one meetings and short document lectures with Stephen Cleary in August and further assistance will continue throughout the development process.

LOCATIONS

Outbound Missions and Offshore Promotions: there was a strong focus on the domestic market in 2008-09 with many local and international location marketing exercises resulting in SA production and post production opportunities.

The main offshore trade missions in 2008-09 involved attendance at the Ausfilm trade delegation held in London, and the Cannes International Film Festival. The South Australian Film Corporation also attended 'G-Day LA' and was represented by Ausfilm at other international events.

The Film SA Initiative was established by the South Australian Film Corporation through support from the Department of Trade and Economic Development (DTED). The initiative allows the South Australian Film Corporation to establish a dedicated locations office and to provide a range of financial incentives to attract film, television, commercial and PDV work to South Australia.

Industry Highlights

- Three projects accessed incentive funding including *The Boys Are Back*, *Last Ride* and *Lucky Country*;
- Four major domestic and three international location searches were undertaken including Disney (USA), John Mott (US), Jim Loach (UK) and Ausfilm;
- Location assistance was provided to forty-one feature films, 8 TV series, 6 shorts, 7 TVCs and 3 documentary series interested in shooting in SA;
- The South Australian Film Corporation Database and Locations Stills Library were upgraded;
- Promotional advertisements of SA locations and production services were placed in national and international magazines including Ausfilm's talent campaign;
- The South Australian Film Corporation assisted SASIC to research the Government's Child Protection regulations and the impact on shooting in South Australia.

STUDIO SERVICES

Mixing Theatre

- The following projects came through the South Australian Film Corporation post sound facilities during 2008-09:
- Documentary *River of No Return* (Paradigm/Bower Bird Films) final mix and deliveries completed.
- Mix and delivery for a Fantastic Snacks TVC (Tracks Adelaide).
- *Beautiful* (Kojo Pictures/ Tracks Adelaide) final mix, print master, and trailer mix completed.
- Sarah Watt's last feature *My Year Without Sex* – Foley delivered and final mix completed.

- Short film *The Garden* mixed and screened in the mix theatre.
- *Alexander Pearce* (Centre Tracks) foley and mix completed.
- Flinders University short film *Human Prism* - mix and delivery completed.
- *Dusk Day* a short animation (MRC Digitopia Initiative) mix and deliveries completed.
- Record ADR for *Accidents Happen* (AH Films).
- Record, edit, and deliver foley for feature *Coffin Rock*, in association with Feet and Frames.
- Pre-mix, final mix, and print master for *Last Ride* (Last Ride Pty Ltd).
- Mix and deliveries completed for MRC short films *Talk Derby to Me*, *Come Away With Me*, and *Couples Therapy*.
- Record, edit and deliver foley for children's series *Stormworld* (Tracks Adelaide).
- ADR recorded for feature film *Blessed* (Wildheart Films).
- Mix completed for Sophie Hyde's short film triptych *Necessary Games* (Closer Productions).
- Foley recorded and delivered for feature documentary *Salt*.
- Hire of mix theatre for final mix of *Salt*.
- Final mix and deliveries for short film *Rock Lobster*.
- Edit and Mix completed for Robert Marchand's feature film *Identity Project*.
- Mix, printmaster, and deliveries completed for *Birthday* (Flip it Red Entertainment Pty Ltd).
- Foley and final mix for short film *Celestial Avenue* (Reflux Entertainment).

Sound Stages

- *Beautiful Kate* (Beautiful Kate Pty Ltd) used sound stage 1 for a shoot and sound stage 2 for set bump in and shoot.
- Ultrafilms' feature *Coffin Rock* used sound stage 1.
- Filmgraphics Productions shot an Optus TVC in sound stage 2.
- Resin hired sound stage 2 for a Powerball TVC.
- Spirit Films hired sound stage 2 for a Radio Rentals TVC.
- Sacred Cow Films short *The Kiss* used sound stage 2 for set construction.
- *The Boys Are Back* (SLF Boys Productions Pty Ltd) used sound stage 1 for set construction and shoot.
- Sound stage 2 hired by Showpony Advertising for a General Motors car maintenance web video.
- Mark Evans Productions hired sound stage 2 for an Omni Champagne Shadow Promotion shoot.
- Backlab Productions hired sound stage 2 for short film shoot *Things Have Changed* (MRC RAW Nerve Initiative)
- Film Headquarters hired sound stage 2 for an Aqua Minerale bottled water promotion.
- *Road Train* (Road Train Films) hired sound stage 1 for set construction and shoot.

Production Facilities

- *Beautiful Kate* utilised offices B and C, wardrobe, art department, laundry and make-up.
- *Coffin Rock* made use of offices A, E, and D, wardrobe and art department.
- *McLeod's Daughters* held auditions in casting rooms.
- *Last Ride* hired offices F and D.
- Blackfella Films' *Jacob* utilised production office B.
- JdeR Screen hired production office D for the children's production *Big Green Truck*.
- *Road Train* hired art department, offices B, C, wardrobe, make-up.
- The FilmLab initiative utilised production offices B, C, D, E, art department, wardrobe, mix theatre, theatre 2, and media room.

Tenants for 2008-09

- The following are long term tenants at the South Australian Film Corporation premises:
- Angela Heesom Casting
- Masonfilm Pty Ltd/ Mason's Locations
- Sonic Art
- Sputnik Films
- Vertigo Productions
- Cyan Films
- Geoffrey Reed Communications
- Pop Pictures
- Anthouse Films
- Tania Nehme Editing

The South Australian Film Corporation is at 100% capacity for long term tenants.

COMMUNICATIONS

Communications is focused on positioning the South Australian Film Corporation as an innovative and leading agency, whilst promoting both South Australian filmmakers and films produced in the state.

Locally the communications department is responsible for promoting and branding the agency, and for maintaining communications with the local film industry, state government and national media. Internationally, the department works with the locations department to market the State as an attractive and commercial film location.

Publicity

The South Australian Film Corporation maintained strong relationships with local and key national media organisations and as a result publicity of the agency over the last 12 months has been extremely positive, with the South Australian Film Corporation attracting both local and interstate media attention for progressive terms of trade and feature film productions. In particular, the ground breaking producer equity scheme and rights reversion policy gained national exposure; with the South Australian Film Corporation cash-flowing the producer offset for feature Beautiful setting the benchmark for the industry nationally.

Feature film production was also a focus for media. Scott Hicks' first film in Australia for over 10 years, *The Boys Are Back*, attracted significant local media attention on the back of Oscar nominated Clive Owen as the lead and the State government's strong financial commitment. Locally shot and supported features *Lucky Country*, *Beautiful Kate*, *Last Ride* and *Road Train* also gained publicity in local press, radio and national trade publications.

Furthermore, new innovative low budget film initiative, FilmLab, also attracted press and radio attention locally and nationally, with filmmakers and CEO Richard Harris interviewed about the program.

Promotion

The South Australian Film Corporation core messages were delivered with a comprehensive promotions program. With a record seventeen South Australian Film Corporation supported projects screening at the BigPond Adelaide Film Festival, the agency took the opportunity to promote the films through an integrated campaign using sponsorships, a promotional postcard, advertising, presentations, website communications, lanyards and media to reinforce core messages. During the same period, the South Australian Film Corporation sponsored the Australian Writers Fringe and the Australian International Documentary Conference, cementing our position as an integral and influential member of the Australian film industry.

In addition, the South Australian Film Corporation continued its branding on the main trade directory Encore and sponsored local national industry events such as Feast Festival, ACS Awards, Tropfest, Fuse Festival and Flickerfest and the AFI Opening Night screening which garnered advertising and publicity opportunities.

The South Australian Film Corporation also created a showreel of locally shot and produced films; distributed on the internet and at trade shows. Targeted at interstate and international producers, the showreel is a compilation of the past 2-3 years of SAFC funded films, including *Wolf Creek*, *December Boys*, *Hey Hey It's Esther Blueburger*, *Forbidden Lie\$*, *Look Both Ways* and *Ten Canoes*.

Communications

In June 2008, the South Australian Film Corporation launched a new website which included new functionality and push communications. Throughout the year the communications team has worked to populate, maintain and promote the site and as such has generated over 2,000 subscribers and for the second half of the year had an average of over 37,000 visits per month. In addition, electronic newsletters have been distributed to subscribers on a fortnightly (for events) and monthly (for news) basis; with electronic alerts sent for program deadlines and urgent information. The communications team regularly monitors website statistics to better understand who is accessing the site and which communications are of most interest to viewers, enabling the department to more effectively define electronic communications strategies.

New to the website last year was the practitioner database, an online searchable library of South Australian screen production industry professionals. The database has been well populated to date and is consistently one of the most frequented pages of the website. Maintaining this database is important to positioning the State as an attractive film location, backed by an experienced and professional local film crew.



Business and Professional Development

The South Australian Film Corporation maintained its focus on providing high quality and targeted events and seminars that provide practical knowledge to the industry and opportunities to make contact and network with local and international industry peers.

Specifically, information sessions were held on the Producer Equity Scheme, FilmLab initiative and 2009 guidelines review. The South Australian Film Corporation also screened a ten week low budget film program at the Media Resource Centre targeted at emerging filmmakers and a Q&A session with Black Water producer, Michael Robertson. In addition, the South Australian Film Corporation sponsored a script development workshop facilitated by Toronto International Film Festival Programmer, Jane Schoettle, providing the opportunity for five local projects to be analysed and reviewed by an international festival expert.

