



South Australian
Film Corporation

ANNUAL REPORT 2009/2010





South Australian Film Corporation

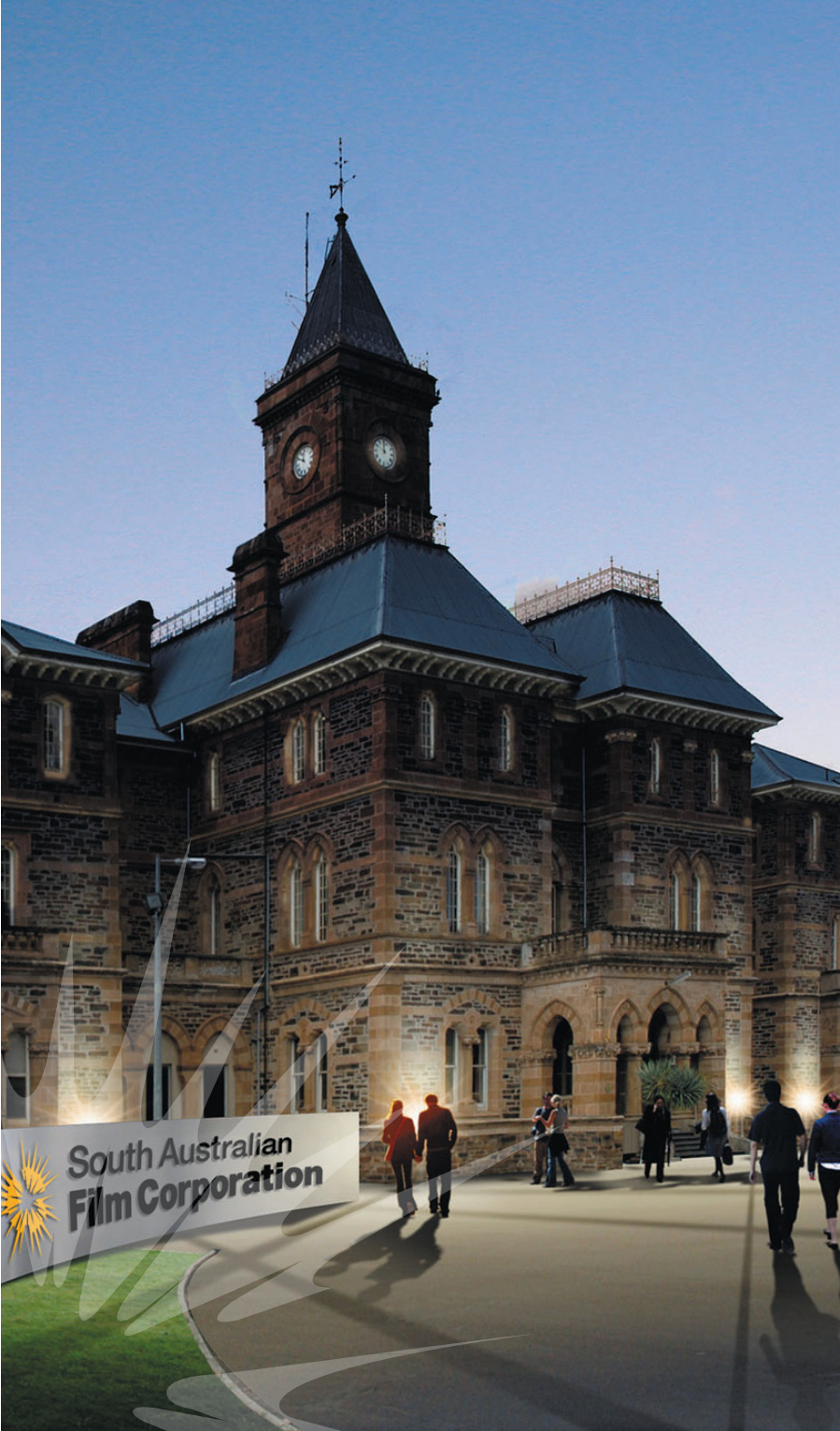
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1. CHAIRMAN AND CHIEF EXECUTIVE OFFICER REPORT

2009-10 was another landmark year for the South Australian Film Corporation, as it was during this year that construction work commenced on the Adelaide Film and Screen Centre. This complex, which was announced by the Premier in May 2008, will become not just the new home for the Corporation but the central creative hub for the entire South Australian film sector.

The new facility has been the subject of extensive ongoing consultation with the local sector over the past twelve months. Discussions have continued, not only about key issues such as technical specifications and the likely composition of screen production clients on the site, but broader strategic issues such as the extent to which the space will become a hothouse for innovation and foster collaboration and communication across the sector.

As the Centre get closer to completion there is mounting excitement about the role that it will play in the

process of generational change that is already occurring as the South Australian Film Corporation continues to support the development of new talent while at the same time assisting established companies and practitioners to make the transition to a radically transformed screen production landscape.

Maintaining this balance between emerging and established has remained at the forefront of the mind of the Board and management of the South Australian Film Corporation as it has entered this critical transition phase. The South Australian Film Corporation has been mindful of the need to ensure that there remains both a critical mass of production in the state leading into the opening of the Centre and beyond, as well as continuing an associated investment

in the skills and development of the new generation of filmmakers who will become its future lifeblood. The South Australian Film Corporation is proud of its record over the past year in maintaining this balance.

In terms of production levels, 2009-10 proved to once again be a busy year for the South Australian Film Corporation, with six feature films of diverse budget ranges and styles going into production throughout the year, alongside its raft of other programs and productions supported across shorts, documentary and digital media during this time. Given that the past twelve months has been a time of contraction in feature film activity nationally, this result demonstrates the continuing attractiveness of South Australia as a production



The front of the new Adelaide Film and Screen Centre

Rear view of the Adelaide Film and Screen Centre

destination and the success of the South Australian Film Corporation in assisting films to happen.

The first film off the blocks was *Road Train*, a low budget genre movie set in the Flinders Ranges, where a large haunted truck terrorises the highways, and in particular a group of teenagers on a road trip. Directed by first-time director Dean Francis, it was produced by Michael Robertson who is keen to make more films in South Australia and develop more lasting co-production arrangements with local partners.

This film was followed up later in 2009 by the Australia-UK co-production *Oranges and Sunshine*. In this film, based on a true story and directed by Jim Loach (son of

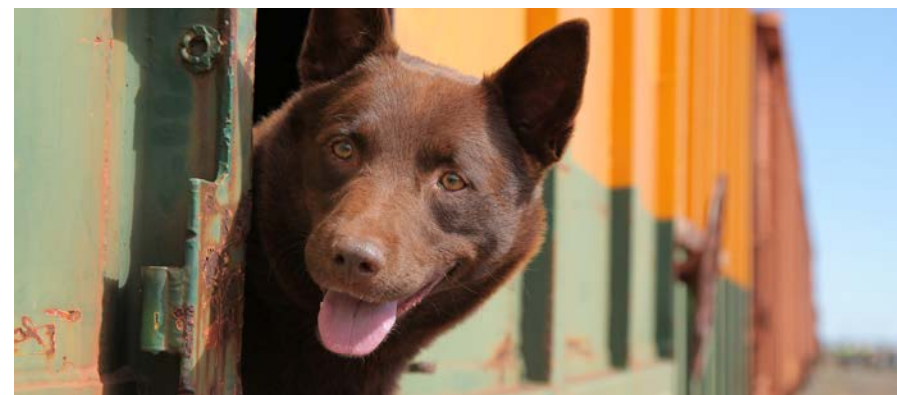
the famous English director Ken Loach), Emily Watson plays a social worker who uncovers the dark history behind the expatriation of poor and underprivileged children from the United Kingdom to Australia, and fights to re-unite long lost families across continents.

The feature film *Swerve*, which went into production in early 2010, is a fast-paced action thriller set in a regional town where a drug deal goes wrong and innocent people are caught up in the consequences. The film marks the anticipated return of local director Craig Lahiff, working once again with producer Helen Leake, and is the first film in recent years to be made in the state with a fully South Australian key creative team.

Red Dog, meanwhile, is a film shot in both South Australia and Western Australia and represents the first film of possible future co-ventures between the two states. Based on the Luis de Bernieres novella of the same name, *Red Dog* is a feel-good film directed by Kriv Stenders (*Lucky Country*) and produced by Nelson Woss (*Ned Kelly*). It tells the story of a much-loved kelpie who travelled around the Kimberley area and whose independent spirit brought the community together in unexpected ways.

Here I am is the first feature made by director Beck Cole. It is also the follow up film for Kath Shelper who produced the stunning *Samson and Delilah*, working again with *Samson's* director Warwick Thornton who has returned to his roots as a Director of Photography to shoot this film. *Here I am* tells the story of an indigenous woman coming to terms with the world on her release from prison, and is expected to continue the strong run of indigenous films that have been made and released in recent years.

Perhaps the most ambitious production of the year is *The Dragon Pearl* (previously *The Last Dragon*), the family film directed by South Australian Mario Andreacchio



through his production company AMPCO films, and starring Sam Neill. The first official co-production between Australia and China, this trail-blazing \$20m film was shot in China at the impressive Hengdian studios, with most of the post-production and digital effects work undertaken in Australia. The film's story centres on two children who discover a dragon at their parents' archaeological dig, and try to reunite it with its ancient pearl which gives it power. This co-production represents the first serious engagement by an Australian production company with Chinese partners, and is a groundbreaking achievement that will undoubtedly provide inspiration for the increasing number

of Australian filmmakers seeking partners outside the established USA/European axis. The film was supported into production for a number of years through the South Australian Film Corporation's support from both its Revolving Film Fund and its recently introduced Producers' Enterprise Program.

This scheme, announced by the Premier at the 2009 BigPond Adelaide Film Festival, was developed in recognition of the changing federal support mechanisms for film, the changing nature of the global film landscape, and the need for the South Australian Film Corporation to support local production companies to make the transition to new commercial models.

Road Train

Top: *Oranges and Sunshine*
Bottom: *Red Dog*



AMPCO Films was the first recipient of the South Australian Film Corporation's new scheme, in recognition of its success in developing a compelling business model, raising significant amounts of private sector investment, and its ambitious plans to develop and produce a slate of films with international partners. The South Australian Film Corporation remains open to applications from other screen businesses to take advantage of the scheme.

The commitment to the support of South Australian screen businesses was further demonstrated through the commitment of a record amount of Producer Business Loans to 13 South Australian screen businesses in its annual funding round. It was encouraging to see not only the diverse range of established and emerging companies among the successful applicants, but the range of different approaches, and the extent to which all of them incorporated an integrated 360 degree approach (ie creating films and programs that can work across multiple delivery platforms including online) to the screen projects that they were developing.

This need for a 360 degree approach is becoming an increas-

ingly established part of the screen financing landscape, and the South Australian Film Corporation has been actively working to broaden the base of its screen production beyond traditional feature films, which has been its traditional strength, to ensure that the sector is able to remain resilient to changes that are occurring within the broader industry.

This was a driving factor in the South Australian Film Corporation's comprehensive review of its guidelines, which took place during the course of 2009 and involved significant consultation with the industry. The concept of 360 degrees is now incorporated as a concept across all programs, while at the same time digital media guidelines were broadened to allow a greater range of interactive projects to potentially come to the South Australian Film Corporation for investment.

Following this review, the South Australian Film Corporation has made television a particular strategic focus for the immediate future, given that television production provides such a crucial element in developing the industry's critical mass, providing training and ongoing employment for skilled crew members. The facilities at the new Adelaide Film and Screen

Centre will play a key part in this strategic move, as the sound stages are perfectly suited for a range of television production. The South Australian Film Corporation has been developing a range of television projects that are moving positively towards production, recognising that South Australia cannot simply wait for projects to arrive. South Australia has already had success with a number of animation projects, such as the multi-award winning *Figaro Pho* that screened on the ABC, but is now also moving forward with a number of live action projects.

Similarly, investment is continuing with emerging practitioners and companies, to give them the tools and contacts to be able to work in television in the future. To start this process, the South Australian Film Corporation developed an internship program with Channel 7 in late 2009, which is placing South Australian creatives with a number of established programs, including *Packed to the Rafters*, *City Homicide* and *Home and Away*. These internships will not only provide training opportunities for South Australian creative talent, but an invaluable entrée into a sector which can often be difficult to break into.

To further build on this approach, the South Australian Film Corporation recently announced a TV MiniLab program that will build on its successful FilmLab concept, but have a particular focus on exposing a new generation of screen practitioners to TV genres and approaches. The first TV MiniLab has attracted an impressive number of industry experts as part of its program and is scheduled to be delivered in late 2010.

This focus on emerging talent is not confined to television but is in fact a continuing theme across the organisation. The centre piece of this approach is FilmLab which was originally established in 2008 with dedicated funding from the South Australian government. After engaging a heavy hitting selection

panel, the first Lab was held in June 2009, with four creative teams and one observer team taking part in the process. Under the guidance of development expert Stephen Cleary, each team was taken through an intensive three-week workshop where ideas, teams and projects were both nurtured and challenged.

One of the FilmLab projects, a feature documentary called *Shut up Little Man*, has since gone into production and is expected to screen at the upcoming BigPond Adelaide Film Festival, while another is expected to be greenlit in late 2010. In the meantime, The People's Republic of Animation (PRA) has graduated their project *Bear Hug Storm Punch* from the process, due to the increasing ambition of the project and the level of commercial interest that it has

attracted from the marketplace. The South Australian Film Corporation is excited by this development, which it sees as an indication of the success of the program. It will continue to support the PRA outside of the scheme and anticipates it will be an investor in the film once it secures the remainder of its finance.