The South Australian Film Corporation also provided assistance to a number of industry related events and screenings including *Beautiful Kate* screening, *The Boys Are Back* preview, *My Year Without Sex* screening, *Love Story 2050* premiere, Music in Film Seminar and the Screen Writer's Fringe.

Furthermore, the South Australian Film Corporation hosted two major networking events: end of year drinks and annual showcase event. The industry showcase was a gala event focused on highlighting production and talent of the local industry to government, media and local industry. The event, opened by Deputy Premier Kevin Foley MP, was well received by the industry and featured excerpts from the year's productions.

Memberships

The South Australian Film Corporation has maintained its membership with Ausfilm, enabling the agency to be promoted through international events such as G'Day LA and their promotional campaigns: 'Make It Australia' and 'Australia, let us tempt you'. Furthermore, membership to Ausfilm enabled CEO Richard Harris to represent the State on the Board and a member of the communications team to represent the State at Marketing Committee and Policy Committee meetings.

The South Australian Film Corporation is also a member of the Association of Film Commissioners International (AFCI), which is the official worldwide association of government film contacts.

FINANCIAL MANAGEMENT

The South Australian Film Corporation received \$6,559,000 from the South Australian Government, which comprised of Program funding of \$4,059,000, Operating funding of \$953,000, FilmLab funding of \$567,000 and further funding of \$61,317 to project manage the transition to the South Australian Film Corporation's new premises at Glenside. The South Australian Film Corporation also received funding to upgrade areas of Hendon for disability access of \$32,394. The Film SA initiative received funding amounting to \$887,000.

Program revenues were enhanced by the introduction of the FilmLab initiative. This ensures that the level of funding provided for programs was kept at similar levels to previous years.

Revenues from Studio Services was higher than forecast due to a high demand for those services, in particular the Mixing Theatre. Investment Return revenues were higher than anticipated. Interest on Bank Deposits was also higher than forecast. The increase in these revenue streams, together with operational expenditure being less than forecast, has resulted in an operational surplus for the year to date of \$291,214.

Film SA incentive payments of \$483,000 were invested in three projects to attract productions to South Australia. The remaining Film SA funding was spent on locations services and administrative undertakings.

The South Australian Film Corporation has reported an overall surplus for the financial year ending 30 June 2009 of \$1,336,484.

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

INFORMATION TECHNOLOGY

The South Australian Film Corporation provides a managed, high speed network environment for staff, tenants and production film crew working out of the South Australian Film Corporation studio facilities.

This year saw upgrades to the networks with the introduction of Gigabit switches and VLAN support for film productions and tenants. The wireless system was also upgraded to provide better reception throughout the facility.

As part of an ongoing program of internal system upgrade, the finance system was upgraded to work with a new database backend.

SOUTH AUSTRALIAN
FILM CORPORATION
FINANCIAL REPORT
2008 | 2009



INDEPENDENT AUDITOR'S REPORT

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Auditor-General's Department

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**To the Chairman
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 statements of the South Australian Film Corporation for the financial year ended 30 June 2009. The financial statements comprise:

- A Statement of Comprehensive Income
- A Statement of Financial Position
- A Statement of Changes in Equity
- A Statement of Cash Flows
- Notes to and forming part of the financial statements
- A Certificate from the Chairman, a Board member, the Chief Executive Officer and the General Manager/ Manager, Finance.

The Responsibility of the Members of the South Australian Film Corporation for the Financial Statements

The members of the South Australia Film Corporation are responsible for the preparation and the fair presentation of the financial statements in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are 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 statements 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 statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, 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 statements 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 statements.

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

Auditor's Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the South Australian Film Corporation as at 30 June 2009, and its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.



S O'Neill
AUDITOR-GENERAL
20 November 2009

CERTIFICATION OF THE FINANCIAL REPORT

Statement by Chief Executive Officer and Principal Accounting Officer

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

- comply 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
- present a true and fair view of the financial position of the South Australian Film Corporation as at 30 June 2009 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 sixteenth day of November 2009.

Statement on behalf of the Members of the South Australian Film Corporation

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

The general purpose financial statements 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 2009 and the result of its operations and its cash flows for the year ended 30 June 2009.

Signed in accordance with a resolution of the Board.

A handwritten signature in black ink, appearing to read 'Cheryl Bart', with a stylized flourish at the end.

Cheryl Bart
Chairman

Jane Yuile
Member

Dated at Adelaide, South Australia, this sixteenth day of November 2009.

STATEMENT OF COMPREHENSIVE INCOME
for the year ended 30 June 2009

		2009	2008
	Note	\$'000	\$'000
EXPENSES			
Development and Production Funding	3	2 211	2 458
Depreciation of plant and equipment and amortisation of leasehold improvements	4	35	42
Educational Content Fund Grants		343	22
Staff benefits	5	1 425	1 168
Supplies and Services	6	1 766	1 578
Remuneration of members and related expenses	7	145	113
Screen Industry Program grants		744	609
Other Special Grants		11	64
Total Expenses		6 680	6 054
INCOME			
Film distribution returns		379	224
Interest	8	475	551
Studio hire		319	278
Other income	9	238	70
Total Income		1 411	1 123
NET COST OF PROVIDING SERVICES		(5 269)	(4 931)
Revenues from SA Government	10	6 560	5 261
Net Result		1 291	330
NET COMPREHENSIVE RESULT		1 291	330

The net result and comprehensive result is attributable to the SA Government as owner.

STATEMENT OF FINANCIAL POSITION

as at 30 June 2009

		2009	2008
	Note	\$'000	\$'000
ASSETS			
CURRENT ASSETS:			
Cash	11	6 353	7 222
Receivables	12	185	113
Revolving Film Fund secured loans	13	2 465	810
Total Current Assets		9 003	8 145
NON-CURRENT ASSETS:			
Plant, equipment and leasehold improvements	14a	99	114
Other non-current assets	15	119	119
Total Non-Current Assets		218	233
Total Assets		9 221	8 378
LIABILITIES			
CURRENT LIABILITIES:			
Payables	16	360	1283
Revenues in advance		24	17
Provision for grant repayment	17	400	-
Provision for staff benefits	18	132	77
Total Current Liabilities		916	1 377
NON-CURRENT LIABILITIES:			
Non-current payables	16	1	-
Provision for staff benefits	18	4	4
Provision for self insurance	19	12	-
Total Non-Current Liabilities		17	4
Total Liabilities		933	1 381
NET ASSETS		8 288	6 997
EQUITY			
Contributed Capital		8 460	8 460
Retained Earnings		(172)	(1 463)
TOTAL EQUITY		8 288	6 997
The total equity is attributable to the SA Government as owner			
Commitments	20		

STATEMENT OF CHANGES IN EQUITY
for the year ended 30 June 2009

	Note	Contributed Capital	Retained Earnings	Total
		\$'000	\$'000	\$'000
Balance at 30 June 2007		8 460	(1 793)	6 667
Net Result for 2007-08		-	330	330
Total Comprehensive result for 2007-08		-	330	330
Balance at 30 June 2008		8 460	(1 463)	6 997
Net Result for 2008-09		-	1 291	1 291
Total Comprehensive result for 2008-09		-	1 291	1 291
Balance at 30 June 2009		8 460	(172)	8 288

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

STATEMENT OF CASH FLOWS
for the year ended 30 June 2009

	Note	2009 \$'000	2008 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
CASH OUTFLOWS			
Staff benefits		(1 349)	(1 144)
Revolving Film Fund secured loans		(1 965)	(650)
Screen Industry Program grants		(755)	(673)
Development and Production Funding		(3 048)	(2 121)
Other Special Grants		(343)	(22)
Other payments		(1 638)	(1 630)
GST payments on purchases		(563)	(408)
Cash used in operations		(9 661)	(6 648)
CASH INFLOWS			
Studio, film development and documentary sales		263	252
Interest		482	538
Repayment of Revolving Film Fund secured loans		310	733
Returns from film investments		379	224
Other		250	61
GST receipts on sales		159	127
GST refunded by Australian Taxation Office		409	275
Cash generated from operations		2 252	2 210
Cash Flows from SA Government			
Receipts from SA Government		6 560	5 199
Cash generated from SA Government		6 560	5 199
Net Cash provided by Operating Activities	21(b)	(849)	761
CASH FLOWS FROM INVESTING ACTIVITIES			
Cash Outflows			
Purchase of plant, equipment and leasehold improvements		(20)	(51)
Cash used in Investing Activities		(20)	(51)
NET (DECREASE)/INCREASE IN CASH		(869)	710
Cash at the beginning of the period		7 222	6 512
Cash at the end of the period	21(a)	6 353	7 222

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. Objective and Funding

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

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

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

2. Summary of Significant Accounting Policies

(a) Statement of Compliance

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian accounting standards and Treasurer's Instructions and Accounting Policy Statements issued promulgated under the provision of the *Public Finance and Audit Act 1987*.

Except for the amendments to AASB 101 *Presentation of Financial Statements* (September 7 version), which the Corporation has early adopted, Australian accounting standards and interpretations that have recently been issued or amended but are not yet effective have not been adopted by the Corporation for the reporting period ended 30 June 2009. The Corporation has assessed the impact of the new and amended Australian accounting standards and interpretations and considers there will be no impact on the accounting policies or the financial statements of the Corporation.

(b) Basis of Accounting

The preparation of the financial statements 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.
- Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substances of the underlying transactions or other events are reported; 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 South Australian Film Corporation 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 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 Corporation's Statement of Comprehensive Income, Statement of Financial Position and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with historical cost convention, except for certain assets that were valued in accordance with the valuation policy applicable.

The Statement of Cash Flows 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.

(c) 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 activities is met from the funds received from the State Government.

Educational Content Fund

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

Revolving Film Fund

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

Administered Items: Disbursement Returns Account

The Corporation provides to film producers a service for disbursing investment returns to investors. The Corporation does not have control of, or discretion to apply these investment returns towards achieving the Corporation's objectives, therefore, the disbursement activities are not recognised in the financial statements but have been reflected in Note 22.

(d) Revenue Recognition

Income is recognised to the extent that it is probable that the flow of economic benefits to the Corporation will occur and will be reliably measured.

Income has been aggregated according to its nature and has not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

The following are specific recognition criteria:

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

(e) Expense Recognition

Expenses are recognised to the extent that it is probable that the flow of economic benefits from the Corporation will occur and can be reliably measured.

Expenses have been classified according to their nature and have not been offset unless required or permitted by another accounting standard, or where offsetting reflects the substance of the transaction or other event.

The following are specific recognition criteria:

Development and Production Funding

Production Investments are recognised as an expense when all formal contract documentation has been executed by all parties. Due to timing of the formal execution from all parties not all expenses will be recognised in the year corresponding grant funding is received from the South Australian Government.

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

A commitment is recognised where the Board has approved the project for funding and a Letter of Offer has been issued and accepted by the applicant.

Staff benefits expenses

Staff benefits expenses include all costs related to employment including wages and salaries, non-monetary benefits and leave entitlements. These are recognised when incurred.

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 statements for the superannuation contributions to the superannuation plans it administers.

Depreciation and amortisation

All non-current assets, having a limited useful life, are systematically depreciated/amortised over their useful lives in a manner that reflects the consumption of their service period. Amortisation is used in relation to intangible assets such as software, while depreciation is applied to tangible assets such as property, plant and equipment.

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

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

Depreciation rates and methods are reviewed annually.

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

(f) Current and non-current classification

Assets and liabilities are characterised as either current or non-current in nature. Assets and liabilities that are sold, consumed or realised as part of the normal operating cycle even when they are not expected to be realised within twelve months after the reporting date have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current. Where asset and liability line item combine amounts expected to be realised within twelve months and more than twelve months, the Corporation has separately disclosed the amounts expected to be recovered or settled after more than twelve months.

(g) Assets

Assets have been classified according to their nature and have not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

Where asset and liability line items combine amounts expected to be realised within twelve months and more than twelve months, the Corporation has separately disclosed the amounts expected to be recovered after more than twelve months.

Cash and Cash Equivalents

Cash and cash equivalents in the Statement of Financial Position includes cash at bank and on hand and in other short-term, highly liquid investments with maturities of three months or less that are readily converted to cash and which are subject to insignificant risk or changes in value.

Cash is measured at nominal value.

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 evidence that the Corporation will not be able to collect the debt.

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.

Impairment

All non-current tangible and intangible assets are tested for indication of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment of loss.

(h) Liabilities

Liabilities have been classified according to their nature and have not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event. Where a liability line item combine amounts to be settled within twelve months or more than twelve months, the Corporation has separately disclosed the amounts expected to be settled after more than twelve months.

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.

A liability is recognised when a contract has been fully executed for Investments and Loans for Film and Digital Media Investments. Where funds are approved by the Board and a letter of offer has been accepted by an applicant a commitment is recognised until such time as a contract is signed.

Staff Benefit on-costs include payroll tax, WorkCover and superannuation contributions in respect to outstanding liabilities for salaries and wages, long service leave and annual leave.

The Corporation makes contributions to several State Government and externally managed superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the respective superannuation schemes.

(i) 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 2009, 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.

(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) Tax Status

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

(l) Rounding

All amounts are rounded to the nearest thousand dollars.

(m) 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.

(n) Unrecognised contractual commitments and contingent assets and liabilities

Commitments include operating, capital and outsourcing arrangements arising from contractual or statutory sources and are disclosed at their nominal value.

Contingent assets and contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at nominal value.

Unrecognised contractual commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to the Australian Taxation Office. If GST is not payable to, or recoverable from the Australian Taxation Office, the commitments and contingencies are disclosed on a gross basis.

	2009	2008
	\$'000	\$'000
3. Development and Production Funding		
Film Investments	1 385	1 870
Project Development	826	588
	2 211	2 458
4. Depreciation of Plant and Equipment and Amortisation of Leasehold Improvements		
Depreciation:		
Production, projection, editing and sound equipment	16	13
Office furniture, equipment, computers and database	16	22
Amortisation:		
Leasehold improvements	3	7
	35	42
5. Staff Benefits		
Salary and wages (including annual leave)	1 257	1 025
Superannuation	107	93
Long service leave	1	4
Workers compensation insurance	13	3
Payroll and fringe benefits tax	47	43
	1 425	1 168

Remuneration paid to executives was in the following bands:

\$120 001 - \$130 000

Number	Number
1	1

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 South Australian Film Corporation Act.

6. Supplies and Services	2009	2008
	\$'000	\$'000
Audit fees for the audit of the financial report *	38	40
Computer supplies and related expenses	90	75
Contractors	-	36
Cost of goods sold	31	32
Doubtful Debts	(15)	(4)
Industry promotion and participation	640	575
Legal fees	53	44
Location promotion costs	46	27
Occupancy expenses:		
Building rent	229	195
Contract cleaning and associated expenses	33	42
Utility expenses	66	63
Other	255	213
Repairs and maintenance	74	18
Stationery	26	21
Telephones and communications	26	27
Temporary staff and contractors	46	81
Travel	128	93
	1 766	1 578

* The auditors provided no other services.

7. Remuneration of Members and Related Expenses		
Remuneration of members	107	77
Board related expenses	38	36
	145	113

Amount paid to a superannuation plan for board/committee members was \$10 000 (2008 \$7 000) and is included in Board-related expenses

	2009	2008
	Members	Members
Remuneration paid to Board members for the full year ended 30 June 2009		
\$0 - \$10 000	1	6
\$10 001 - \$20 000	7	6
\$20 001 - \$30 000	1	-
Total number of members	9	12

The following held office as Board members for the full year ended 30 June 2009

- C Bart
- B Fox – appointment ended 30 November 2008
- J Chataway
- G Kelly* – 31 March 2009
- S MacKinnon
- B Ikin
- T Clark
- Jane Yuile
- Julie Ryan

*G Kelly became a government employee on 31 March 2009 and thus is not entitled to fees in accordance with the Department of Premier and Cabinet Circular 16.

Related Party Statement

During the current year the Corporation entered into commitments with organisations that J Chataway is associated with, to provide revolving film fund loans of \$1 000 000 (2008 \$400 000), investment funds of \$763 913 (2008 \$300 000) and Education Content funds of \$100 000 (2008 nil).

During the current year the Corporation entered into commitments with organisations that T Clark is associated with, to provide investment funds of \$250 000 (2008 nil).

During the current year the Corporation entered into commitments with organisations that J Ryan is associated with, to provide investment funds of \$250 000 (2008 \$250 000), development funding of \$62 500 (2008 nil), short film funding of \$50 000 (2008 nil) and FilmLab funding of \$350,000 (2008 nil).

During the current year the Corporation entered into commitments with organisations that B Ikin is associated with, to provide revolving film fund loans of nil (2008\$195 000) and investment funds of nil (2008 \$125 000).

The commitment to provide \$250 000 investment funding to T Clark and J Ryan relates to the same project as they both have an interest in this project.

For a related party statement disclosure a commitment is recognised at the time of Board approval.

The relevant members did not participate in the processes of approving those commitments.

8. Interest	2009	2008
	\$'000	\$'000
Deposits with SA Government Financing Authority	365	516
Revolving Film Fund loans	110	35
	475	551
9. Other Income		
Revolving Film Fund fees	44	13
Disbursement Service fees	19	24
Grant repayments	119	29
Sundry income	56	4
	238	70
10. Revenues from SA Government		
Operating grant	953	895
Screen Industry Program Fund program grant	3 859	3 451
FilmLab grant	567	
Educational Content Fund grant	200	200
Contribution from other State Government agencies	981	715
	6 560	5 261
11. Cash		
Short term deposits	5 902	6 392
Cash at bank and on hand	451	830
	6 353	7 222
12. Receivables		
Trade debtors	119	68
Less: Provision for doubtful debts	(2)	(16)
	117	52
Sundry debtors and prepayments	68	61
	68	61
Total Receivables - Non-SA Government Entities	185	113
13. Revolving Film Fund Secured Loans		
Classified as:		
Current Assets	2 525	870
Less Provision for impairment	(60)	(60)
Total Revolving Film Fund Secured Loans	2 465	810

As at 30 June 2009 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.