The PRA is just one of the many South Australian companies and practitioners that received acclaim over the past year. Their short animation *Cat Piano* swept almost all before it in 2009, winning best short film awards at the Sydney and Melbourne Film Festivals, the marquee short film festival Flickerfest, Australian Teachers of Media (ATOM), and finally Best Short Animation awards at the IF Awards and the Australian Film Institute Awards. Its incredible run culminated in the film being

shortlisted for Academy Award consideration, ultimately reaching the final ten – a stunning achievement when faced with animations by internationally established companies like Pixar and Aardman.

Another stand-out performer was the short animation series, *Figaro Pho*, made by Luke Jurevicius and Deane Taylor. This program was nominated for a Logie award, won two ATOM awards, three awards at the inaugural Kidscreen Awards in New York (best animation, best directing, and best animated series), and also won two AFI awards for Best Childrens' Television Animation, and Outstanding Achievement in Television.

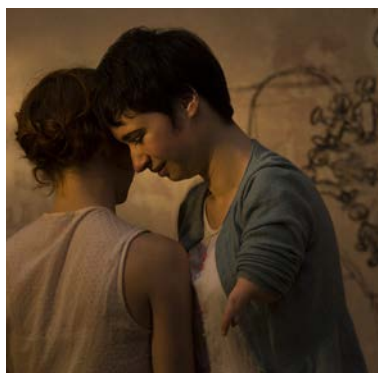
The success story of 2010 so far has been *The Kiss*, based on a Peter Goldsworthy short story. Directed

by Ashlee Page and produced by Sonia Humphrey, the film won best short film at the 2010 Sydney Film Festival and Emerging Filmmaker Award at the subsequent Melbourne International Film Festival. It has since been shortlisted for Best Short Fiction Film at the 2010 AFI Awards.

The Kiss is in good company, with a number of other South Australian short films also garnering strong critical acclaim in recent times. The beautiful experimental short *Necessary Games*, for example, won awards at ATOM and the Melbourne Film Festival, while *Mystery of Flying Kicks* won best film at the South Australian Screen Awards, best short documentary at the Melbourne International Film Festival and has been shortlisted for a Ruby Award. Meanwhile the short film *Bad Language* won a Community



Cat Piano



Necessary Games

The Kiss



The Bully

Relations Commission prize at the Sydney Film Festival, while *The Bully* won an ATOM award. To top it off, South Australia continued its strong recent run at Tropfest, with emerging filmmakers Cameron Edser and Michael Richards winning second prize in this high profile competition in February 2010 with their animation *My Neighbourhood is Being Overrun by Baboons*.

While it has been encouraging to see the level of emerging filmmakers being recognised, South Australian Film Corporation-supported feature films also gained a strong critical reception over 2009-10, beginning with an unprecedented five films being accepted into the 2009 Toronto International Film Festival, including *Beautiful Kate*, *My Year Without Sex*, *Last Ride*, *The Boys*

are Back and *My Tehran for Sale*. *My Tehran for Sale*, made by Adelaide director Granaz Moussavi and local producers Kate Croser and Julie Ryan, would ultimately go on to win an Independent Spirit award at the 2009 IF awards. Meanwhile, at the Australian Film Institute awards, nine South Australian Film Corporation-supported films were nominated for a total 24 awards, an amazing achievement in a strong year.

Local director Scott Hicks' incredible documentary *GLASS: a portrait of Philip in twelve parts*, which had been nominated for a Sound Award at the Emmy Awards, won an AFI Award for best documentary (the 'Glass' sound team included South Australian Film Corporation employee, Adrian Medhurst).



My Year Without Sex

This has been an incredibly busy year for the South Australian Film Corporation as it has continued to push ahead with new initiatives, while continuing the work on the transition to the new Centre. It would not have been possible without the dedication and professionalism of the staff, who have worked hard to keep the momentum going, and to assist the industry in what is a critical time of transition. It would also not have been possible without the work of the Board of Directors, which has actively supported innovation in the South Australian Film Corporation's strategic approach, and brought a high level of rigor to the running of the Corporation.

It is impossible to conceive of the South Australian Film Corporation achieving what it does without the

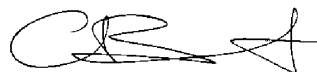


Beautiful Kate

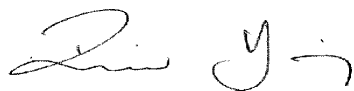
full backing of Government at all levels. Arts SA continues to support the activities of the South Australian Film Corporation and has been a strong partner in the development and delivery of the Adelaide Film and Screen Centre, alongside the Department of Transport, Energy and Infrastructure. Particular thanks must go to Alexandra Reid who has been a great supporter of the South Australian Film Corporation during this transition period, and the entire team working on the Centre project. The Premier's Arts Adviser Michelle Bertossa has also continued to work hard for both film and the arts more generally, has remained engaged with the development of the Centre and has always been available to work through whatever issues have arisen.

The Government's commitment to film remains strong, and this is no doubt due to the level of support that is found at the highest levels. No small amount of thanks must go to Treasurer Kevin Foley who, at a time when the Government is identifying savings across the board, continues to recognise the contribution that film can make to the ongoing economic development of the state.

Most particular thanks must go once again to the Premier and Minister for the Arts, Mike Rann, whose unwavering support for film and the arts is well established and recognised, both locally and nationally. The South Australian Film Corporation looks forward to moving into the new facilities that he championed, and to delivering on the investment that the Government has made in the future of the sector in this state.



Cheryl Bart
Chairman



Richard Harris
Chief Executive Officer



2. GOVERNANCE

Board of Directors

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. The Board of Directors consists of not less than eight and not more than ten members appointed by the Governor of South Australia.

A Director who has a direct or indirect pecuniary or personal interest in a matter under consideration by the Corporation must disclose the nature of the interest to the Corporation; and does not take part in any deliberations or decision of the Corporation in relation to that matter.

The Board of Directors are:



Cheryl Bart AO (Chairman)

Cheryl Bart is a lawyer and company director and is Chairman of a number of Boards including ANZ Trustees Ltd, the BigPond Adelaide Film Festival (BAFF), the Adelaide Film Festival Investment Fund (AFFIF), the Environmental Protection Authority (EPA) and Alcohol Education and Rehabilitation Foundation (AER). She is a non-executive Director on several Boards including the Australian Broadcasting Corporation (ABC), ETSA Utilities and Spark Infrastructure Ltd. Cheryl is Chairman of the South Australian Film Corporation's Remuneration and Nominations Committee and also served as a member of the 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.

The Mystery of Flying Kicks



Tony Clark ACS

Tony Clark is Chairman of Rising Sun Pictures (RSP) and has worked as VFX Supervisor or Executive Producer on major Hollywood projects such as the *Harry Potter* series, *The Sorcerer's Apprentice* 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 sits on the Boards of Ausfilm, Rising Sun Research 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 EP 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 SBS, responsible for more than 400 hours of distinctive Australian television programming. Bridget was also an establishing Evaluation Manager at the FFC in Sydney from 2005-7. She has recently completed a series on contemporary 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 Australian Film Finance Corporation and BigPond Adelaide Film Festival. She produced and directed *Prophets and Loss* a ground-breaking climate change documentary with the Sundance Institute and has significant executive experience in Australia and the United States in new media companies. She is the current director of the Adelaide Thinkers in Residence Program.



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 - 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 2009 their first feature film *My Tehran For Sale*, shot on location in Tehran, was officially selected for the Discovery Section at the 2009 Toronto International Film Festival. Recently, Julie wrapped production on the feature film *Red Dog*, based on Louis de Bernieres' novel of the same name and starring Josh Lucas (*Sweet Home Alabama*). 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 started her career as a Chartered Accountant for major firms in San Francisco, London and Melbourne. She then had 10 years as the Finance Director of a Melbourne-based technology company. Since 2001 she has been a non-executive director on numerous boards in a variety of industries. Currently in South Australia she is on the boards of WorkCover, the Environmental Protection Authority, South Australian Film Corporation and Scotch College. She is also a director of a technology company in Sydney and chairs an electrical apprentice training and contracting company in Melbourne. Jane has a Master of Business Administration and Bachelor of Science and is a Fellow of the Institute of Chartered Accountants in Australia and the Australian Institute of Company Directors.

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 monthly and comprises:

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

The Committee meetings are attended by:

Richard Harris	Chief Executive Officer
Gaye Jones	General Manager Finance and Operations
Andrea Liddell	Minute Secretary

Remuneration and Nominations

Within the Committee structure adopted by the Board, the Remuneration and Nominations Committee oversees the contractual and compensation arrangements for the Chief Executive Officer and, where necessary, identifies suitable individuals and proposes candidates for Board membership.

The Committee meets as necessary and comprises:

Cheryl Bart	Committee Chairman and Board Chairman
John Chataway	Board Member
Tony Clark	Board Member

The Remuneration and Nominations Committee meetings are attended, as required, by:

Gaye Jones	General Manager Finance and Operations
Andrea Liddell	Minute Secretary



Figaro Pho



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)

Kristian Moliere	Ross Bell
Michael Bourchier	Wayne Groom
Avril Stark	Tony Ayres
John Gregory	Rebecca Barry
Gus Howard	Wayne Groom
Shane McNeil	

Film Development Committee (Documentary)

Susan McKinnon	Wayne Groom
Joost de Hartog	Shane McNeil

Special Initiatives Committee (Documentary)

Sandy Cameron	Katrina Sedgwick
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Educational Content Fund Committee

Helen Richardson	Wayne Groom
Lauren Drewery	

Digital Media Production Investment Committee

Tony Clark	Avril Stark
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Digital Media Project Development Committee

Kylie Robertson	John Gregory
Che Metcalf	David Gurney

Producer Business Development Application Assessment Committee

Dominic Burman	Susan Andrews
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Short Film Fund Committee

Kelly Schilling	Shane McNeil
Quentin Kenihan	

FilmLab SideDoor Committee

Robert Connolly	Stephen Cleary
Peter Speyer	

Reconciliation

The South Australian Film Corporation is committed to promoting an environment in which the rich and diverse cultures of Indigenous Australians are known, promoted, and celebrated.

The South Australian Film Corporation recognises, values and respects continuing Indigenous customary laws, beliefs and traditions, and the close and

enduring relationship between the first peoples and their land, sea and rivers.

The South Australian Film Corporation is committed to the support of Indigenous Australian cultural heritage, and to assisting in the education of the community through the screen industries, about the continuing importance of this unique heritage in the lives of Australian Indigenous peoples today.

The South Australian Film Corporation will promote reconciliation between Indigenous and non-Indigenous Australians by establishing a protocol for acknowledging traditional Indigenous custodianship of land on which the South Australian Film Corporation is located, as part of official South Australian Film Corporation events and ceremonies.

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.



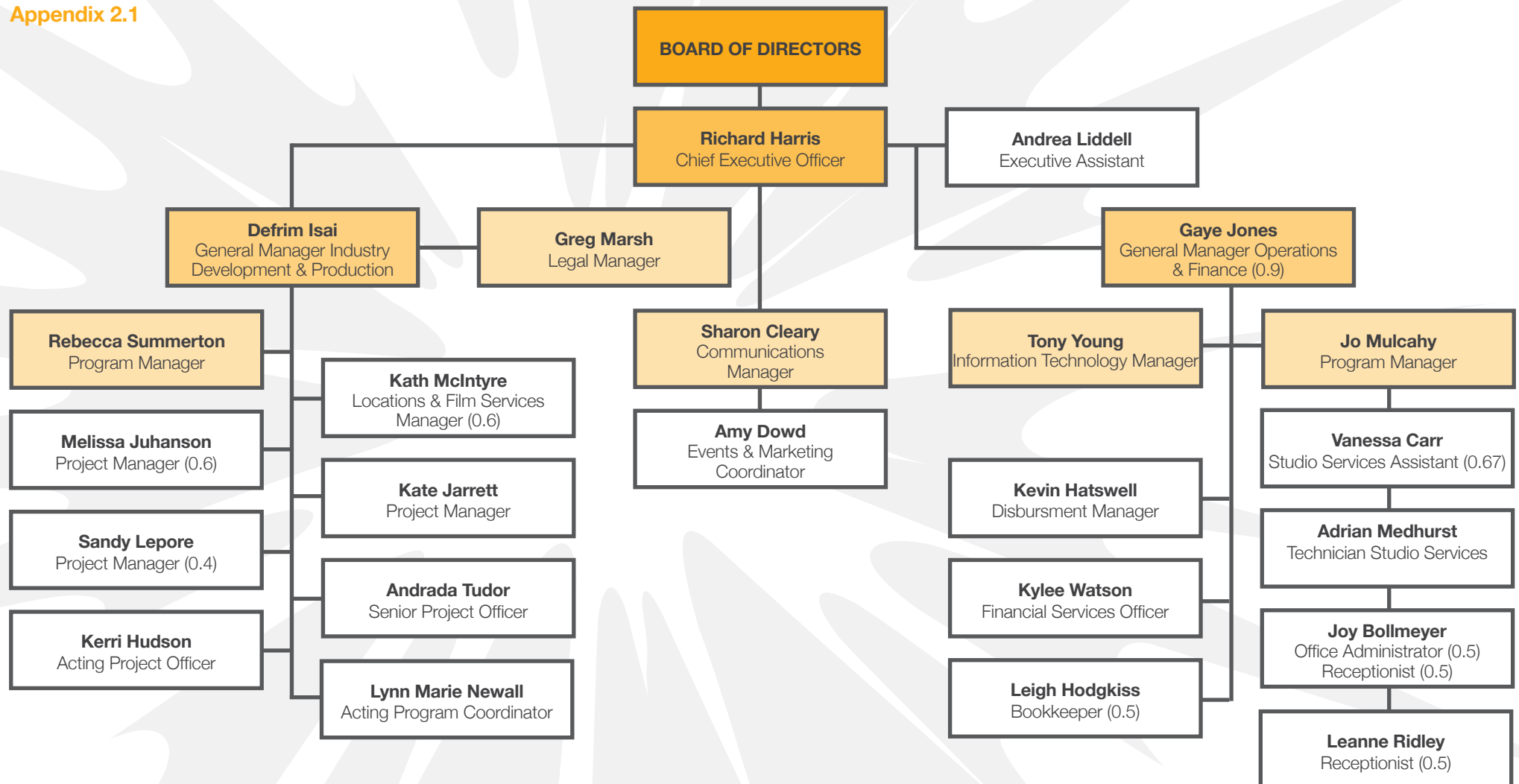
Wadyu Matyidi



A Place Called Mimili

Organisational Chart as at 30 June 2010

Appendix 2.1





3.