	2009	2008
	\$'000	\$'000
14. (a) Plant, Equipment and Leasehold Improvements		
Leasehold improvements - At cost	52	52
Less: Accumulated depreciation	(44)	(41)
	8	11
Production equipment - At cost	188	168
Less: Accumulated depreciation	(153)	(137)
	35	31
Office equipment - At cost	253	211
Less: Accumulated depreciation	(197)	(180)
	56	31
WIP at cost	-	41
Total	99	114

(b) Reconciliation of Non-Current Assets

SAFC	Leasehold	Studio and	Office	Work	Total
2008-09	Improvements	Mixing	Equipment	in	Tangible
	\$'000	Theatre	\$'000	Progress	Assets
		\$'000		\$'000	\$'000
Carrying amount at the beginning of the Financial Year	11	31	31	41	114
Additions	-	20	-	-	20
Transfer to/(from) WIP	-	-	41	(41)	-
Less: Depreciation and amortisation	(3)	(16)	(16)	-	(35)
Carrying Amount at End of the Financial Year	8	35	56	-	99

SAFC	Leasehold	Studio and	Office	Work	Total
2007-08	Improvements	Mixing	Equipment	in	Tangible
	\$'000	Theatre	\$'000	Progress	Assets
		\$'000		\$'000	\$'000
Carrying amount at the beginning of the Financial Year	18	42	37	-	97
Additions	-	2	16	41	59
Less: Depreciation and amortisation	(7)	(13)	(22)	-	(42)
Carrying Amount at End of the Financial Year	11	31	31	41	114

15. Other Assets	2009	2008
	\$'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.

	2009 \$'000	2008 \$'000
16. Payables - Current		
Trade creditors	-	181
Production Investments	254	953
Unearned Income	-	138
	19	11
Other payables	87	-
	360	1 283
Payables – Non-Current		
Employment on-costs	1	-
	1	-
17. Provision for Grant Repayment		
Loan – Boys are Back	400	-
	400	-
18. Provision for Staff Benefits		
Current:		
Provision for annual leave	95	54
Accrued Salaries and Wages	37	23
	132	77
Non-Current:		
Provision for long service leave	4	4
	4	4
Total Provision for Staff Benefits	136	81
19. Non-Current Liabilities		
Provision for Self Insurance	12	-
	12	-

The likelihood of a claim being made against the SAFC in the next twelve months is minimal.

20. Commitments

(a) Screen Industry Program Funds

The Corporation has given commitments of \$772 900(2008 \$1 500 000) to approved applicants in respect of production investments. These commitments were not recognised in the financial statements at 30 June 2009.

(b) Educational Content Fund

The Corporation has given commitments of \$78 000, (2008 \$232 000) in respect of productions to be financed from the Fund. These commitments were not recognised in the financial statements at 30 June 2009.

(c) Revolving Film Fund

Cash flow loans of \$1 750 000 (2007 \$3 263 000) had been approved by the Board. These commitments were not recognised in the financial statements at 30 June 2009.

(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:

	2009	2008
	\$'000	\$'000
Not later than one year	291	278
Later than one year but not later than five years	306	580
Total Operating Lease Commitments (incl. GST)	597	858

Lease - Photocopier

	2009	2008
	\$'000	\$'000
Not later than one year	20	20
Later than one year but not later than five years	45	65
	65	85

(e) Salaries

Future contracted salary commitments are payable as follows:

	2009	2008
	\$'000	\$'000
Not later than one year	1 152	925
Later than one year but not later than five years	260	515
	1 412	1 440

(f) Contingent Liabilities

There were no contingent liabilities as at 30 June 2009 (2008 \$600 000).

21. 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:

	2009	2008
	\$'000	\$'000
Cash assets	6 353	7 222

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

	2009	2008
	\$'000	\$'000
Net cash provided by operating activities	(849)	761
Less revenues from SA Government	(6 560)	(5 261)

Non cash items

	2009	2008
	\$'000	\$'000
Depreciation, amortisation and write-offs	(35)	(42)
Provision for doubtful debts	14	5

Changes in assets and liabilities

	2009	2008
	\$'000	\$'000
Increase in receivables	58	49
Increase/(decrease) in Revolving Film Fund loans	1 655	(83)
Decrease/(increase) in investments and project development loans	699	(262)
Decrease/(increase) in payables	223	(74)
Increase in revenues in advance	(7)	-
Increase in other provisions	(412)	-
Increase in provision for staff benefits	(55)	(24)

	2009	2008
	\$'000	\$'000
Net cost of providing services from ordinary activities	5 269	(4 931)

22. 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

2009					Weighted Average Effective Interest Rate %
	Fixed Interest Rate \$'000	Floating Interest Rate \$'000	Non- Interest Bearing \$'000	Total Carrying Amount \$'000	
Financial Assets:					
Cash assets		6 353		6 353	3.1-7.72
Receivables			117	117	
Revolving Film Fund loans	2 465			2 465	5.5
	2 465	6 353	117	8 935	
Financial Liabilities:					
Payables			58	58	
			58	58	

2008					Weighted Average Effective Interest Rate %
	Fixed Interest Rate \$'000	Floating Interest Rate \$'000	Non- Interest Bearing \$'000	Total Carrying Amount \$'000	
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	

(c) Net Fair Values

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

23 (a) Administered Item: Disbursement Returns Account	2009 \$'000	2008 \$'000
Balance at 1 July	142	107
Add: Receipts		
Royalties, distribution advances, etc.	1 098	974
Less: Expenditure		
Disbursements to and on behalf of investors	(671)	(778)
Producer overhead costs	(433)	(137)
Disbursements fees	(19)	(24)
Balance at 30 June	117	142

	2009	2008
(b) Administered Item: Unclaimed Investor Returns Account	\$'000	\$'000
Balance at 1 July	66	68
Add: Unclaimed returns	4	1
Less: Returns to investors	(24)	(3)
Balance at 30 June	46	66

24. Economic Dependency

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

25. Consultants

During the 2008-2009 financial year no consultants were used.

	2009	2008
	Number	Number
\$10 000 - \$50 000	-	1

26 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.

ACCOUNTING PROCEDURES

Contractual Arrangements

	Number
Contractual arrangements entered into where the total value of the contract exceeds \$4 million (GST inclusive) and the contract extends beyond a single year	Nil

Account Payment Performance

Particulars	Number of accounts paid	% of accounts paid (by number)	Value in \$A of accounts paid	% of accounts paid (by value)
Paid by due date*	2,108	99.81	8,733,272	99.57
Paid late, within 30 days of due date	3	0.14	105	0.00
Paid more than 30 days from due date	1	0.05	37,746	0.43

* 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.

Consultancies

	Total amount spent	Total expenditure for year on all consultancies	Number of consultancies engaged
Below \$10 000	0	0	0
\$10 000 to \$50 000	0	0	0
Above \$50 000	0	0	0

Consulting firm with spend above \$10 000	Brief summary of services for which engaged
Nil	n/a

Fraud

Nature of fraud detected	Number of instances
Nil	Nil

Strategies implemented to control and prevent fraud

South Australian Film Corporation 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.

Overseas Travel

Number of Employees	Destination/s	Reasons for Travel	Total Cost \$
1	United Kingdom	Ausfilm Promotion	11,380.28
2	New Zealand	AFCI Cineposium	4,401.66
1	Los Angeles	G'Day LA Promotion	13,230.07
2	France	Cannes Film Festival	22,443.88
2	New Zealand	Investigation of equipment for Adelaide Screen Centre	3,411.71

STAFF DETAILS AS AT 30 JUNE 2009**Chief Executive Office**

Richard Harris
Andrea Liddell

Chief Executive Officer
Executive Assistant

Finance Department

Gaye Jones
Kevin Hatswell
Kylee Watson
Leigh Hodgkiss

General Manager, Finance and HR Manager
Disbursement Manager
Financial Services Officer
Bookkeeper (part time)

Information Technology

Tony Young

Head, Information Technology

Screen Industry Programs

Defrim Isai
Greg Marsh
Melissa Juhanson
Sandra Lepore
Kath McIntyre
Rebecca Summerton
Quentin Kenihan
Kate Jarrett
Andrada Tudor
Kerri Hudson
Lynn-Marie Newall

Head, Screen Industry Programs
Legal Manager
Project Officer
Project Officer
Project Officer (part time)
Project Officer (part time)
Project Officer
Project Administrator
Project Administrator
Program Coordinator
Administration (contract)

Marketing and Locations

Susan Stewart
Danielle Elliott
Sophie Christian

Manager Communications and Strategy
Marketing Manager
Marketing Assistant (part time)

Studio Services

Jo Mulcahy
Adrian Medhurst
Vanessa Carr
Joy Bollmeyer
Leanne Ridley

Studio Services Manager
Studio Services Technician
Studio Services Assistant
Receptionist / Office Administrator
Receptionist (part time)

The South Australian Film Corporation would like to thank the following people for their valuable contribution and support during the 2008-09 year:

Stefan Grun
Marion Yelland
Andrew Ellis
Scott McDonald
Sharon Cleary
Melissa Eldridge
Natasha Phillips

Marketing & Locations
Executive Assistant
Screen Industry Programs
Screen Industry Programs
Screen Industry Programs
Screen Industry Programs
Screen Industry Programs

Employee Numbers, Gender and Status

Total Number of Employees		
Persons	27	
FTEs*	23.8	(FTEs shown to 1 decimal point)

Gender	% Persons	% FTEs
Male	26	0
Female	74	30

Number of Persons during the 08-09 Financial Year	
Separated from the agency	6
Recruited to the agency	11

Number of Persons at 30 June 2009	
On Leave without Pay	0

Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$47 999	0	13	13
\$48 000 - \$60 999	3	4	7
\$61 000 - \$78 199	2	2	4
\$78 200 - \$98 499	1	1	2
\$98 500+	1	0	1
TOTAL	7	20	27

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 with consideration of the Operational, Professional, Technical and Executive Streams.

Status of Employees in Current Position

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	TOTAL
Male	0	1	6	0	7
Female	0	7.68	9.14	0	16.82
TOTAL	0	8.68	15.14	0	23.82

Persons	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	TOTAL
Male	0	1	6	0	7
Female	0	9	11	0	20
TOTAL	0	10	17	0	27

Executives* by Gender, Classification and Status

Classification	Ongoing		Contract Tenured		Contract Untenured		Other (Casual)		TOTAL	
	M	F	M	F	M	F	M	F	M	F
	1	0	0	0	0	0	0	0	1	0
TOTAL	1	0	0	0	0	0	0	0	1	0

*An Executive is someone who:

1. receives a total salary equivalent to \$98,996 per annum or more (equating to EL1 minimum under the public service structure) **OR** receives a Total Remuneration Package Value (TRPV) type contract equivalent to \$124,443 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.