PLANS AND OBJECTIVES

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

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

South Australia has a number of advantages that make this state an ideal place for 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. The state also has credited post production and vfx houses, casting agents, equipment suppliers, insurers and other service providers.

The Corporation's strategies have been developed and reviewed over a number of years in close consultation with the Board, management and staff and representatives of the screen industries. 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 is a clear set of objectives that guide and define annual goals and initiatives. As part of the business planning process, each area of the organisation responds annually with key initiatives to each component of the plan. The success of the strategic plan is based on the outcomes of the metrics made at the beginning of each year and the high-level achievements by 2012.

The objectives and targets of South Australia's Strategic Plan have also been considered in the South Australian Film Corporation's strategy planning process, most notably Target 4.2: 'Double the number of feature films produced in South Australia by 2014'. These targets are assessed against the objectives set out in the annual Performance Agreement between Arts SA and the South Australian Film Corporation.

Strategic Drivers and Operational Directives

Appendix 3.1

Strategic Drivers



1

Deliver innovative programs

2

Position South Australia as
a premium film location

3

Introduce boutique
filmmaking facilities

4

Foster a vibrant and healthy
screen industry culture

Operational Directives



5

Operate with integrity and
communicate openly

6

Take a bold approach
to new opportunities



4. OPERATIONS AND INITIATIVES

Industry Development and Programs (formerly Screen Industry Programs)

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 through the Industry Development & Production department to support a broad range of activities including:

- » investment in the production of drama, documentary and digital media projects;
- » investment in the development of a broad range of projects;
- » attracting content to South Australia and marketing South Australia as a production hub;
- » locations and film services support to productions in SA;
- » 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 participation in 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 is to support projects that are creative, original, display good market prospects and have significant economic benefits to South Australia and the film, television and digital media sector.

The South Australian Film Corporation supports the production of film, television and digital media projects through direct investment into projects and, in the case of feature films, through the South Australian Government's FilmSA initiative, which is used to attract projects to South Australia.

Support for production and post-production is also provided through a combination of investment and the use of the South Australian Film Corporation's facilities and locations support.

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.



Barefoot in Ethiopia

Coffin Rock

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

Industry Highlights:

Features and TV Drama

- » The South Australian Film Corporation invested in five feature films – *Red Dog*, *Brothers at War*, *Here I am*, *Oranges & Sunshine* and *Snowtown*.
- » Three feature film projects received FilmSA support - *Red Dog*, *Here I am*, and *Oranges & Sunshine*.
- » Three feature films accessed Revolving Film

funding - *Swerve*, *Here I am* and *Road Train*.

- » South Australian Film Corporation funded features *My Tehran for Sale*, *Last Ride* and *Coffin Rock* were selected to screen at the Pusan International Film Festival in Korea in October 2009. *My Tehran for Sale* also screened at the Toronto International Film Festival, had its European premiere In Competition at the Mannheim-Heidelberg Film Festival in November 2009 and was also nominated for the 2010 IF Independent Spirit Award.
- » South Australian Film Corporation funded *Coffin Rock* screened at the Chicago International Film Festival and at London's Fright Night Film Festival.

- » South Australian Film Corporation invested feature *The Boys are Back* premiered at the Toronto International Film Festival in October 2009. Other supported films that screened throughout the festival included Rachel Ward's *Beautiful Kate*, Glendyn Ivin's *Last Ride*, Granaz Moussavi's *My Tehran for Sale* and Sarah Watts' *My Year Without Sex*.

Documentaries

- » Five documentary projects received production investment including *Barefoot in Ethiopia*, *The Big Chimp House* and *Chasing Shadows*.
- » A \$150 000 joint funding initiative between the South Australian Film Corporation, the Australian Broadcasting Corporation (ABC) and the BigPond Adelaide Film Festival (BAFF) to co-finance a documentary celebrating the life and work of JP McGowan was awarded to Closer Productions for *Stunt Love*. The half hour film with online component will have its world premiere at the 2011 BigPond Adelaide Film Festival and be broadcast on ABC1's 10pm Tuesday, *Artscape* slot.
- » The Documentary Innovation Fund was launched at Artstyle



Swerve

Top: Glass: A portrait of Phillip in 12 parts
Bottom: Itty Bitty Ditties



Galleries in February 2010. Timed to coincide with Australian International Documentary Conference (AIDC), the fund provides investment for the production of innovative and exciting documentaries creatively outside the limitations of current Australian television commissioning preferences and requirements.

» Scott Hicks' documentary *GLASS: a portrait of Philip in twelve parts* was nominated for an AFI Award for Best Feature Length Documentary, and received a US Emmy Nomination for Outstanding Sound Editing for Nonfiction Programming.

Digital Media

» The South Australian Film Corporation partnered with the ABC and Australian Children's Television Foundation (ACTF) for an initiative to co-finance two new animation interstitial series for ABC3. Two South Australian projects were selected from 50 nation-wide proposals - *Itty Bitty Ditties* and *Horace in Slow Motion*.

» Children's 3D animated interstitial series *Figaro Pho* has had outstanding success and industry recognition on the festival

and awards circuit, as well as screening on the ABC. *Figaro Pho* received three Kidscreen awards for Best Animated Series 2010, Best Animation 2010 and Best Directing 2010; a nomination for an Australian Interactive Media Industry Association (AIMIA) Award in the best advertising or marketing category for the *Figaro* online interactive site; a nomination for a Logie award for the first episode aired on the ABC last year and nominations for numerous Australian Teachers of Media (ATOM) awards.

» Molly Reynolds and Rolf de Heer's online project, *12 Canoes*, received two awards for Best Cultural, Lifestyle or Sport and the Wanted Digital Winner Best Learning & Education, and a nomination for two ATOM Awards for Best Interactive/Video Game; and Best Indigenous Resource.

» Rising Sun Pictures (RSP) has announced the official continuation of its long standing relationship with the makers of the Harry Potter movies. The company has confirmed they are preparing for 2 more years of involvement, with confirmation of contracts on *Harry Potter and the Deathly Hallows Parts 1 & 2*.

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 2009-10, three short films were supported in total, two of which were supported through traditional media and a third through the digital media fund.

Industry Highlights:

» Short Film *The Kiss* was accepted in to the Sydney Film Festival (June 2010) and the Melbourne International Film Festival (MIFF) (July/August 2010). The film's director Ashlee Page won Best Emerging Director at MIFF, and the film continues to be highly acclaimed.

» Short film *The Mystery of Flying Kicks*, directed by Matt Bate, screened at high profile USA

film festival South by Southwest (SXSW) held in Texas in April 2010. The film was also selected for the Edinburgh Film Festival and the Brooklyn International Film Festival. The film screened at MIFF and was awarded the prize for best documentary.

» Short films *The Bully* and *Kind of Man* were selected to screen at the St Kilda Film Festival in Victoria in 2010.

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 2009-10 - *Awesome Science Guaranteed*, *Child Focussed Dreaming* and *Life in Movement*.

Industry Highlights:

» Educational Content Fund film *Necessary Games* won Best Experimental Short at MIFF, an ATOM award for best experimental film, and a suite of other local awards.

» South Australian Film Corporation-supported project *Driven to Diffraction*, centralised around South Australian pioneering scientists William and Lawrence Bragg, was completed and launched at the Royal Institution Australia (Ri Aus). The series of films was also supported by the Department of Premier and Cabinet (DPC) as a feature of the opening of the RiAus.

» Short documentary *A Place Called Mimili* produced by Windmill Performing Arts and local filmmaker Simone Mazengarb, was been selected to screen in the London Australia Film Festival, which ran in March. It also received an invitation to screen in the Lahore International Children's Film Festival (LICFF) in Pakistan in September 2010.



Driven to Diffraction

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 twelve drama projects, nine documentary projects and four digital media projects.

During the 2009-10 financial year the South Australian Film Corporation restructured its Drama Development Programs in order to support varied levels of the industry in appropriate ways. With the introduction of the new guidelines came tougher eligibility for the Drama Project & Script Development fund, restricting it to credited writers, producers or directors. At the same time the Emerging Writers & Producers Fund was introduced with the specific aim of targeting those writers, producers and directors who were credited in the short film arena or had significant credits in other forms of writing (theatre or novels). The Drama Project & Script Development fund now has up to three rounds per year.

Industry Highlights:

- » Six of the projects funded for drama development were TV series, one of which was an animated series.
- » Psychological thriller *Mary Mary*, supported through project development to take part in the Aurora Development program run by Screen NSW, has completed development and is now moving into financing for production.
- » The Emerging Writers & Producers Fund had its first round deadline in July 2010. The aim of the program is to contribute to the professional development and career expansion of emerging screen practitioners in order to build a sustainable and vibrant local film industry.
- » Feature film *Red Dog*, developed with assistance from the Drama Development Fund, went into production in South Australia in early 2010.
- » The number of documentaries funded encompassed a variety of broadcast series and one-off programs including *The Big Chimp House*, *Love from Afghanistan* and *Australia at 3½ Feet*.

- » South Australian Film Corporation supported documentary *The Love Market* was selected to screen at the St Kilda Film Festival.
- » *The 13th Jewel*, an online fantasy game which saw a new collaboration between Smoking Gun Productions and award winning emerging writer/director Dimitrious Poulitis was supported for Digital Media Project Development funding.
- » *Scavengers*, an interactive cross-platform drama which saw a collaboration between Pop Pictures and Monkeystack Productions, also received Digital Media Project Development funding.
- » *Monsters of the Deep*, a webcomic anchored in a narrative-rich interactive website, saw the formation of a new production company, Panic Productions, through the collaboration between Shane McNeil and veteran animator Greg Holfeld.
- » *Figaro Pho*, a TV/online series and game, saw collaboration between the Chocolate Liberation Front and South Australian key creatives Luke Jurevicius and Matthew Phipps.



The Love Market

Producer Business Development

funding supported 13 established and mid-career South Australian producers by investing in their business plans and slate of projects by 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. A total of six digital media and seven traditional media companies received Producer Business Development funding through the scheme this year.

Business Travel funding supports traditional and digital media producers so that they can travel to attend markets both nationally and internationally to attract marketplace finance for a project (or slate of projects), pursue further project opportunities and forge professional relationships. This year the funding was merged with **Festival and Awards Grants**, which allows South Australian filmmakers and digital media practitioners to travel to key festivals and interstate award ceremonies where they are being recognised for their work. Fifteen practitioners were supported to attend international events and markets, and sixteen practitioners were supported to attend national events, markets and festivals.

Industry Highlights:

- » A South Australian delegation of six documentary practitioners travelled to the Sheffield Documentary Festival in the United Kingdom. The industry conference and market offered pitching opportunities, discussion panels and in-depth filmmaker master classes, as well as a wealth of inspirational documentary films from across the globe.
- » The South Australian Film Corporation, in conjunction with Ausfilm, Screen Australia, the other state agencies, and the UK Film Council, hosted a two day pre-Cannes International Film Festival designed to broker co-production relationships between Australian and British producers. Six South Australian delegates travelled to the UK for the forum and then continued on to the Cannes Film Market to capitalise on the additional sales, marketing and financing opportunities.
- » The South Australian Film Corporation supported Cameron Edser and Michael Richards of GooRoo Animation to attend Tropfest where their film *My Neighbourhood Has been Overrun by Baboons* was shortlisted in

the top sixteen. The film went on to win second prize in the world's largest short film festival. This short was produced through the South Australian Film Corporation-supported **MRC Digital Animation Initiative**.

Practitioner Development Funding provides professional and career development support for film, television, documentary and digital media practitioners. Eighty nine traditional media practitioners and five digital media practitioners were supported to attend industry events including the Screen Producers Association of Australia (SPAA) Conference, AIDC, various trans-media conference days and forums, 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 through the **Industry Development Events & Activities Fund (IDEA)**.

Industry Highlights:

- » South Australian writer Ruth Estelle was selected to participate in the highly competitive Michael Hauge Romantic Comedy Development Workshop facilitated by Inscription.

- » Thirteen practitioners also attended the one-day Michael Hauge Romantic Comedy Seminar held in conjunction with the intensive workshop in Melbourne.
- » The South Australian Film Corporation continues to support practitioners to attend key industry networking and marketing events the SPAA Conference, SPAA Fringe and AIDC.
- » The South Australian Film Corporation successfully negotiated waived fees for South Australian participants and provided travel funding for practitioners to attend a marketing forum run by Screen Australia, titled Working the X-Factor.
- » The South Australian Film Corporation has focused on development in market knowledge, and supported practitioners to attend a highly focused distribution and exhibition seminar facilitated by the Australian Film Television and Radio School (AFTRS) hosted by Tait Brady in Sydney and Melbourne.

- » The South Australian Film Corporation continues to liaise with the South Australian branch of AFTRS in order to plan vital practitioner development courses throughout the year.