Average Days Leave Taken Per Full Time Equivalent Employee

Leave Type	2005-06	2006-07	2007-08	2008-09
Sick Leave	6.0	4.6	3.6	3.4
Family Carer's Leave	0	0.1	0.1	0.4
Miscellaneous Special Leave	0	0	0	0

Number of Aboriginal and/or Torres Strait Islander Employees

Aboriginal/Torres Strait Islander	Male	Female	Total	% of SAFC	Target %*
\$0 - \$47 999	0	0	0	0	2
\$48 000 - \$60 999	0	0	0	0	2
\$61 000 - \$78 199	0	0	0	0	2
\$78 200 - \$98 499	0	0	0	0	2
\$98 500 +	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	2009 Workforce Benchmark*
15-19	0	0	0	0	6.5
20-24	0	2	2	7.41	10.3
25-29	0	2	2	7.41	11.1
30-34	2	3	5	18.52	10.7
35-39	0	5	5	18.52	11.7
40-44	2	1	3	11.11	11.4
45-49	2	3	5	18.52	11.9
50-54	0	3	3	11.11	10.3
55-59	1	0	1	3.70	8.2
60-64	0	1	1	3.70	5.3
65+	0	0	0	0	2.6
TOTAL	7	20	27	100	100

* SOURCE: Australian Bureau of Statistics Australian Demographic Statistics, 6291.0.55.001 Labour Force Status (STLM8) by sex, age, state, marital status – employed – total from Feb78 Supertable, South Australia at May 2009.

Cultural and Linguistic Diversity

	Male	Female	Total	% of Agency	SA Community*
Number of employees born overseas	2	0	2	7.41	20.3
Number of employees who speak language(s) other than English at home	0	0	0	0	16.6

* Benchmarks from ABS Publication Basic Community Profile (SA) Cat No 2001.0, 2006 census.

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

	Male	Female	Total	% of Agency
TOTAL	1	0	1	4

Types of Employee Disabilities

Disability	Male	Female	Total	% of Agency
Physical	1	0	1	4
Intellectual	0	0	0	0
Sensory	0	0	0	0
Psychological / Psychiatric	0	0	0	0
Other	0	0	0	0
TOTAL	1	0	1	4

Number of Employees with Disabilities Requiring Workplace Adaptation

	Male	Female	Total	% of Agency
TOTAL	1	0	1	4

Disability Action Plans

Outcome Areas	Progress
South Australian Film Corporation ensures accessibility of their facilities and services to people with disabilities, both as customers and employees.	As far as possible within the existing buildings, facilities have been adapted to meet the needs of people with disabilities.
South Australian Film Corporation ensures information about their services and programs is accessible and inclusive of people with disabilities.	Information about the South Australian Film Corporation is available orally, in written form and via the internet.
South Australian Film Corporation delivers advice or services to people with disabilities with awareness and understanding of issues affecting people with disabilities, and extent of the delivery of disability awareness training with staff using the <i>South Australian Disability Awareness and Discrimination Training Framework</i> .	Two staff are trained Contact Officers and people with disabilities receive the same level and quality of service.
South Australian Film Corporation provides opportunities for consultation with people with disabilities in decision making processes regarding service delivery and in the implementation of complaints and grievance mechanisms.	Opportunities are provided for people with disabilities to participate in public consultations and decision making processes.
Chief Executive ensures that South Australian Film Corporation has met the requirements of the <i>Disability Discrimination Act 1992 (Cwlth)</i> and the <i>Equal Opportunity Act 1984 (SA)</i> .	Chief Executive Officer attends annual <i>Responsible Officer</i> training.
South Australian Film Corporation reports on how it is increasing the rate of employment of people with a disability in order to meet SASP Target 6.22 – 'to double the number of people with disabilities employed in the public sector by 2014'.	Pending

Documented Review of Individual Performance Management

Employees with...	% of Total Workforce
A review within the past 12 months	52
A review older than 12 months	8
No review	40

Leadership and Management Training Expenditure

Training and Development	Total Cost \$	% of Total Salary Expenditure
Total training and development expenditure	0	0
Total leadership and management development expenditure	0	0

Accredited Training Packages by Classification

Classification	Number of Accredited Training Packages
Executive	0
Managers	0
Employees	0

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

Equal Opportunity Employment Programs

Programs	Staff Participation	Outcome
SA Government Youth Training Scheme and the Trainee Employment Register	0	n/a
SA Public Sector Aboriginal Recruitment and Development Strategy and the Aboriginal Employment Register	0	n/a
Strategy for Employment of People with Disabilities (which includes the Disability Employment Register)	0	n/a
South Australian Film Corporation's own Programs or Initiatives	0	n/a

Occupational Health, Safety and Injury Management

Table 1: OHS Notices and Corrective Action Taken

Number of notifiable occurrences pursuant to OHS&W Regulations Division 6.6	3
Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	3
Number of notices served pursuant to OHS&W Act s35, s39 and s40 (default, improvement and prohibition notices)	0

Table 2: South Australian Film Corporation gross¹ workers compensation expenditure for 2008-09 compared with 2007-08

Expenditure	2008-09 (\$m)	2007-08 (\$m)	Variation (\$m) + (-)	% Change + (-)
Income Maintenance	0	0	0	0
Lump Sum Settlements Redemptions – Sect.42	0	0	0	0
Lump Sum Settlements Permanent Disability – Sect.43	0	0	0	0
Medical/Hospital Costs combined	0	0	0	0
Other	0	0	0	0
TOTAL CLAIMS EXPENDITURE	0	0	0	0

¹ before third party recovery

Table 3: Meeting Safety Performance Targets

	Base 2007-08	Performance: 12 months to end of June 2009 *			Final Target
	Numbers or %	Actual	Notional Quarterly Target **	Variation	Numbers or %
1. Workplace Fatalities	0	0	0	n/a	0
2. New Workplace Injury Claims	0	0	0	n/a	0
3. New Workplace Injury Claims Frequency Rate	0	0	0	n/a	0
4. Lost Time Injury Frequency Rate ***	0	0	0	n/a	0
5. New Psychological Injury Claims	0	0	0	n/a	0
6. Rehabilitation and Return to Work:	0	0	0	n/a	0
6a. Early assessment within 2 days	0	0	n/a	n/a	n/a
6b. Early intervention within 2 days	0	0	n/a	n/a	n/a
6c. RTW within 5 business days	0	0	n/a	n/a	n/a
7. Claim Determination:	0	0	0	n/a	0
7a. Claims determined in 10 business days	0	0	n/a	n/a	n/a
7b. Claims still to be determined after 3 months	0	0	n/a	n/a	n/a
8. Income Maintenance Payments for Recent Injuries	0	0	0	n/a	0
2007/08 Injuries (at 24 months development)	0	0	n/a	n/a	n/a
2008/09 Injuries (at 12 months development)	0	0	n/a	n/a	n/a

* Except for Target 8, which is YTD For Targets 5, 6c, 7a and 7b, performance is measured up to the previous quarter to allow reporting lag.

** Based on cumulative reduction from base at a constant quarterly figure.

*** Lost time Injury Frequency Rate Injury frequency rate for new lost-time injury/disease for each one million hours worked. This frequency rate is calculated for benchmarking and is used by the WorkCover Corporation.

Lost Time Injury frequency rate (new claims):

$$\frac{\text{Number of new cases of lost time injury/disease for year} \times 1\,000\,000}{\text{Number of hours worked in the year}}$$

SCREEN INDUSTRY PROGRAMS APPROVALS

Screen Industry Production Investment

Production Investment – Film & Television

Date Committed	Applicant	Project	\$
30/06/08	The Boys Are Back in SA Pty Ltd	The Boys Are Back	600,000
01/11/08	Duo Art Productions Pty Ltd	Swerve	300,000
01/11/08	Road Train Film Pty Ltd	Road Train	150,000
01/02/09	Big & Little Films Pty Ltd	Lou	50,000
Sub-Total			1,100,000

Production Investment – Documentary

Date Committed	Applicant	Project	\$
01/08/08	Gabrielle Kelly	Breakpoint	200,000
18/08/08	James Maiden	Street Soccer Zimbabwe	50,000
01/11/08	Plexus Films	Connected by Light	45,000
01/02/09	Spirited Films - Jenny Day	Not 14 but 46	40,000
01/04/09	Rick Cavaggion/Light Image	Henry & Bee	30,000
01/05/09	Lucy MacLaren & Alex West	Asylum FC	32,000
Sub-Total			397,000

Production Investment – Short Film & Marketing Fund

Date Committed	Applicant	Project	\$
01/07/08	Ashlee Page	The Kiss	53,000
01/08/08	Shane McNeil & Kristian Moliere	The Bully	53,000
01/08/08	Sophie Hyde	Elephantiasis	53,000
26/05/09	The People's Republic of Animation	The Cat Piano	3,305
Sub-Total			162,305