The Interstate Internship Scheme

is a pilot scheme providing the opportunity for South Australian industry professionals to access national industry leaders, develop craft and technical skills and be attached to an interstate production company in order to build networks. This year the South Australian Film Corporation funded four internships in total. Three of these internships were provided through an initiative with Channel 7, allowing the selected producers or directors a chance to spend three weeks involved in the production of one of three high profile programs - *Packed to the Rafters*, *City Homicide*, or *Home and Away*. The practitioners selected for this initiative were Christopher Houghton, Sonya Humphrey and Kristian Moliere.

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 nine traditional media attachments and seven digital media attachments specifically targeting industry needs. In order to minimise heavy reliance on productions to generate attachments, the IDP department is

researching attachment opportunities by facilitating high level internships internationally and interstate.

Industry Highlights:

- » One indigenous attachment (Alexis West) was supported on the feature film *Here I am*.
- » South Australian emerging producer Sonya Humphrey was supported for a producer attachment and Megan Huitema was supported for production office attachment on the feature film *Red Dog*.
- » Anthony Healy (Boom Swinger) and Simon Herden (VFX) both received attachment support on the SA produced feature film *Swerve*.
- » The South Australian Film Corporation continued its relationship with the South Australian branch of AFTRS, supporting four graduates of its advanced diploma in 3D animation for digital media attachments with local South Australian animation companies.
- » The digital media attachment scheme continued to support emerging practitioners for placements in the field, including development as interactive and cross platform creatives.

Industry Development

Industry Development Events & Activities (IDEA) provides funding for industry development events and activities, ranging from industry seminars to workshops and one-on-one consultations with key industry personnel. Twenty industry-relevant activities were supported through the fund in this financial year.

Industry Highlights:

- » The South Australian Film Corporation, in partnership with the Media Resource Centre (MRC), hosted low budget US filmmaker, Cory McAbee to screen his new multi-platform film *Stingray Sam*, which was followed by an industry Q&A.
- » A key player in the growth of the ultra-low budget feature movement, Peter Broderick met with South Australian practitioners in a series of one-on-one meetings followed by a seminar for local industry, where he gave an overview of the newest distribution strategies being used by filmmakers to maximise revenues, target and build core audiences.

» As the Commissioning Editor of Animation for the United Kingdom's Channel 4, Clare Kitson fostered numerous projects and careers, placing the UK on the map as an animation powerhouse. At the invitation of the South Australian Film Corporation, Clare visited Adelaide to present a selection of short animations followed by an industry Q&A.

» In addition to South Australian Film Corporation funding through the **Screen Culture Organisation Fund** for the Australian Writers' Guild (AWG) Story Sharpener initiative, the South Australian Film Corporation sponsored three prize categories for the 'AWG Sharp Prizes'. From the final six submissions, the committee selected winners for each category, including the top \$2 000 AWG Sharp Prize, and the finalists prizes of \$1 000 were awarded to Christopher Houghton, Sandy Cameron/Hugh Sullivan and Ryan Davidson respectively.

» Continuing the successful partnership with the Feast Festival and the MRC since 2004, the South Australian Film Corporation approved a grant of \$10 000 under the Industry Development

Events and Activities (IDEA) for the production initiative *I Can See Queerly Now 7 – Queer Real*, with the Australia Council also co-investing \$18 000. The project supports emerging filmmakers to tell stories defined by queer identity. The four films premiered at the Mercury Cinema as part of the official Feast Program for 2009.

» The South Australian Film Corporation supported the AIDC 2010 Special Programs with \$1 500. The funding covered a pre-AIDC session with Joost den Hartog about how to best work the conference, a 'round table' during the conference with feature documentary maker Geoffrey Smith and three hour masterclass with renowned UK innovative documentary maker Brian Hill.

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. Nine organisations including the MRC, AWG and the AIMIA were provided with funding to support significant industry development and cultural development activities.

Under the guidance of the Chief Executive Officer, the IDP department undertook a review of its Screen Culture Programs and the MRC's delivery of programs and resources to the film, television and digital media industry. This coincided with major funding program changes at Screen Australia in regard to its support for the Media Resource Centre (MRC) as the Screen Development Agency in South Australia.

The terms of reference were issued to industry stakeholders and posted on the South Australian Film Corporation website in September 2009. Submissions and feedback were received from the MRC, AWG, AFTRS, MegaSA and AIMIA. Joint consultations with key stakeholder organisations were also facilitated by the South Australian Film Corporation to discuss the implications of the changes to the Screen Culture Organisation Fund and to plan a strategic approach to the delivery of key programs in 2010 and beyond.

Stage One recommendations were put forward along with the interim guidelines for 2010. Stage Two recommendations will be incorporated into the new guidelines for funding for the 2011 calendar year. In tandem with the findings of

the review, in May 2010 a tripartite funding agreement was executed between Screen Australia, the South Australian Film Corporation and the Media Resource Centre for joint funding of MRC programs for a three-year period.

Industry Highlights:

» The South Australian Film Corporation had a representative on the planning and selection committees for the MRC Production Initiatives. One of the major strategic outcomes of the planning process was the introduction of a formal development process to all of the MRC Production Initiatives in order to increase the quality of the scripts and final productions. The South Australian Film Corporation funded the following initiatives - *I Can See Queerly Now*, from which the short documentary, *Talk Derby to Me* was officially selected to open the Sydney Queer Screen Festival; the *Digital Animation Initiative*, and the *Tropfest Initiative* from which South Australian Dimitrios Poulitis won the Tropfest Bright Spark Award.

» The South Australian Film Corporation supported the Mobile Enterprise Growth Alliance (MegaSA) for their MegaSA 2010 Entrepreneur and Masterclass Program, an initiative to support digital media project scoping and business planning. The funds were allocated towards the registration costs of up to ten South Australian Film Corporation selected and approved applicants to participate in the course.

» The South Australian Film Corporation participated in a focus group workshop hosted by the Information Economy Directorate, in collaboration with AIMIA. The aims were to; a) identify current and emerging digital media content and applications areas that might provide South Australia with an opportunity to lead the way nationally and globally; b) identify which of these emerging technologies should be a priority for development in South Australia; and c) identify some professional development requirements to support this potential leadership - so that AIMIA could target activities in 2010.



Talk Derby To Me



Shut Up Little Man

FilmLab is a \$4.2million development initiative of the South Australian Film Corporation which is funded by the South Australian Government and provides professional and career development opportunities for South Australian filmmakers to progress from short to long form projects through an intensive and bespoke development program. The program culminates in the production of eight low budget films with the South Australian Film Corporation providing \$350 000 in funding for each production.

In July 2009, four teams were selected for FilmLab funding and a further team was selected as observers by an assessment committee of industry experts.

Industry Highlights:

» *Shut Up Little Man* is the first of the FilmLab projects to go into production. The feature-length documentary directed by Matt Bate and produced by Sophie Hyde was successful in attracting additional finance from the BigPond Adelaide Film Festival, where it will premiere in February 2011.

» Closer Productions project 52 *Tuesdays* takes an innovative approach to the filmmaking process with the film being shot over the course of a year, every week on a Tuesday. The project is currently in development and is scheduled to go into production in February 2011.

» Ashlee Page and Sonya Humphrey, the team behind the AFI nominated short film *The Kiss*, are in development with their FilmLab feature project *Lott*.

» The People's Republic of Animation (PRA) project *Bear Hug Storm Punch* was graduated from the SAFC's FilmLab program in June 2010 as the PRA are seeking to finance it as a commercial feature film. PRA producer Hugh Nguyen said "The success of FilmLab has been such that the film we developed through the process has begun to attract serious marketplace attention". Mr Nguyen went on to say, "For director Eddie White and me, FilmLab has been an excellent education in developing long format projects. Although we have had a long working relationship that has produced a number of successful short-form projects, it was not until

our FilmLab experience that we began to truly work well together."

» After participating in the FilmLab workshop as an Observer, emerging director Matt Vesely was supported to make short film *The Thing About Dolphins* as part of his ongoing development, which is currently in post production.

» The official FilmLab website was launched in March 2010. Users can now follow the progress of each of the teams and their projects, as well as meet the advisors and mentors and access useful tips and tricks on how to make a low budget film.

» As part of the FilmLab program the South Australian Film Corporation also ran a suite of seminars, which were open to general industry. These included *Peter Broderick: Distribution in the New World* (October 2009); *Corey McAbee: Low Budget Filmmaker* (January 2010); *Speed Dating for Writers/Directors and Producers*, and *Jonathan Reiss: Think Outside the Box Office* (July 2010). Two more FilmLab workshops that are open to general industry will be run in January 2011 – *Low Budget Producer Masterclass*

and the AFRS course *Distribution & Exhibition* by Tait Brady.

» In association with the MRC, the South Australian Film Corporation presented a free Low Budget Screening Program from June-August 2010. The screening program included an exciting line up of micro to low budget feature films, documentaries and animations from around the globe, many of which have been recognised by the world's leading film festivals including Cannes, Sundance, South by South West and Toronto. The program included a number of Australian premieres and also offered Skype Q&A sessions with filmmakers after four of the screenings.

» Applications for the second intake of FilmLab are due in September 2010 and the three-week intensive workshop will be held at the South Australian Film Corporation in November 2010. The workshop will be run with the assistance of international industry stalwarts Stephen Cleary, Paddy Cunneen and Peter Speyer.

Locations and Film Services

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.

The **Film Services** department serves as the principal liaison between domestic and international screen production and the South Australian industry, managing location and project enquiries (including first stage enquiries and inbound recces) from screen production companies interested in filming in South Australia by:

- » promoting South Australia as a production destination for film, television, commercial and post production, digital & visual effects (pdv) and promoting South Australian industry capabilities, both people and infrastructure;
- » acting as a central contact point for all state government departments and agencies and local governments for all film related matters;

- » promoting South Australian Film Corporation incentives; and
- » promoting the economic and cultural benefits of film to South Australia (internally within Government).

Film Services has worked consistently throughout the year on enhancing the pathways that the South Australian Film Corporation uses to attract production to the state. Much planning and review has gone into updating and streamlining information that will market South Australia as an attractive destination for projects to interstate and international markets.

Industry Highlights:

- » The South Australian Film Corporation continually liaised with, and built extensive information directories of, government, non-government and private organisations.
- » Directories of South Australian heads of department and crew were continually updated with the aim being to provide a comprehensive and quick reference to promote South Australia through its highly experienced crew.

- » Installation of a new location stills database that can facilitate delivery to all platforms.
- » Review and update of the 25,000 current South Australian location stills available for enquiries and promotion of South Australian locations.
- » The capture of new location stills of South Australia's hero locations were commissioned in partnership with South Australian location managers.

Outbound Missions and Offshore Promotions:

There has been a strong focus on international co-productions and domestic enquiries in 2009-10.

The main offshore trade missions in 2009-10 involved attendance at the Ausfilm Trade Delegation held in London; the Make It In Australia delegation held in Los Angeles, the Toronto Film Festival and the Cannes International Film Festival. South Australian Film Corporation representatives also attended the Association of Film Commissioners International (AFCI) Cineposium in Los Angeles, the American Film Market in New York, and the G'Day LA promotion in Los Angeles. The South Australian Film Corporation

was also represented by Ausfilm, the Australian government-industry partnership that acts as a national content attraction organisation, at other international events.

Industry Highlights:

- » Three projects accessed incentive funding - *Oranges and Sunshine*, *Red Dog* and *Here I am*.
- » A major domestic location search was undertaken for the South Australian/Western Australian co-production of *Red Dog*.
- » Location searches were performed on behalf of two co-production requests, both French/Australian co-productions.
- » Locations assistance was provided to 18 feature films, eight television series, five shorts, 19 television commercials and seven documentary series interested in shooting in SA;
- » Promotional advertisements of SA locations and production services were placed in national and international magazines throughout the year.

Studio Services

Mixing Theatre

The following projects came through the South Australian Film Corporation post sound facilities during 2009-10:

- » Foley record, edit and mix completed for short film *Sacrifice*.
- » Trailer mixed in the Mixing Theatre for feature film *The Boys are Back* (SLF Boys Productions Pty Ltd).
- » Final mix completed for short film *The Kiss* (Sacred Cow Films).
- » Foley Pick-ups recorded for feature film *Matching Jack* in association with Feet and Frames.
- » Foley, final mix, print master, and trailer completed for feature film *Lou* (Kojo Pictures and Oasis Post).
- » Final mix completed for Flinders Honours film *The Golden Years*.
- » Mix completed for short film *Error's Escape* (MRC's Digitopia Initiative).
- » Mix and print master completed for feature film *Swerve* (Duo Art Productions).
- » Two commercials mixed for iinet (Oasis Post).

- » Foley completed for short animation *Wadu Matyidi* (Sonja Vivienne, Incite Stories).
- » Mix completed for Cinema Advert *Police and Nurses* (Oasis Post).
- » Final mix completed for *Swerve* (Duo Art Productions).

Sound Stages

- » Spirit Films hired Sound Stage 2 for a television commercial for the Department of Health.
- » Spirit Films hired Sound Stage 2 for a community service announcement for CARA (Community Accommodation and Respite Agency.)
- » Sound Stage 2 utilised by Flinders University honours students for a build and shoot of a short film.
- » Spirit Films hired Sound Stage 2 for an Australian Central Credit Union Television Commercial.
- » *Swerve* (Duo Art Productions) used Sound Stage 1 for a build and shoot.
- » Film lab production *Shut Up Little Man* (Closer Productions)



Lou

used Sound Stage 2 for a set build and shoot.

- » Feature film *Snowtown* (Warp Films Australia Pty Ltd) utilised Sound Stage 1.
- » Documentary *Stunt Love* (Closer Productions) used Sound Stage 2 for some green screen interviews.

Production Facilities

- » The FilmLab team used Offices B, C, D and E, Mix Theatre, Art Department, Wardrobe, Theatre 2, Media Room, and Sound Stage 2, Media Room, and Sound Stage 1 for their group sessions.
- » Feature film *Oranges and Sunshine* (See-Saw Films Pty Ltd & Sixteen Films) used offices

B, C, E and F, Wardrobe, Art Department, and Sound Stage 2.

- » Feature film *Red Dog* (Woss Group Film Productions Pty Ltd) used production offices B, C, E and F, Art Department, Wardrobe and Sound Stage 1.
- » Feature film *Here I am* (Scarlett Pictures Pty Ltd) used production office D to facilitate interstate

rushes via the Cinenet network. They also used the SAFC toilets for a small shoot.

- » Feature film *Snowtown* (Warp Films Australia Pty Ltd) utilised production office E, Art Department and Wardrobe 1.

Tenants for 2009-10

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
- » Cyan Films
- » Geoffrey Reed Communications
- » Pop Pictures Pty Ltd
- » Anthouse Films
- » Tania Nehme Editing
- » Intercolour Films Pty Ltd
- » BigPond Adelaide Film Festival
- » JDR Screen

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

Communications

The Communications department undertakes a broad portfolio of activities focused on achieving the South Australian Film Corporation's vision of being recognised globally as the most dynamic screen agency in Australia. These activities encompass business planning, internal and external communications, stakeholder relations, media liaison and brand management as well as events and marketing at local, national and international levels. The over-arching aim of the department is to promote the achievements of South Australian practitioners and the South Australian industry as a whole, while continuing to position the South Australian Film Corporation as the home of independent filmmaking in Australia.

Locally the department works closely with the Industry Development and Production department to foster positive relationships between the South Australian Film Corporation and the clients it serves. Nationally and internationally the department works in close consultation with the Locations & Films Services and Studio Services departments to market South Australia as a premier film production destination leveraging off



Stunt Love

the international marketing activities of Ausfilm and Screen Australia.

Publicity

The South Australian Film Corporation maintained strong positive relations with local and national media throughout the year, engaging Miranda Brown Publicity, a leading national entertainment and arts focused publicity firm, to assist with publicity activities in the lead-up to the South Australian Film Corporation's relocation to Glenside.

Positive local and interstate media attention was achieved for FilmLab, the launch of the Documentary Innovation Fund, Producer Business Development funding, the joint South Australian Film Corporation/Seven Network Internship Initiative, the JP McGowan Australian Broadcasting Corporation/South Australian Film Corporation/BigPond Adelaide Film Festival combined initiative and the new TV MiniLab. The joint agency submission into the Federal Review of the Independent Production Sector, which the South Australian Film Corporation coordinated, was also picked up nationally. In addition, South Australia's incredible success at this year's AFI Awards, where films that the South Australian

Film Corporation had supported won a total of 14 awards, was also well covered in trade and mainstream print and online press.

Throughout the year online coverage was consistently achieved in Screenhub, ArtsHub and Artspace as well as ScreenDaily and Inside Film, with print articles regularly appearing in Encore Magazine, The Advertiser and The Australian. In addition, Encore Magazine published a feature article on South Australia in its June 2010 edition, focusing on the South Australian Film Corporation and the South Australian industry in general.

The People's Republic of Animation (PRA) is featured in the news this year for their incredible achievement in being the first South Australian short film to be shortlisted for an Academy Award. The PRA's graduation of their feature animation *Bear Hug Storm Punch* from the 2009 intake of FilmLab was also of particular interest to mainstream local and trade press, with coverage in The Advertiser, The Australian, Screenhub and Inside Film.

Trade articles were achieved for a bumper crop of South Australian Film Corporation-supported features that were screened at the

Toronto International Film Festival in November 2009, including Rachel Ward's *Beautiful Kate*, Glendyn Ivin's *Last Ride*, Granaz Moussavi's *My Tehran for Sale*, Sarah Watt's *My Year Without Sex* and Scott Hicks' *The Boys are Back*. Individual South Australian film makers have also been well represented in the press this past financial year; in particular Eddie White, Matthew Bate, Luke Jurevicius, Shalom Almond, Ashlee Page and Sonya Humphrey, who have all received positive local and national exposure for their various local, national and international award nominations and wins achieved throughout the year.

Feature film production was again a focus for mainstream local media with interest in feature film *Swerve*, *Red Dog* and the Warp production, *Snowtown. Love, Lust & Lies*, the final film in Gillian Armstrong's documentary series about the lives of three Adelaide girls, received significant mainstream coverage prior to its theatrical release in May 2010, keeping South Australia well and truly in the limelight.

United Kingdom-South Australian co-production, *Oranges and Sunshine*, directed by Jim Loach and starring Emily Watson, provided



Last Ride

international exposure for the South Australian Film Corporation in UK online and print media, including an article in Screen International. Testimonials from the film's producer and director were obtained at the end of the production period and are now being used to attract future feature film co-productions to the state. Testimonials were also obtained from Posie Graeme-Evans

for *McLeod's Daughters* and from Antonia Barnard for *The Last Ride*.

Chief Executive Officer, Richard Harris was interviewed for print and radio press coverage of *Snowtown*, where he was successful in conveying the strong message that the SAFC funding was provisional upon demonstration of a community consultation process. This process

was assisted by the South Australian Commissioner for Victim's Rights, Michael O'Connell, from whom the South Australian Film Corporation had sought guidance and advice.

In addition, Richard undertook a number of print and radio interviews on a range of topics. RealTime + On Screen focused on the South Australian Film Corporation's Docu-

mentary Innovation Fund; Encore Magazine's feature article was about the future of the South Australian film industry; Screenhub's article was about the PRA's graduation from FilmLab and most recently ABC Radio's (891 Adelaide) discussion about the South Australian Film Corporation's new TV MiniLab.

Promotion

The South Australian Film Corporation's core messages continue to be delivered via a comprehensive promotions program that integrates website push communications, social media, event sponsorship, targeted advertising and disbursement of promotional items at key events and markets.

The brand tagline 'Look South' was developed this year as a new tagline for South Australian Film Corporation advertising and marketing collateral. Chosen for its highly active message in encouraging people to consider South Australia for filming, or to look at the outcomes of South Australian professionals and/or programs, this tagline was used on advertising for the 2010 Cannes International Film Festival, the 2009 Toronto International Film Festival, Encore magazine's 2010

cover and the new South Australian Film Corporation 'Look Book'.

This year's promotions included a range of items produced specifically for the South Australian Film Corporation's FilmLab initiative. These include branded scriptwriting pads (250 were distributed at the 2010 Melbourne International Film Festival), FilmLab T-Shirts and a FilmLab stretch banner. Posters and postcards were produced to promote the 2010 Low Budget FilmLab Screening Program, which were combined with a Facebook social media strategy to achieve audience numbers triple to those achieved in 2008-2009.

Social media has been a new and significant tool added to the South Australian Film Corporation's marketing kit, with Facebook pages established for both the South Australian Film Corporation and FilmLab, attracting strong audience interest. These are predominantly used to promote events and film screenings to local audiences, with the advantage that instant tracking offers are indicating the number of people likely to attend. A YouTube account was also established to enable clips from the FilmLab workshops to be uploaded.



The all South Australian Swerve film crew in action

YouTube will be exploited further along with the South Australian Film Corporation's Twitter account which has averaged two 'tweets' per week since inception, with more than 433 followers recorded.

The FilmLab microsite was launched in February 2010. Designed as a rich resource site it contains extensive notes and downloadable presentations from the workshops enabling those who were unsuccessful in obtaining a placement access to a vast library of materials focused on low budget filmmaking. The site has received positive feedback with links to blogs, kept by the FilmLab filmmakers as their productions develop, also a feature.

South Australian Film Corporation-branded moleskin A6-sized notebooks, along with branded USB sticks and pens continue to be used as key promotional tools as they are ideally sized for transport to national and international markets. These branded items, along with a promotional postcard and glossy re-worked 'Endless Possibilities' brochure were distributed at key marketing events throughout the year, including, G'Day USA, MIPCOM, Cannes, and the inaugural UK Ausfilm Co-Pro Forum, attended

by the Chief Executive Officer and South Australian producers.

The showreel of locally shot and produced films, which is available for download from the South Australian Film Corporation's website, has been updated to include recent productions such as *The Boys Are Back*, *Closed for Winter*, *Lucky Country*, *Last Ride* and *Beautiful Kate*. Targeted at interstate and international producers, the showreel is also included on the South Australian Film Corporation-branded USB stick.

The new 'Look Book' was also completed and distributed this year. Designed as a short run face-to-face marketing tool, it features productions made in South Australia over the last eighteen months across all genres, and detailing the South Australian Film Corporation's involvement in each.

The South Australian Film Corporation continued its branding in the main industry trade directory, *Encore*, as well as taking print advertisements in *Screen International*, the 2010 Australian International Documentary Conference (AIDC) program and the Toronto International Film Festival program. Other paid advertising



McLaren Vale, one of the fantastic locations South Australia has to offer

included ads in Encore Magazine and IF Magazine introducing readers to the new studio facilities being built at Glenside and to align with editorial related to South Australian Film Corporation initiatives or South Australian filmmakers and/or productions known to be featured.

The South Australian Film Corporation website continues to be the standout communication tool for the organisation, with an average of 39 000 page visits per month – a slight increase on last year's figure of 37 000. The top four pages for the 2009-10 year were the news

and events articles, crew and services directory, locations and film services pages and studio facilities pages. Links back to news and events emanated from the SAFilm Update e-newsletter, which are distributed to approximately 3 800 subscribers fortnightly.

Communications

The South Australian Film Corporation's Guidelines review was completed in November 2009 with the overall aim of streamlining the application process and maintaining consistency across all

program applications and information collected. Adopting an easy to read design that is user friendly to applicants, the new guidelines and applications were published on the website in early December 2009, with positive anecdotal feedback received from SA practitioners.

The Practitioner Database on the website also underwent significant upgrades in late 2009 to become the Crew & Services Directory. Along with its name change, the upgrade included the addition of more than 200 professional crew roles and more stringent proof of professional credits. Faster turnaround for updates of credit listings plus processing new applicants is now being achieved.

A qualitative review of the television series *McLeod's Daughters* was undertaken in 2009 with more than 50 confidential crew interviews completed. An initiative of the CEO, the 'McLeod's Retrospective' project provides valuable insights into the production methodology of this long running television series, which can now be used to guide funding and production development incentives to attract future television series to the state.

Five significant industry sponsorships were undertaken this financial year including the 2009 AFI Awards, Australian International Documentary Conference, Fuse Festival, Feast Festival, South Australian Screen Awards, Australian Cinematography Society Awards and 37South market, which is part of the Melbourne International Film Festival. The AFI sponsorship in particular cemented our position as an integral and influential member of the Australian film industry with entitlements including a showcase of South Australian short films presented on AFITV throughout December 2009 and January 2010 featuring South Australian Film Corporation supported short films *My Last Ten Hours With You*, *The Garden*, *Kind of Man* and *The Cat Piano*. Along with significant branding entitlements for each, including program advertisements and logo placements, the sponsorships provided opportunities for South Australian Film Corporation employees and SA practitioners to attend key networking events.

The South Australian Film Corporation contributed to the preparation of the PricewaterhouseCoopers Economic Impact Study, with representatives from the firm presenting a snapshot of the findings

of this study to employees in April 2010. The presentation provided a timely insight into the current trends in Australian audience viewing and spending habits in relation to filmed entertainment, including future trends and where the best opportunities for content creators lay.

With the strategic priority of positioning the South Australian Film Corporation as a dynamic organisation, the Communications team commenced work on a brand evolution project. Key outcomes of this eighteen month project are to produce a new brand logo



McLeods Daughters



The Garden

that more accurately reflects the dynamic nature of the organisation and will be rolled out across all materials and environments in readiness for the official opening of the new Adelaide Film and Screen Centre in September 2011.

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.

A number of workshops and seminar style events, designed by the Industry Development and Production department specifically to engage SA film practitioners, were presented throughout the year with the support of the Communications department. These included the Story Sharpener Initiative in October/November 2009 in collaboration with the SA chapter of the Australian Writer's Guild and Eurista Development, and 'An Evening with Clare Kitson' former commissioning editor of animation for the UK's Channel 4, presented in collaboration with

the Media Resource Centre in September 2009. All workshops and seminars were promoted via the South Australian Film Corporation's SAFilm Update e-newsletter and were also communicated via email invitations to targeted lists of practitioners selected on the basis of their interest in the subject being covered. Subjects ranged from scriptwriting to cross media, from digital distribution models to animation and included national and international guest speakers such as Ross Grayson Bell, Peter Broderick, Stephen Cleary, Clare Kitson, Corey McAbee and Jonathon Reiss.

A number of networking events were also undertaken during the Adelaide International Documentary Conference to maximise networking opportunities for South Australian practitioners to spend time with visiting national and international delegates of the Conference. Two information sessions about the Adelaide Film and Screen Centre were held throughout the year with strong attendance by the industry at each. Various information sessions about South Australian Film Corporation's funding initiatives were also presented, including sessions for the new Guidelines, Short Film Fund and FilmLab SideDoor, all of which

also achieved solid attendances. An information session for producers attending the inaugural Ausfilm UK Co-Pro Forum in May 2010 and Cannes 2010 was also held.

The South Australian Film Corporation presented a free six week low budget film screening program at the Media Resource Centre from June 2010. The program included three

Skype Q&A sessions with producer/directors. Heavily promoted via the South Australian Film Corporation's FilmLab Facebook page, attendances were three times higher than for the previous screening program presented as part of FilmLab branding in 2008-09.