Production Investment – Legal Costs

Applicant	Project	\$
Millenium Pictures Pty Ltd	McLeod's Daughters - Series 8	28
Kojo Productions	Beautiful	138
Ultrafilms Pty Ltd	Seed/Coffin Rock	5,760
Hibiscus Films Pty Ltd	My Year Without Sex	32
Newtown Films	Beautiful Kate	221
J Ryan & K Croser	Auction (My Tehran for Sale)	696
Kristian Moliere	Home (Lucky Country)	3,929
Nicolas Cole, Talk Films Pty Ltd	The Last Ride	7,490
The Boys Are Back in SA Pty Ltd	The Boys Are Back In Town (DPC Funding)	20,079
Road Train Film Pty Ltd	Road Train	200

Applicant	Project	\$
Big & Little Films Pty Ltd	Lou	300
Puncture Ltd	Lucky Miles	83
Tallstoreez	Is Your House killing You	414
RB Films Pty Ltd	Elise	238
Wish Productions	Catapillar Wish	371
RB Films Pty Ltd	Lockie Leonard	114
First Nation Films Pty Ltd	First Australians	17
South Australian Film Corporation/Screenwest/NTFO/SBSI/Doc Initiative	Destination Australia: Circle 42	5,513
Tony Collins/Carmel Young	In a League of Their Own	2,223
South Australian Film Corporation/Screenwest/NTFO/SBSI/Doc Initiative	Destination Australia: Don't Call Me Lucky	4,993
James Maiden	Street Soccer Zimbabwe	1,725
Plexus Films	Connected by Light	1,728
Spirited Films - Jenny Day	Not 14 but 46	33
Lucy MacLaren & Alex West	Asylum FC	105
Matthew Bate/Viron Papadopoulos	Mystery of Flying Kicks	3,249
Kelly Schilling/Sally Clarke	Kind of Man	671
Viron Papadopoulos	Bad Language	936
Ashlee Page	The Kiss	3,409
Shane McNeil & Kristian Moliere	The Bully	1,226
Sophie Hyde	Elephantiasis	644
Sub-Total		66,565

Development

Development - Film & Television

Date Committed	Applicant	Project	\$
01/07/08	Vicki Sugars	Soon Ruby Soon-ARISTA Residential	11,200
01/07/08	Shane McNeil	The Last Day-ARISTA Residential	5,600
17/07/08	R Bradley & Aust International Pictures	Brother's At War	8,500
01/08/08	Teni Burns	The Grandfather Chest	8,000
01/11/08	Smoking Gun Productions	Cold Caller	20,000
01/11/08	Jewel Films Pty Ltd	Jewel	20,000
01/12/08	Murali Thalluri	World War 3	16,200
01/03/09	Michael Clarkin	Fatherland - Ignite 2009	15,000
01/03/09	Anifex Pty Ltd	Birthday of The Infanta	15,000
01/03/09	Matt Vesley	My Private Eye	8,000
01/03/09	Helen Leake	Magic Man (Rush)	19,000
20/03/09	Stephen Prime & Peter Leovic	Roadman	10,000
01/04/09	Scott McDonald	Mary Mary	50,000
01/04/09	Nick Selth	Young Adults (T-VIS)	2,769
01/04/09	Neil Molloy	A Floozy Blows In	3,000
01/04/09	D Younane, B Papakonstantis, P Andrikidis	Juvenile Justice	8,000
01/05/09	Mark Patterson	The Wife of Bedlam	2,500

Date Committed	Applicant	Project	\$
01/05/09	Dario Russo (Dinosaur Pty Ltd)	Dinosaur Development Slate	17,500
10/06/09	Sue Brown	Family Demons	6,760
Sub-Total			247,029

Documentary

Date Committed	Applicant	Project	\$
14/07/06	Archangel Australia	Globalisation: Breakdown or Breakthrough	6,150
01/08/08	Andrew Bunney & Suzy Ramone	We are a Happy Family: Ramonettes	3,000
19/08/08	Mike Piper	Black Market	5,000
16/10/08	South Australian Film Corporation	Outside the Oz Box	400
01/12/08	Shalom Almond	My Long Neck	14,000
17/12/08	South Australian Film Corporation	Susan MacKinnon Doco Pitch Training Day	2,300
09/04/09	Mark Anderson & Katrina Lucas	The Reverend & the Refugees	11,900
06/05/09	The Big Chimp House	Robi Watt	9,900
Sub-Total			52,650

Producer Business

Date Committed	Applicant	Project	\$
01/10/08	Helen Leake	Duo Art Films	25,000
01/10/08	Julie Ryan & Kate Croser	Cyan Films	45,000
01/10/08	Anthony Maras	Anthouse Films	25,000
01/10/08	Scott Hicks & Kerry Heysen	The Kino Film Co	45,000
01/01/09	AMPCo Films	AMPCo	250,000
01/01/09	AMPCo Films	AMPCo	250,000
22/01/09	AMPCo Films	Repayment of Producer Business Dev	-50,000
01/03/09	The People's Republic of Animation	The PRA	10,000
Sub-Total			600,000

International Business Travel

Date Committed	Applicant	Project	\$
1/11/08	Catherine McCormick	Sankalan Script Workshop India	2,500
23/01/09	Julia de Roeper	Kidscreen Summit 2009	5,000
20/04/09	David Lightfoot	Overseas Business Travel Cannes	5,000
20/04/09	Craig Lahiff	Overseas Business Travel Cannes	5,000
4/05/09	Nick Selth/World War 3 Films P/L	Cannes 2009	6,000
Sub-Total			23,500

Development Investment – Legal Fees

Applicant	Project	\$
Craig Lahiff	The Void	85
Vicki Sugars	Soon Ruby Soon - ARISTA	
	Residential	313
	The Last Day - ARISTA	
Shane McNeil	Residential	313
Richard Bradley & Australian International Pictures	Brother's At War	442
Teni Burns	The Grandfather Chest	200
Smoking Gun Productions	Cold Caller	380
Jewel Films Pty Ltd	Jewel	150
Murali Thalluri	World War 3	67
Anifex Pty Ltd	Birthday of The Infanta	117
Matt Vesley	My Private Eye	267
Helen Leake	Magic Man (Rush)	117
Stephen Prime & Peter Leovic	Roadman	133
Scott McDonald	Mary Mary	200
Nick Selth	Young Adults (T-VIS)	150
D Younane, B Papakonstantis, P Andrikidis	Juvenile Justice	105
Dario Russo (Dinosaur Pty Ltd)	Dinosaur Development Slate	70
M Piper & C Piper	Ariadne's Thread	987
Phillip Bowman	Rhino Chasers	33
Gerard Reed	Missing: Presumed Dead	1,764
C Tugwell & M Andreacchio	X-Ray	176
Greg McLean		33
Heather Phillips	Bird	67
Vicki Sugars	Before Kate	67
	Headlands 2008 - Searching for Stella	
Karen Hughes		28
John Macumba/Jeffrey Bruer	Tracking School	313
	We are a Happy Family: Ramonettes	
Andrew Bunney & Suzy Ramone		256
Mike Piper	Black Market	313
Shalom Almond	My Long Neck	83
Gerard Reed	Missing Presumed Dead	117
Helen Leake	Duo Art Films	92
Julie Ryan & Kate Croser	Cyan Films	125
Anthony Maras	Anthouse Films	67
Scott Hicks & Kerry Heysen	The Kino Film Co	33
	AMPCo Producer Business Development	
AMPCo Films		100
Cathering McCormick	Sankalan Script Workshop India	228
Julia de Roeper	Kidscreen Summit 2009	67
	Sub-Total	8,058

Industry & Practitioner

Interstate Business Travel

Date Committed	Applicant	Project	\$
14/07/08	Helen Leake	37 South Vanished	500
14/07/08	Holly Owen	smartcompany.com.au entrepreneurs roundtable	300
14/07/08	Sam White	smartcompany.com.au entrepreneurs roundtable	300
16/07/08	Craig Lahiff	37 South Swerve	500
29/07/08	Dave de Vries	Meetings in Melbourne	500
29/07/08	Dave de Vries	Meetings in Sydney	500
29/07/08	Anthony Ganzis	Meetings in Melbourne	500
29/07/08	Anthony Ganzis	Meetings in Sydney	500
11/02/09	Annie Fox	Sydney - Media 09	500
13/02/09	Wayne Groom	Jane Schoettle WS	469
04/03/09	Sue Brown	Interstate Business Travel Sydney	500
01/04/09	Wayne Groom	Interstate Business Travel Sydney	420
01/06/09	Robert Marchand	Sydney meet & Dungog Screening	494
15/06/09	Kristian Moliere	37 South	500
Sub-Total			6,483

Festivals & Awards

Date Committed	Applicant	Project	\$
20/10/08	Jules Callen	If Awards 2008	300
20/10/08	Steve Callen	If Awards 2008	300
06/02/09	David Ngo	Tropfest 2009	300
06/02/09	Matthew Phipps	Tropfest 2009	300
09/02/09	Jane Baird	Mardi Gras Film Festival 09	300
08/05/09	Jennifer Jones	St Kilda Film Festival	300
08/05/09	Sharyn Pancione	St Kilda Film Festival	300
22/05/09	James Calvert	Annecy 2009	300
01/06/09	Kelly Schilling	St Kilda 09	265
11/06/09	Jonathon Daw	Melbourne Int Animation Festival	300
11/06/09	Hugh Sullivan	Palm Springs Int Shortfest	500
Sub-Total			3,465

Development Grants

Date Committed	Applicant	Project	\$
01/07/08	Jeni Lee	AFTRS Short Courses - Online Communities	420
01/07/08	Sharon Cleary	ARISTA Business of Development Conference	1,000
01/07/08	Vicki Sugars	ARISTA Business of Development Conference	700
01/07/08	Claire Harris	ARISTA Business of Development Conference	1,000
01/07/08	Anthony Maras	ARISTA Business of Development Conference	1,000