The South Australian Film Corporation provided assistance to a number

of industry related events and screenings including the Adelaide premieres of *The Boys are Back*; *Road Train* and *Love, Lust & Lies*. At the Adelaide premier of *Love, Lust & Lies* the Chief Executive Officer hosted a Q&A with the film's director Gillian Armstrong following the screening. A communications strategy for *The Boys are Back* was developed to focus attention on the



Love, Lust & Lies

contribution that the South Australian film industry and the South Australian Film Corporation made to the production of the film. The strategy included placing a congratulatory advertisement in The Advertiser encouraging interested readers to subscribe to the South Australian Film Corporation's website for a chance to win tickets to see the film, at an South Australian Film Corpo-

ration-sponsored screening held at the Marion Megaplex Cinemas. This screening was open to online subscribers as well as to local cast and crew who were invited to attend.

In the tradition of wishing feature productions that come through the production offices the best success with upcoming shoots, the South Australian Film Corporation

presented pre-shoot drinks for *Red Dog*, *Swerve* and *Here I am*.

Two major South Australian Film Corporation networking events were staged this financial year. The first was a combined BigPond Adelaide Film Festival and South Australian Film Corporation end of year drinks event prior to the Christmas and New Year break, attracting approxi-

mately 150 guests. The second was the South Australian Film Corporation's annual Showcase, which saw approximately 100 guests including industry and state VIPs, gather for a gala event at the Art Gallery of South Australia. The program, which was formally opened by the Deputy Premier, the Honourable Kevin Foley MP, showcased production and SA filmmaking talent to representatives from the state government, media and local industry. A showreel of excerpts from shorts, features, documentaries and digital productions which had support from the South Australian Film Corporation over the previous eighteen months was produced, along with a promotional DVD which featured the complete short films included in the showcase reel. Guests received the promo DVD in their gift bags along with other promotional materials donated by Picture This (free movie passes) and Robern Menz (FruChocs).

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 USA and promotional campaigns

such as 'Make It Australian' and 'Australia: Let us tempt you'. The Chief Executive Officer is the state agency representative on the Board of Ausfilm. Ausfilm membership also entitles the Locations and Film Services Manager and the Communications Manager to represent South Australia on the Ausfilm Marketing and Policy Committees. Membership also enables the South Australian Film Corporation to align its international marketing activities to leverage off Ausfilm's activities and presence at international trade markets and conferences.

The South Australian Film Corporation has joined with other state screen agencies in a national committee to progress a National Green Screen Initiative. The committee is working to progress a number of protocols designed to assist and accelerate green decision making practices at all levels and phases of production. The committee also aims to raise awareness and behavioural change by developing a range of practical tools and guides based on best practice models from around Australia and overseas.



Boys are Back

Financial Management

The South Australian Film Corporation received \$6,869,317 from the South Australian Government, which comprised Program funding of \$3 867 000, Operating funding of \$952 000, FilmLab funding of \$995 000 and further funding of \$52 317 to project manage the transition to the South Australian Film Corporation's new premises at Glenside. The Film SA initiative received funding amounting to \$1 003 000.

Program revenues were enhanced by the additional funds from Screen Australia of \$48 000 for their contribution to the FilmLab initiative. Additional funds of \$10 000, was received from Screen New South Wales for the Aurora initiative. Due to timing of the formal execution from all parties not all program expenses will be recognised in the year corresponding grant funding is received from the South Australian Government.

Revenues from Studio Services was lower than forecast due to a lower demand for those services and in particular the Mixing Theatre. Investment Return revenues were higher than anticipated. Interest on Bank deposits was also higher

than forecast. Although operational expenditure was less than forecast, with Studio Services income down, this has meant an operational deficit for the year to date of \$14 072.

Film SA incentive payments of \$555 000 were invested in three projects to attract productions to come 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 2010 of \$1 109 529.

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 crews. Over the past year the IT team has conducted an extensive review of our current facilities and developed an ICT strategy plan for the new Glenside site.

The South Australian Film Corporation refreshed its desktop and laptop computers, with the purchase and installation of new computers for all staff. A new server and a storage area network (SAN) were also purchased, which will both solve existing requirements and position well for the move to Glenside.

Ongoing work on the development and integration of multiple information systems has been and continues to be a priority into the coming year.



The Thing About Dolphins

INDEPENDENT AUDITOR'S REPORT

Government of South Australia
Auditor-General's Department

INDEPENDENT AUDITOR'S REPORT

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www.audit.sa.gov.au**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 2010. 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, Finance and Operations.

The responsibility of the Members of the South Australian Film Corporation for the financial statements

The members of the South Australian 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 2010, 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
1 December 2010

CERTIFICATION OF THE FINANCIAL STATEMENTS

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

- comply with relevant Treasurer's instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and 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 2010 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.

Signed in accordance with a resolution of the Board.



Cheryl Bart
Chairman



Jane Yuile
Member



Richard Harris
Chief Executive Officer



Gaye Jones
General Manager Finance & Operations

Dated at Adelaide, South Australia, this

30th

day of November 2010.

APPENDIX 4.1.3

STATEMENT OF COMPREHENSIVE INCOME for the year ended 30 June 2010

	Note	2010 \$'000	2009 \$'000
Expenses			
Development and Production Investment funding	3	2 559	2 211
Depreciation of plant and equipment and amortisation of leasehold improvements	4	47	35
Documentary Innovation Fund grants		140	343
Staff benefits	5	1 577	1 425
Supplies and services	6	1 873	1 766
Remuneration of members and related expenses	7	118	145
Professional and Industry Development grants		600	744
Other special grants		4	11
Total expenses		6 918	6 680
Income			
Film distribution returns		241	379
Interest revenues	8	411	475
Studio hire		182	319
Other income	9	313	238
Total income		1 147	1 411
Net cost of providing services		(5 771)	(5 269)
Revenues from SA Government	10	6 880	6 560
Net result		1 109	1 291
Total comprehensive result		1 109	1 291

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

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION
as at 30 June 2010

	Note	2010 \$'000	2009 \$'000
Current assets			
Cash	11	7 867	6 353
Receivables	12	280	185
Revolving Film Fund secured loans	13	2 075	2 465
Total current assets		10 222	9 003
Non-current assets			
Plant, equipment and leasehold improvements	14(a)	179	99
Other non-current assets	15	119	119
Total non-current assets		298	218
Total assets		10 520	9 221
Current liabilities			
Payables	16	863	360
Revenues in advance		16	24
Provision for grant repayment	17	-	400
Staff benefits	18	162	132
Total current liabilities		1 041	916
Non-current liabilities			
Payables	16	5	1
Staff benefits	18	50	4
Provision for self insurance	19	28	12
Total non-current liabilities		83	17
Total liabilities		1 124	933
Net Assets		9 396	8 288
Equity			
Contributed capital		8 460	8 460
Retained earnings		936	(172)
Total equity		9 396	8 288

The total equity is attributable to the SA Government as owner.

The above statement should be read in conjunction with the accompanying notes.

Commitments 20

STATEMENT OF CHANGES IN EQUITY
for the year ended 30 June 2010

	Note	Contributed Capital	Retained Earnings	Total
		\$'000	\$'000	\$'000
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
Error correction		-	(1)	(1)
Restated balance at 30 June 2009		8 460	(173)	8 287
Net result for 2009-10		-	1 109	1 109
Total comprehensive result for 2009-10		-	1 109	1 109
Balance at 30 June 2010		8 460	936	9 396

All changes in equity are attributable to the SA Government as owner.

STATEMENT OF CASH FLOWS
for the year ended 30 June 2010

	Note	2010 \$'000	2009 \$'000
Cash flows from operating activities			
Cash outflows			
Staff benefits		(1 477)	(1 349)
Revolving Film Fund secured loans		(1 750)	(1 965)
Screen Industry Program grants		(604)	(755)
Development and Production Investment funding		(2 076)	(3 048)
Other special grants		(140)	(343)
Other payments		(1 940)	(1 638)
GST payments on purchases		(450)	(563)
Cash used in operations		(8 437)	(9 661)
Cash inflows			
Studio, film development and documentary sales		26	263
Interest received		403	482
Repayment of Revolving Film Fund secured loans		2 140	310
Returns from film investments		241	379
Other		314	250
GST receipts on sales		190	159
GST recovered from ATO		284	409
Cash generated from operations		3 598	2252
Cash Flows from SA Government			
Receipts from SA Government		6 880	6 560
Payments to SA Government		(400)	-
Cash generated from SA Government		6 480	6 560
Net cash provided by/(used) in operating activities	21(b)	1 641	(849)
Cash flows from investing activities			
Cash outflows			
Purchase of plant, equipment and leasehold improvements		(127)	(20)
Cash used in investing activities		(127)	(20)
Net increase/(decrease) in cash		1 514	(869)
Cash at the beginning of the period		6 353	7 222
Cash at the end of the period	21(a)	7 867	6 353

The above statement should be read in conjunction with the accompanying notes.

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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 promulgated under the provision of the *Public Finance and Audit Act 1987*.

Except for Australian Accounting Standard, AASB 2009-12, which the Corporation has early adopted, 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 ending 30 June 2010. 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 preparation

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Corporation's accounting policies. The areas involving a higher degree of judgement 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 substance 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*. In the interest of public accountability and transparency the accounting policy statements require the following note disclosures, which 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 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) 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
- d) 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 period and are presented in Australian dollars.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2010 and the comparative information presented.

(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 supports the production of innovative projects that engage an audience and push the boundaries of content and form. The projects must have a production partner attached, usually but are not limited to, South Australian Government and Federal Government departments, instrumentalities and statutory authorities. Projects must have strong distribution, broadcast or festivals outcomes and may be across all platforms, such as documentary film, DVD, online and CD-ROM, but excluding solely print-based media. **This fund was superseded by The Documentary Innovation Fund and approved by the Board on 9 December 2009 after industry consultation.**

Documentary Innovation Fund

The Documentary Innovation Fund provides investment for the production of innovative and exciting documentaries that are creatively outside the limitations of Australian television commissioning requirements and processes and will appeal to diverse audiences.

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 a service to film producers 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 23.

(d) Income

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) Expenses

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 potential. 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:

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

Depreciation rates and methods are reviewed annually.

The value of 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 combined 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 debtors, prepayments and other accruals.

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

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

Non-current asset acquisition and recognition

Non-current assets are initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition. Non-current assets are subsequently measured at fair value less accumulated depreciation.

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 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 combines amounts to be settled within twelve months and 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 an invoice has not been received.

All payables are measured at their nominal amount, are unsecured and are normally settled within 30 days from the date of the invoice or the 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, workers compensation 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.

Staff benefits

These benefits accrue for employees as a result of services provided up to the reporting date that remain unpaid. Long-term staff benefits are measured at present value and short-term staff benefits are measured at nominal amounts.

Wages, salaries, annual leave and sick leave

The liability for salary and wages are measured as the amount unpaid at the reporting date at remuneration rates current at reporting date. 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 event where salary and wages and annual leave are payable later than 12 months, the liability will be measured at present value.

No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by staff is estimated to be less than the annual entitlement for sick leave.

Long Service Leave

The liability for long service leave is recognised after an employee has completed 5.5 years of service. An actuarial assessment of long service leave undertaken by the Department of Treasury and Finance based on a significant sample of employees throughout the South Australian public sector determined that the liability measured using the short hand method was not materially different from the liability measured using present value of expected future payments. This calculation is consistent with the Corporation's experience of staff retention and leave taken.

The unconditional portion of the long service leave provision is classified as current as the department does not have an unconditional right to defer settlement of the liability for at least 12 months after reporting date. The unconditional portion of long service leave relates to an unconditional legal entitlement to payment arising after ten years of service.

Provisions

Provisions are recognised when the Corporation has a present obligation as a result of a past event, it is probable that an outflow of resources embodying benefits will be required to settle the obligation and a reliable estimate can be made of the amount of obligation.

Provisions are measured at the present value of management's best estimate of the expenditure required to settle the present obligation at the reporting date. If the effect of the time value of money is material, provisions are discounted for the time value of money and the risks specific to the liability.

Provision for doubtful debt

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

Provision for grant repayment

During 2008-09, the SA Government provided special funds to the Corporation for the use in providing a loan to a specific project on the condition that once the loan had been repaid, that the Corporation would then repay those special funds back to the SA Government.

Provision for self insurance

During 2008-09 the Corporation was required to become a self insured employer under the Department of Premier and Cabinet umbrella. This meant that should a workers' compensation claim be made upon the Corporation by an employee, the Corporation would be liable to pay for the expenses relating to that claim together with continued salary entitlements out of its operational funding. The amount set aside is equal to that which the Corporation would have had to pay if it was not classed as a self insured employer.

(i) 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 lease payments are recognised as an expense in the Statement of Comprehensive Income 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.

(j) 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.

(k) Rounding

All amounts in the financial statements and accompanying notes have been rounded to the nearest thousand dollars.

(l) Comparative information

The presentation and classification of items in the financial statements are consistent with prior periods except where specific accounting standards and/or accounting policy statements has required a change.

Where presentation or classification of items in the financial statements have been amended, comparative figures have been adjusted to conform to changes in presentation or classification in these financial statements unless impracticable.

The restated comparative amounts do not replace the original financial statements for the preceding period.

(m) Unrecognised contractual commitments and contingent assets and liabilities

Commitments include operating, capital and outsourcing arrangements arising from contractual or statutory sources 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.

	2010 \$'000	2009 \$'000
3. Development and Production Investment Funding		
Film Investments	1 604	1 385
Project Development	955	826
	2 559	2 211

This fund provides direct investment in both the development and production of documentary, drama (feature film and TV) and digital media projects. Investment is also provided to SA practitioners in developing their businesses and attending international markets to enhance their project slates.

	2010 \$'000	2009 \$'000
4. Depreciation of plant and equipment and amortisation of leasehold improvements		
Depreciation:		
Production, projection, editing and sound equipment	18	16
Office furniture, equipment, computers and database	26	16
Amortisation:		
Leasehold improvements	3	3
	47	35

5. Staff benefits		
Salary and wages (including annual leave)	1 335	1 257
Superannuation	122	107
Long service leave	50	1
Workers compensation insurance	16	13
Payroll and fringe benefits tax	54	47
	1 577	1 425

Remuneration paid to executives was in the following bands:	Number	Number
\$120 000 - \$129 999	-	1
\$140 000 - \$149 999	1	-

The table includes all employees who received remuneration of \$100 000 or more during the year. Remuneration of employees reflects all costs of employment including salaries and wages, superannuation contributions, fringe benefits tax and any other salary sacrifice benefits. The total remuneration received by these employees for the year was \$145 765 (2009 \$129 885).

	2010 \$'000	2009 \$'000
6. Supplies and services		
Audit fees for the audit of the financial report *	40	38
Computer supplies and related expenses	103	90
Contractors	31	-
Cost of goods sold	30	31
Doubtful debt expense	(1)	(15)
Industry promotion and participation	706	640
Legal fees	3	53
Location promotion costs	19	46
Occupancy expenses:		
Building rent	234	229
Contract cleaning and associated expenses	36	33
Utility expenses	69	66
Other	254	255
Repairs and maintenance	32	74
Stationery	24	26
Telephones and communications	32	26
Temporary staff and contractors	102	46
Travel	159	128
	1 873	1 766

* The auditors provided no other services.

	2010 \$'000	2009 \$'000
7. Remuneration of members and related expenses		
Remuneration paid to Board members for the year ended 30 June 2010	93	107
Board related expenses	25	38
	118	145

The amount paid to a superannuation plan for board/committee members was \$8 000 (2009 \$10 000) and is included in Board-related expenses

The number of members whose remuneration received or receivable falls within the following bands:

	2010 Number Members	2009 Number Members
\$0 - \$ 9 999	-	1
\$10 000 - \$19 999	6	7
\$20 000 - \$29 999	1	1
Total number of members	7	9

The following held office as Board members for the year ended 30 June 2010

- C Bart
- J Chataway
- G Kelly*
- S MacKinnon
- B Ikin
- T Clark
- J Yuile
- J Ryan

*G Kelly became a government employee on 31 March 2009 and thus is not entitled to fees in accordance with 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 Nil (2009 \$1 000 000), investment funds of \$674 250 (2009 \$736 913) and Education Content funds of Nil (2009 \$100 000).

During the current year the Corporation entered into commitments with organisations that T Clark is associated with, to provide investment funds of Nil (2009 \$250 000).

During the current year the Corporation entered into commitments with organisations that J Ryan is associated with, to provide investment funds of \$369 250 (2009 \$250 000), development funding of \$60 000 (2009 \$62 500), short film funding of Nil (2009 \$50 000), marketing funding of \$2 000 and FilmLab funding of Nil (2009 \$350 000).

During the current year the Corporation entered into commitments with organisations S MacKinnon is associated with, to provide revolving film fund loans of \$25 000 (2009 Nil).

The commitment to provide \$369 250 investment funding to J Chataway 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 revenues	2010	2009
	\$'000	\$'000
Deposits with SA Government Financing Authority	229	365
Deposits with non-SA Government Financial Institute	78	-
Revolving Film Fund loans	104	110
	411	475
9. Other income		
Revolving Film Fund fees	38	44
Disbursement Service fees	15	19
Grant repayments	201	119
Sundry income	59	56
	313	238
10. Revenues from SA Government		
Operating grant	952	953
Screen Industry Program Fund program grant	3 467	3 859
Film Lab grant	995	567
Educational Content Fund grant	-	200
Documentary Innovation Fund grant	200	-
Contribution from other State Government agencies	1 266	981
	6 880	6 560

11. Cash

Short term deposits	6 358	5 902
Cash at bank and on hand	1 509	451
	7 867	6 353

12. Receivables

Debtors*	275	119
Provision for doubtful debts	(1)	(2)
	274	117

Sundry debtors and prepayments	6	68
	6	68
Total Receivables - Non-SA Government Entities	280	185

*Debtors included \$220 000 receivable from Department of the Premier and Cabinet.

Movement in the provision for doubtful debts

The provision for doubtful debts is recognised where there is objective evidence (ie calculated on past experience and current and expected changes in client credit rating) that a receivable is impaired. An allowance for impairment loss has been recognised in 'other expenses' in the Statement of Comprehensive Income for specific debtors and debtors assessed on a collective basis for which such evidence exists.

	2010 \$'000	2009 \$'000
Movements in the provision for doubtful debts		
Carrying amount at the beginning of the period	(2)	(16)
Amounts recovered during the year	1	14
Carrying amount at the end of the period	(1)	(2)

Interest rate and credit risk

Receivables are raised for all goods and services provided for which payment has not been received. Receivables are normally settled within 30 days. Receivables, prepayments and accrued revenues are non-interest bearing.

Other than as recognised in the allowance for doubtful debts, it is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates net fair value due to being receivable on demand. There is no concentration of credit risk. For maturity analysis of receivables and categorisation of financial instruments and risk exposure information refer to Note 22.

	2010 \$'000	2009 \$'000
13. Revolving Film Fund secured loans		
Classified as:		
Current Assets	2 135	2 525
Provision for impairment	(60)	(60)
Total Revolving Film Fund secured loans	2 075	2 465

As at 30 June 2010 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, bank guarantees and/or personal guarantee and indemnity.

	2010 \$'000	2009 \$'000
14. (a) Plant, equipment and leasehold improvements		
Leasehold improvements - At cost	54	52
Accumulated amortisation at end of period	(47)	(44)
	<u>7</u>	<u>8</u>
Production equipment - At cost	203	188
Accumulated depreciation at end of period	(166)	(153)
	<u>37</u>	<u>35</u>
Office equipment - At cost	349	253
Accumulated depreciation at end of period	(214)	(197)
	<u>135</u>	<u>56</u>
Total	<u><u>179</u></u>	<u><u>99</u></u>

Impairment

There were no indication of impairment of plant, equipment and leasehold improvement at 30 June 2010.

(b) Reconciliation of non-current assets

SAFC 2009-10	Leasehold Improve- ments	Studio and mixing theatre	Office equip- ment	Work in progress	Tangible assets total
	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	8	35	56	-	99
Additions	2	20	105	-	127
Depreciation and amortisation	(3)	(18)	(26)	-	(47)
Carrying amount at end of period	<u>7</u>	<u>37</u>	<u>135</u>	<u>-</u>	<u>179</u>

SAFC 2008-09	Leasehold Improve- ments	Studio and mixing theatre	Office equip- ment	Work in progress	Tangible assets total
	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	11	31	31	41	114
Additions	-	20	-	-	20
Transfer to/(from) WIP	-	-	41	(41)	-
Depreciation and amortisation	(3)	(16)	(16)	-	(35)
Carrying amount at end of period	8	35	56	-	99

15. Other assets	2010	2009
	\$'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.

	2010	2009
	\$'000	\$'000
16. Payables		
Current		
Creditors	8	-
Production investments	737	254
Employment on-costs	23	19
Other payables	95	87
Total current payables	863	360
Non-current		
Employment on-costs	5	1
Total non-current payables	5	1
Total payables	868	361

Interest rate and credit risk

Creditors and accruals are raised for all amounts billed but unpaid. Sundry creditors are normally settled within 30 days. Employment on-costs are settled when the respective employee benefit that they relate to is discharged. All payables are non-interest bearing. The carrying amount of payables represents fair value due to the amounts being payable on demand. For maturity analysis of receivables and categorisation of financial instruments and risk exposure refer to Note 22.

	2010 \$'000	2009 \$'000
17. Provision for grant repayment		
Carrying amount at the beginning of the period	400	-
Additional provisions recognised	-	400
Reductions arising from payments	(400)	-
Carrying amount at end of the period	-	400
18. Staff benefits		
Current		
Annual leave	119	95
Accrued salaries and wages	43	37
Total current staff benefits	162	132
Non-current		
Long Service Leave	50	4
Total non-current staff benefits	50	4
Total staff benefits	212	136

The total current and non-current staff expense (i.e. aggregate employee benefit plus related on-costs) for 2010 is \$185 000 and \$55 000 respectively.

	2010 \$'000	2009 \$'000
19. Provision for self insurance		
Non-current		
Provision for self insurance	28	12
Total non-current	28	12

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

	2010 \$'000	2009 \$'000
Reconciliation of provision for self insurance		
Carrying amount at the beginning of the period	12	-
Additional provisions recognised	16	12
Carrying amount at end of the period	28	12

20. Commitments

(a) Screen Industry Program Funds

The Corporation has given commitments of \$1 441 600 (2009 \$772 900) to approved applicants in respect of production investments. These commitments were not recognised in the financial statements at 30 June 2010.

(b) Documentary Innovation Fund

The Corporation has given commitments of \$35 000 (2009 \$78 000) in respect of productions to be financed from the Fund. These commitments were not recognised in the financial statements as at 30 June 2010

(c) Revolving Film Fund

Cash flow loans of \$1 375 000 (2009 \$1 750 000) had been approved by the Board. These commitments were not recognised in financial statements at 30 June 2010.

(d) Operating lease commitments

Lease - Accommodation

The Corporation's operating lease is for accommodation. The non-cancellable lease is for the period to 30 June 2011. Commitments under the non-cancellable operating lease at the reporting date but not recognised as a liability are payable as follows:

	2010 \$'000	2009 \$'000
Within one year	294	291
Later than one year but not later than five years	-	306
Total accommodation commitments	294	597

Lease - Photocopier

Within one year	20	20
Later than one year but not later than five years	26	45
Total photocopier commitments	46	65
Total operating lease commitments	340	662

(e) Remuneration commitments

Commitments for the payment of salaries and other remuneration under fixed-term employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:

Within one year	1 106	1 152
Later than one year but not later than five years	543	260
	1 649	1 412

(f) Contingent liabilities

There were no contingent liabilities as at 30 June 2010 (2009 Nil).

21. Notes to the Statement of Cash Flows

(a) Reconciliation of Cash

Cash reported in:

	2010 \$'000	2009 \$'000
Statement of Cash Flows	7 867	6 353
Statement of Financial Position	7 867	6 353

(b) Reconciliation of net cash provided by (used in) operating activities to net cost of providing services:

Net cash provided by (used in) operating activities	1 641	(849)
Less revenues from SA Government	(6 880)	(6 560)
Add/less non cash items		
Depreciation and amortisation expense	(47)	(35)

Provision for doubtful debts	1	14
Changes in assets and liabilities		
Increase in receivables	95	58
(Decrease)/increase in Revolving Film Fund secured loans	(390)	1 655
(Increase)/decrease in investments and project development loans	(483)	699
(Increase)/decrease in payables	(24)	223
Decrease/(increase) in revenues in advance	8	(7)
Decrease/(increase) in other provisions	384	(412)
Increase in staff benefits	(76)	(55)
Net cost of providing services	(5 771)	(5 269)

22. Financial instruments/Financial risk management

Categorisation of financial instruments

Details of the significant accounting policies and methods adopted including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised with respect to each class of financial asset, financial liability and equity instrument are disclosed in Note 2 Summary of Significant Accounting Policies.

Category of financial assets and liabilities	Statement of Financial Position	Note	Carrying amount 2010 \$'000	Fair value 2010 \$'000
2010				
Financial assets				
Cash	Cash	11	7 867	7 867
Loans and receivables	Receivables (1)	12	274	274
	Revolving Film fund secured loans	13	2 075	2 075
	Total financial assets		10 216	10 216
Financial liabilities				
Financial liabilities	Payables (1)	16	103	103
	Total financial liabilities		103	103
Category of financial assets and liabilities	Statement of Financial Position	Note	Carrying amount 2009 \$'000	Fair value 2009 \$'000
2009				
Financial assets				
Cash	Cash	11	6 353	6 353
Loans and receivables	Receivables (1)	12	117	117
	Revolving Film fund secured loans	13	2 465	2 465
	Total financial assets		8 935	8 935
Financial liabilities				
Financial liabilities	Payables (1)	16	87	87
	Total financial liabilities		87	87

- (1) Receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables. In government, certain rights to receive or pay cash may not be contractual and therefore in these situations, the requirements will not apply. Where rights or obligations have their source in legislation such as levy receivables/payables, tax equivalents, commonwealth tax etc they would be excluded from the disclosure. The standard defines 'contract' as enforceable by law. All amounts recorded are carried at cost except for employee on-costs which are determined via reference to the employee benefit liability to which they relate.

Credit risk

Credit risk arises when there is the possibility of the Corporation's debtors defaulting on their contractual obligations resulting in financial loss to the Corporation. The Corporation measures credit risk on a fair value basis and monitors risk on a regular basis.

The Corporation has minimal concentration of credit risk. The Corporation has policies and procedures in place to ensure that transactions occur with customers with appropriate credit history. The Corporation does not engage in any high risk hedging for its financial assets.

Allowances for impairment of financial assets are calculated on past experience and current and expected changes in client credit rating. The Corporation does not hold any collateral as security to any of its financial assets. Other than receivables, there is no evidence to indicate that financial assets are impaired. Refer Note 12 for information on the allowance for impairment in relation to receivables.

Ageing analysis of financial assets

The following table discloses the ageing of financial assets, past due including impaired assets past due.