Date Committed	Applicant	Project	\$
22/08/08	Dan Monceaux	Reeldance workshop	150
04/09/08	Fiona Percival	AFTRS Acting for Animators	300
22/09/08	Pete Hall	AFTRS Advanced Lighting	205
22/09/08	Henry Smith	AFTRS Advanced Lighting	205
22/09/08	Rachael Thompson	AFTRS Advanced Lighting	205
22/09/08	Aaron Schuppan	AFTRS Advanced Lighting	225
25/09/08	Dave de Vries	SPAA Fringe	500
25/09/08	Tony Granzis	SPAA Fringe	500
25/09/08	Matthew Salleh	SPAA Fringe	500
25/09/08	Fiona De Caux	SPAA Fringe	500
25/09/08	Andrei Gostin	SPAA Fringe	500
25/09/08	Ashlee Page	SPAA Fringe	500
25/09/08	Sonya Humphrey	SPAA Fringe	500
25/09/08	Eddie Crismani	SPAA Fringe	500
25/09/08	Stephen House	SPAA Fringe	500
24/10/08	Sally Hardy	Robert Greenberg Workshop	90
24/10/08	Albert Jamae	Robert Greenberg Workshop	70
24/10/08	Ruth Estelle	Robert Greenberg Workshop	70
24/10/08	Heather Jean Moyes	Robert Greenberg Workshop	70
24/10/08	Ali Ashdown	Robert Greenberg Workshop	90
28/10/08	Chad Leader	SPAA Fringe	500
01/11/08	Albert Jamae	AFTRS Pitching TV Projects	175
01/11/08	Chad Leader	AFTRS Pitching TV Projects	175
01/11/08	Stuart Sturgess	AFTRS Pitching TV Projects	175
01/11/08	Heather Jean Moyes	AFTRS Pitching TV Projects	175
01/11/08	Michael Zeitz	AFTRS Pitching TV Projects	175
01/11/08	Ruth Estelle	AFTRS Pitching TV Projects	175
01/11/08	Shalom Almond	AFTRS Pitching TV Projects	175
01/11/08	Vivian Wong	AFTRS Pitching TV Projects	175
05/11/08	Donna Wilkins	Robert Greenberg Workshop	90
05/11/08	Kate Croser	SPAA Conference	630
05/11/08	Julie Ryan	SPAA Conference	630
05/11/08	Mike Piper	SPAA Conference	905
05/11/08	Richard Chataway	SPAA Conference	795
05/11/08	Justin Wight	SPAA Conference	960
05/11/08	Julia de Roeper	SPAA Conference	795
05/11/08	Caroline Man	SPAA Conference	960
01/12/08	Lara Damiani	AIDC 2009	350
01/12/08	Katrina Lucas	AIDC 2009	350
01/12/08	Sophie Hyde	AIDC 2009	350
01/12/08	Bryan Mason	AIDC 2009	350
01/12/08	Shalom Almond	AIDC 2009	350
01/12/08	Viron Papadopoulos	AIDC 2009	350
01/12/08	Matthew Bate	AIDC 2009	350
01/12/08	Sara Wishart	AIDC 2009	350
01/12/08	Tony Collins	AIDC 2009	350
01/12/08	Kim Mavromatis	AIDC 2009	350
01/12/08	Rick Cavaggion	AIDC 2009	350

Date Committed	Applicant	Project	\$
08/12/08	Mark Anderson	Tony Wilson Camera Workshop	500
01/01/09	Simon Butters	National Screenwriters Conference 2009	550
01/01/09	Chris Tugwell	National Screenwriters Conference 2009	550
01/01/09	Vicki Sugars	National Screenwriters Conference 2009	550
01/01/09	Ruth Estelle	National Screenwriters Conference 2009	550
01/01/09	Steve Callen	National Screenwriters Conference 2009	550
01/01/09	Albert Jamae	National Screenwriters Conference 2009	550
01/01/09	Teresa Crea	National Screenwriters Conference 2009	550
01/01/09	Pietro D'Andrea	National Screenwriters Conference 2009	630
27/01/09	Anthony Maras	National Screenwriters Conference 2009	550
01/02/09	Anthony Maras	AFTRS Acting for Directors 2009	150
01/02/09	Bowen Ellames	AFTRS Acting for Directors 2009	150
01/02/09	Storm Ashwood	AFTRS Acting for Directors 2009	150
01/02/09	Mark Evans	AFTRS Acting for Directors 2009	150
06/02/09	Donna Wilkins	National Screenwriters Conference 2009	630
09/02/09	Troy Bellchambers	AFTRS Acting for Directors 2009	150
18/03/09	Matthew Salleh	Practitioner development	500
01/04/09	Hugh Nguyen	Additional ARISTA VIC Travel Expenses	90
14/04/09	David Ngo	AFTRS Production Budgeting & Accounting	140
14/04/09	Sharyn Pancione	AFTRS Production Budgeting & Accounting	140
14/04/09	Michael Clarkin	AFTRS Production Budgeting & Accounting	140
14/04/09	Deb Lavis	AFTRS Production Budgeting & Accounting	140
14/04/09	Simon Butters	AFTRS Production Budgeting & Accounting	140
14/04/09	Antony Cirocco	AFTRS Production Budgeting & Accounting	140
14/04/09	Tom Young	AFTRS Production Budgeting & Accounting	140
08/05/09	Louise Pascale	AFTRS - Marketing for the Digital Age	60
08/05/09	Damien Bilyk	AFTRS - Marketing for the Digital Age	60
08/05/09	Ruth Estelle	Stephen Cleary Horror/Thriller Lecture Series	170
21/05/09	Storm Ashwood	Robert McKee Story	810
21/05/09	Jennifer Jones	Robert McKee Story	810
21/05/09	Shane McNeil	Robert McKee Story	672
21/05/09	David Haddin	Robert McKee Story	810
21/05/09	Cameron Raynes	Robert McKee Story	810
21/05/09	Elena Carepetis	Robert McKee Story	510
21/05/09	Sarah McLauchlan	Robert McKee Story	778

Date Committed	Applicant	Project	\$
21/05/09	Bowen Ellames	Robert McKee Story	654
21/05/09	Michael Clarkin	Robert McKee Story	810
01/06/09	Sophie Hyde & Bryan Mason	MRC-SASSA-Best Short Film	2,000
15/06/09	Sarah McDonald	AFTRS Production Budgeting & Accounting	125
Sub-Total			39,374

Mentors/Attachments

Date Committed	Applicant	Project	\$
23/06/08	Eve Foreman	Beautiful Kate attachment	178
		Producer Attachment to Helen Leake	3,600
18/08/08	Vicki Sugars		
11/06/08	Belinda Trimboli	Best FX - Post Sound Attachment	3,600
01/11/08	Phil Goodale	Home & Away Attachment	3,600
04/05/09	Peter O'Brien	Directors Attachment All Saints	3,600
Sub-Total			14,578

Events & Activities

Date Committed	Applicant	Project	\$
28/07/08	South Australian Film Corporation/BAFF	BAFF Industry Liaison Co-ordinator	10,000
18/08/08	Feast Festival	I Can See Queerly	10,000
01/03/09	Media Resource Centre	Lantern La Lumiere	2,000
01/06/09	Australian Writers' Guild	AWG - Idea Funding 2009	600
Sub-Total			22,600

Program Cost Recoupment

	\$
Recoupment	463,196
Script & Committee Fees	51,715
Sub-Total	514,911
TOTAL	3,258,518

SCREEN CULTURE APPROVALS

Program Funding

(Note: Approvals are on a Calendar Year basis)

January 2009 to December 2009

Applicant	\$
Australian Directors Guild	3,000
Australian Cinematographers Society	2,000
Screen Producers Association of Australia	3,000
Media Resource Centre	107,627
Australian Teachers of Media	5,000
Australian Writers' Guild	10,000
Australian Interactive Media Industry Association	10,000
AIDC	10,000
TOTAL	150,627

Program Cost Recoupment

	\$
Recoupment	7,000
Sub-Total	7,000
TOTAL	157,627

EDUCATIONAL CONTENT FUND APPROVALS

Date	Project Title	Applicant	ECF Contrib. \$
02/10/08	Sonja Vivienne	Wadu Matyidi	4,700
20/10/08	Hey You	Babies on the Move	2,500
	Rachael Thompson & Katrina	The Men Who Saved a Million	
01/12/08	Lucas	Eyes	30,000
01/12/08	Simone Mazengarb	Mimili Anangu Dance Project	20,000
01/04/09	Sonja Vivienne & Marjo Stroud	Wadu Matyidi	45,000
Sub-Total			102,200

			Legal Fees
Date	Project Title	Applicant	ECF Contrib. \$
	Linda Cooper	Bragg About Adelaide	2,719
	Homestart Finance	Money Management Education	
		Progam	4,395
		Controversies From The Stuart	
	Helen Leake & Craig Lahiff	Case	1,982
	Closer Productions	Necessary Games	2,192
	Sonja Vivienne	Wadu Matyidi	518
	Simone Mazengarb	Mimili Anangu Dance Project	267
	Sonja Vivienne & Marjo Stroud	Wadu Matyidi	33
Sub-Total			12,106

Program Cost Recoupment

	\$
Recoupment	38,422
Script & Committee Fees	750
Sub-Total	39,172
TOTAL	153,478

DIGITAL MEDIA FUND APPROVALS

Production Investment

Date Committed	Applicant	Project	\$
01/11/08	Dario Russo	The Spider	100,000
Sub-Total			100,000

Short Film

Date Committed	Applicant	Project	\$
20/04/09	David Ngo	Jackie's Spring Palace	1,000
Sub-Total			1,000

Production Investment – Legal Costs

Date Committed	Applicant	Project	\$
	Dario Russo	The Spider	627
Sub-Total			627

Project Development

Date Committed	Applicant	Project	\$
01/07/08	The People's Republic of Animation	The Popovich 5	10,000
01/08/08	Enlight Productions	Touched By The Road Toll	15,700
01/01/09	Monkeystack	Dots and Diamond	15,000
01/03/09	Holopoint	Violet & Hercules	15,000
01/03/09	Champagne For The Ladies	Coollest Girl in School	35,000
01/03/09	Silhouette Studios	Chili: An Imp Story	15,000
Sub-Total			105,700

Producer Business Development

Date Committed	Applicant	Project	\$
01/10/08	Julia de Roeper	JDR Screen	25,000
01/10/08	Jason Sydorin	Katalyst	25,000
01/10/08	Hugh Nguyen	The People's Republic of Animation	25,000
Sub-Total			75,000

International Business Travel

Date Committed	Applicant	Project	\$
09/03/09	Holly Owen	Game Developers Conference San Francisco	5,000
Sub-Total			5,000

Industry Events & Activities

Date Committed	Applicant	Project	\$
01/09/08	Media Resource Centre	Tropfest Initiative	35,000
01/12/08	BigPond Adelaide Film Festival	Crossover	70,000
01/06/09	Internode	Crossover	546
Sub-Total			105,546

Development Investment – Legal Costs

Applicant	Project	\$
Monkeystack	Dots and Diamond	1,738
Cordell Jigsaw Productions	Why Don't We Have Sex Anymore?	456
Monkeystack	Bridget The Goddess	1,334
The People's Republic of Animation	The Popovich 5	646
Enlight Productions	Touched By The Road Toll	2,036
Monkeystack	Dots and Diamond	1,339
Holopoint	Violet & Hercules	116
Champagne For The Ladies	Coolest Girl in School	221
Holly Evans & David Evans	Coolest Girl in School	83
Julia de Roeper	JDR Screen	125
Jason Sydorin	Katalyst	108
Hugh Nguyen	The People's Republic of Animation	58
	Figaro Pho	3,063
Sub-Total		11,323

Practitioner Development Grants

Date Committed	Applicant	Project	\$
07/02/09	Martin Potter	AIDC 2009	250
07/02/09	Jeni Lieh	AIDC 2009	250
07/02/09	Sieh Mchawala	AIDC 2009	250
01/06/09	Jennifer Lyons-Reid & Carl Kuddell	MRC-SASSA-Innovation in DM	2,000
Sub-Total			2,750

Internships/Attachments/Mentors

Date Committed	Applicant	Project	\$
07/07/08	Tim Forbes	Resin 3D/VFX Attachment	7,200
09/07/08	Ryan Kirby	Vishus Productions 3D Artist Attachment	7,200
17/07/08	Simon Westlake	The PRA 3D Artists Attachment	7,200
31/07/08	Michael Bongiorno	Vishus Productions 3D Artist Attachment	7,200
22/08/08	Anthony George	Animator Attachment - Monkeystack	7,200
01/11/08	Rhys Cook	Brave Vision Attachment	7,200
06/02/09	Tyler Bartley	Concept Artist Attachment - Rising Sun	7,200
11/05/09	Nunya Glazbrook	Vishus Attachment	7,200
Sub-Total			57,600

Program Cost Recoupment

Project	\$
Recoupment	144,131
Script & Committee Fees	3,940
Sub-Total	148,071
TOTAL	612,617

FILMLAB FUND COMMITMENTS

Production Investment – Film & Television

Date Committed	Applicant	Project	\$
12/05/09	Sophie Hyde, Bryan Mason & Matthew Cormack	FilmLab	87,500
12/05/09	Sonya Humphrey & Ashlee Page	FilmLab	87,500
12/05/09	Julie Ryan & Matthew Bate	FilmLab	87,500
12/05/09	Hugh Nguyen & Eddie White	FilmLab	87,500
Sub-Total			350,000

PROGRAM WRITE BACKS

The following program commitments were written back during the year:

Screen Industry

Production Investment

Applicant	Project	\$
Millennium Pictures Pty Ltd	McLeod's Daughters - Series 8	63,000
Ali Ashdown	Mini Series Initiative: The Perils of Flossy	600
Millennium Pictures Pty Ltd	McLeod's Daughters - Series 8 (DTED)	62,000
Helen Leake, Murali Thalluri, Nick Selth	Jewel	280,500
Alley Kat Productions	Risking It All	1,345
South Australian Film Corporation/Screenwest / NTFO / SBSI /Doc Initiative	Destination Australia: Don't Call me Lucky	5,000
Gabrielle Kelly	Breakpoint	200,000
Sub-Total		612,445

Project Development Loans

Applicant	Project	\$
Late Saturday Films Pty Ltd	Will & Harry	450
Ruth Estelle	Touched	450
Go Patterson Films Pty Ltd	The Mindless Ferocity of Sharks	15,000
Vicki Sugars	Soon Ruby Soon - ARISTA Residential	565
Shane McNeil	The Last Day - ARISTA Residential	85
Kim Mavromatis	Sacred Ground	800
Q Productions	100 Years of Motherhood	8,000
South Australian Film Corporation	Outside the Oz Box	182
South Australian Film Corporation	Susan MacKinnon Doco Pitch Training Day	442
Sub-Total		25,974

Practitioner Development Grants

Applicant	Project	\$
Kate Croser	Michael Hauge Seminar Melbourne	450
Aaron Schuppan	AFTRS Advanced Lighting	225
Storm Ashwood	AFTRS Acting for Directors 2009	150
Sub-Total		825

Mentors/Attachments

Applicant	Project	\$
David Ngo	Editing Mentorship with D Banbury	400
Eve Foreman	Beautiful Kate attachment	2,694
Sub-Total		3,094

Events & Activities

Applicant	Project	\$
Australian Writers' Guild	Australian Writers' Guild	2,998
	Sub-Total	2,998

DIGITAL MEDIA

Production Investment

Applicant	Project	\$
Dario Russo	The Spider	100,000
	Sub-Total	100,000

Project Development Investment

Applicant	Project	\$
Beth Neate/Priscilla Davies/James Calvert/Stephen Sewell/Stu Connolly	Vampire's Day Out	15,000
	Sub-Total	15,000

EDUCATIONAL CONTENT FUND

Investment

Applicant	Project	\$
	Tender Fees	20,053
Homestart Finance	Money Management Education Program	2,000
Broadwater Motion Picture	Camels: Dreaming or Nightmare	30,000
	Sub-Total	52,053

ASBESTOS MANAGEMENT

The Hendon premises of the South Australian Film Corporation 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	0	0	Remove	Should be removed promptly
2	0	0	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	0	0	No asbestos has been removed	(All asbestos identified as per OHS&W 4.210(1) has been removed)
6	0	0	Further information required	(These sites not yet categorised)

Definitions:

<u>Category:</u>	<i>The site performance score determined by the lowest item performance score at each site.</i>
<u>Number of Sites in Category:</u>	<i>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.</i>
<u>Category Description:</u>	<i>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)</i>
<u>Interpretation:</u>	<i>A brief real-world example of what each category implies for a site.</i>

South Australian Film Corporation

FREEDOM OF INFORMATION ACT 1991

Part 2 - Section 9

INFORMATION STATEMENTS

(FOI AGENCY NUMBER G244)

The following information is provided in accordance with the *Freedom of Information Act 1991* as amended (**FOI Act**).

1. **Agency Structure**

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

- regular reporting to the Minister and also to Arts SA;
- the presentation of its annual budget to the Minister for approval;
- its annual financial statements and annual report; and
- the provision of information to the Minister in respect of any matter not foreshadowed in the budget.

2. **Agency Functions**

The South Australian Film Corporation'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 South Australian Film Corporation is no longer a producer in its own right, except under special circumstances approved by the Minister.

3. **Agency Organisation Chart**

Refer to Appendix 2.1.

4. **Documents held by the South Australian Film Corporation 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 South Australian Film Corporation
- Development files
- Production files

5. **Documents held by the South Australian Film Corporation and available free of charge**

- Annual Reports

6. **Access Arrangements and Procedures**

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

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

The South Australian Film Corporation 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

in accordance with section 22(2) of the FOI Act.

Requests under the FOI Act for access to documents should be accompanied by an application fee of \$27.75 payable to the South Australian Film Corporation, 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.

Greening of Government Operations Framework

Strategic Milestone	Timeframe	Outcome
M1: Established Chief Executive 'Statement of Commitment' to Greening of Government Operations	18 May 2009	Pending
M2: Allocated resources to set up governance and initiate internal review	20 July 2009	Pending
M3: Completed initial review of environmental impacts and determined priorities and allocated resources	20 July 2009	-
M4: Set performance goals/internal targets (informed by SA's Strategic Plan targets and/or other targets agreed by Government)	20 July 2009	-
M5: Approved South Australian Film Corporation Implementation Plan	17 August 2009	-
M6: Reported on status/progress in reaching performance goals/targets	30 June 2009	-
M7: Initiated South Australian Film Corporation implementation plan	30 June 2009 onwards	-
M8: Undertaking ongoing measuring, monitoring, reporting and continuous improvement of performance	Ongoing	-