	Past due by			Total
	Overdue for < 30 days	Overdue for 30 – 60 days	Overdue for > 60 days	
	\$'000	\$'000	\$'000	\$'000
2010				
Not impaired				
Receivables	16	1	1	18
2009				
Not impaired				
Receivables	12	16	2	30

- (1) "Receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables. In government, certain rights to receive or pay cash may not be contractual and therefore in these situations, their requirements will not apply. Where rights or obligations have their source in legislation such as levy receivables/payables, tax equivalents, commonwealth tax, audit receivables/payables etc they would be excluded from the disclosure. The standard defines contract as enforceable by law." They are carried at cost.

Maturity analysis of financial assets and liabilities

	Carrying Amount \$'000	Less than 1 year \$'000	1-5 years \$'000
2010			
Financial assets			
Cash	7 867	7 867	-
Receivables	274	274	-
Revolving Film Fund secured loans	2 075	2 075	-
Total financial assets	10 216	10 216	-
Financial liabilities			
Payables	103	103	-
Total financial liabilities	103	103	-
	Carrying Amount \$'000	Less than 1 year \$'000	1-5 years \$'000
2009			
Financial assets			
Cash	6 353	6 353	-
Receivables	117	117	-
Revolving Film Fund secured loans	2 465	2 465	-
Total financial assets	8 935	8 935	-
Financial liabilities			
Payables	87	87	-
Total financial liabilities	87	87	-

Liquidity risk

Liquidity risk arises where the Corporation is unable to meet its financial obligations as they fall due. The continued existence of the Corporation in its present form is dependent on the annual provision of grants from the State Government. The Corporation settles undisputed accounts within 30 days from the date of the invoice or date the invoice is first received. In the event of a dispute, payment is made 30 days from resolution.

The Corporation's exposure to liquidity risk is insignificant based on past experience and current assessment of risk.

Market risk

Market risk for the Corporation is primarily through interest rate risk. Exposure to interest rate risk may arise through its interest bearing liabilities, including borrowings. There is no exposure to interest rate risks as there is no interest bearing liabilities. In addition, there is no exposure to foreign currency or other price risks.

Sensitivity disclosure analysis

A sensitivity analysis has not been undertaken for the interest rate risk as it has been determined that the possible impact on profit and loss or total equity from fluctuations in interest rates is immaterial.

23 (a) Administered Item: Disbursement Returns Account	2010	2009
	\$'000	\$'000
Balance at 1 July	117	142
Add: Receipts-		
Royalties, distribution advances, etc.	871	1098
Less: Expenditure-		
Disbursements to and on behalf of investors	(363)	(671)
Producer overhead costs	(324)	(433)
Disbursements fees	(16)	(19)
Balance at 30 June	285	117

	2010	2009
	\$'0000	\$'0000
(b) Administered Item: Unclaimed Investor Returns Account		
Balance at 1 July	46	66
Add: Unclaimed returns	6	4
Less: Returns to investors	(7)	(24)
Balance at 30 June	45	46

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 2009-2010 financial year no consultants were used.

	2010	2009
	Number	Number
\$10 000 - \$50 000	-	-

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 on the Corporation of 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 *	1904	99.6%	\$7 896 505	99.9%
Paid late, within 30 days of due date	2	0.1%	\$ 345	0%
Paid more than 30 days from due date	5	0.3%	\$ 6 142	0.1%

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

FRAUD

Number of instances	Nature of fraud detected
nil	n/a

Strategies implemented to control and prevent fraud

The General Manager Finance and Operations and Chief Executive Officer report monthly to the Finance and Audit Committee and the Board of Directors in relation to the financial statements and quarterly in relation to risk assessment and management.

The South Australian Film Corporation's management team undertakes ongoing risk assessment in regard to possible fraud. The Corporation's Risk Management Plan, Business Continuity Plan and Policies and Procedures Manual are regularly reviewed and updated, approved by the Board of Directors and rolled out to employees to ensure adequate systems are communicated, implemented and followed.

The Corporation's risk profile for fraud has been identified as low, however a range of strategies and processes have been put in place to both identify and manage this potential risk. These include purchases and payments being approved as set out in the Delegation Register

of the Policy and Procedure Manual, dual signatories being required for expense authorisations and payments, external audits being completed on a regular basis and any recommendations implemented, and regular internal audits that are monitored via a Financial Management Compliance Plan.

OVERSEAS TRAVEL

Number of Employees	Destination/s	Reasons for Travel	Total Cost \$
4	Los Angeles	AFCI Cineposium, Ausfilm, Emmy Awards	21 512
3	London	Sheffield Doco Conference, Ausfilm	14 981
1	Cannes	Cannes Film Festival	18 834
1	Toronto	Toronto Film Festival	9 552
1	New York	Independent Film Week	4 156
1	Austin, Texas	Austin Film Festival	1 411
1	Los Angeles	G'Day USA	16 032

CONSULTANTS

	Total amount spent	Total expenditure for year on all consultancies	Number of consultants engaged
Below \$10 000	0	0	0
\$10 000 to \$50 000	\$11 180	\$11 180	2
Above \$50 000	0	0	0

Consultants with spend above \$10 000	Brief summary of services for which engaged
0	n/a

Staff Listing as at 30 June 2010

Chief Executive Office

Richard Harris	Chief Executive Officer
Andrea Liddell	Executive Assistant

Finance Department

Gaye Jones	General Manager Finance and Operations
Kevin Hatswell	Disbursement Manager
Kylee Watson	Financial Services Officer
Leigh Hodgkiss	Bookkeeper (part time)

Information Technology

Tony Young	IT Manager
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Industry Development and Programs (IDP)

Defrim Isai	General Manager IDP
Greg Marsh	Legal Manager
Rebecca Summerton	Program Manager
Kath McIntyre	Locations and Film Services Manager (part time)
Melissa Juhanson	Project Manager (part time)*
Sandra Lepore	Project Manager (part time)
Kate Jarrett	Project Manager
Andrada Tudor	Senior Project Officer
Kerri Hudson	Acting Project Officer
Jennifer Jones	Acting Project Officer (part time)
Lynn-Marie Newall	Acting Program Coordinator
Melissa Eldridge	Systems Coordinator (part time)

Communications

Sharon Cleary	Communications Manager
Amy Dowd	Event and Marketing Coordinator

Studio Services

Jo Mulcahy	Studio Services Manager
Adrian Medhurst	Studio Services Technician
Vanessa Carr	Studio Services Assistant (part time)
Joy Bollmeyer	Office Administrator / Receptionist
Leanne Ridley	Receptionist (part time)

The South Australian Film Corporation would like to thank the following people for their valuable contribution and support during the 2009-10 financial year:

Susan Stewart	Communications and Strategy
Danielle Elliott	Marketing
Sophie Christian	Marketing
Quentin Kenihan	Industry Development and Programs
Natasha Phillips	Industry Development and Programs
Andrew Ellis	Industry Development and Programs
Julie Byrne	Industry Development and Programs
Fiona De Caux	Industry Development and Programs

Staff Reports as at 30 June 2010

EMPLOYEE NUMBERS, GENDER AND STATUS

Total Number of Employees		
Persons	24	
FTEs*	21.2	(FTEs shown to 1 decimal point)

Gender	% Persons	% FTEs
Male	25	0
Female	75	37.5

Number of Persons during the 2009-10 Financial Year	
Separated from the agency	5
Recruited to the agency	2

Number of Persons at 30 June 2010	
On leave without pay	0

NUMBER OF EMPLOYEES BY SALARY BRACKET

Salary Bracket	Male	Female	Total
\$0 - \$49 199	0	9	9
\$49 200 - \$62 499	2	6	8
\$62 500 - \$80 099	2	2	4
\$80 100 - \$100 999	1	1	2
\$101 000+	1	0	1
Total	6	18	24

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 PS 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	0	6	0	6
Female	0	1.7	13.5	0	15.2
Total	0	1.7	19.5	0	21.2

Persons	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	TOTAL
Male	0	0	6	0	6
Female	0	2	16	0	18
Total	0	2	22	0	24

EXECUTIVES* BY GENDER, CLASSIFICATION AND STATUS

Classification	Ongoing		Term Tenured		Term Untenured		Other (Casual)		Total			
	M	F	M	F	M	F	M	F	M	%	F	%
	0	0	1	0	0	0	0	0	1	4.2	0	0
Total	0	0	1	0	0	0	0	0	1	4.2	0	0

*An Executive is someone who:

1. Receives a total salary equivalent to \$101,471 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 \$127,554 per annum or more (equating to ExA minimum under the PS 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 6 (Division 3) or Part 7 (Division 2) of the PS Act 2009;

OR

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

AVERAGE DAYS LEAVE PER FULL TIME EQUIVALENT EMPLOYEE

Leave Type	2006-07	2007-08	2008-09	2009-10
Sick Leave	4.6	3.6	3.4	5.3
Family Carer's Leave	0.1	0.1	0.4	1.2
Miscellaneous Special Leave	0	0	0	0

ABORIGINAL AND/OR TORRES STRAIT ISLAND EMPLOYEES

Salary Bracket	Aboriginal Employees	Total Employees	% Aboriginal Employees	Target*
\$0 - \$49 199	0	9	0%	2%
\$49 200 - \$62 499	0	8	0%	2%
\$62 500 - \$80 099	0	4	0%	2%
\$80 100 - \$100 999	0	2	0%	2%
\$101 000+	0	1	0%	2%
TOTAL	0	24	0%	2%

*Target from SASP

NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER

Age Bracket	Male	Female	Total	% of Total	2010 Workforce Benchmark*
15-19	0	0	0	0%	6.1%
20-24	0	0	0	0%	10.6%
25-29	0	2	2	8.3%	10.5%
30-34	1	4	5	20.8%	9.4%
35-39	0	2	2	8.3%	11.2%
40-44	2	2	4	16.8%	11.1%
45-49	2	3	5	20.8%	12.2%
50-54	0	3	3	12.5%	11.0%
55-59	0	1	1	4.2%	9.2%
60-64	1	1	2	8.3%	6.0%
65+	0	0	0	0	2.9%
Total	6	18	24	100%	100%

*SOURCE: Australian Bureau of Statistics Australian Demographic Statistics, 6291.0.55.001 Labour Force Status (ST LM8) by sex, age, state, marital status – employed – total from Feb78 Supertable, South Australia at May 2010.

CULTURAL AND LINGUISTIC DIVERSITY

	Male	Female	Total	% of Agency	SA Community*
Number of employees born overseas	2	0	2	8.3%	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.

TOTAL NUMBER OF EMPLOYEES WITH DISABILITIES (ACCORDING TO COMMONWEALTH DDA DEFINITION)

	Male	Female	Total	% of Agency
Total	1	0	1	4.2%

TYPES OF DISABILITY (WHERE SPECIFIED)

Disability	Male	Female	Total	% of Agency
Physical	1	0	1	4.2%
Intellectual	0	0	0	0%
Sensory	0	0	0	0%
Psychological / Psychiatric	0	0	0	0%
Total	1	0	1	4.2%

NUMBER OF EMPLOYEES WITH DISABILITIES REQUIRING WORKPLACE ADAPTION

	Male	Female	Total	% of Agency
Total	1	0	1	4.2%

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 rented buildings, facilities have been adapted to meet the needs of people with disabilities.

Outcome Areas	Progress
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 in various forms including printed materials; information and advice being provided orally; industry publications, written and oral media; and via the Internet, Facebook and Twitter.
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 (one male and one female) are trained Contact Officers and people with disabilities receive the same quality of service as able-bodied persons.
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 consultation and decision making processes, including funding committees.
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> .	The Chief Executive Officer attends annual <i>Responsible Officer</i> and OHS&W management training.
South Australian Film Corporation 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
How the policy has been integrated into South Australian Film Corporation planning processes.	South Australian Film Corporation planning processes encompass participation by the whole community.
Strategies that are in place to ensure South Australian Film Corporation employment practices and recruiting strategies do not discriminate against people with disabilities.	Policies and procedures relating to recruitment and employment practices are reviewed annually and updated as required. New or reviewed policies are approved by the Board of Directors prior to being rolled out to employees, with education and training provided as necessary.

VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS BY GENDER

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	0	0	0
Compressed Weeks	0	0	0
Part-time	0	8	8
Job Share	0	2	2
Working from Home	0	0	0

NOTE: Employees may be undertaking more than one type of Flexible Working Arrangement at the same time. In this way, the total is unlikely to add to 100%.

DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT

Employees with...	% of Total Workforce
A review within the past 12 months	79.2%
A review older than 12 months	12.5%
No review	8.3%

LEADERSHIP AND MANAGEMENT TRAINING EXPENDITURE

Training and Development	Total Cost \$	% of Total Salary Expenditure
Total training and development expenditure	\$1374	0.09%
Total leadership and management development expenditure	\$3032	0.2%

ACCREDITED TRAINING PACKAGES BY CLASSIFICATION

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

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	0
Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	0
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 2009-10 compared with 2008-09

Expenditure	2009-10 (\$m)	2008-09 (\$m)	Variation (\$m) + (-)	% Change + (-)
Income Maintenance	0	0	-	-
Lump Sum Settlements Redemptions – Sect.42	0	0	-	-
Lump Sum Settlements Permanent Disability – Sect.43	0	0	-	-
Medical/Hospital Costs combined	0	0	-	-
Other	0	0	-	-
Total Claims Expenditure	0	0	-	-

¹ before third party recovery

Table 3: Meeting Safety Performance Targets

	Base 2006	Performance: 12 months to end of June 2010 *			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	80% or more
6b. Early intervention within 2 days	0	0	n/a	n/a	80% or more
6c. RTW within 5 business days	0	0	n/a	n/a	75% or more
7. Claim Determination:	0	0	0	n/a	0
7a. Claims determined in 10 business days	0	0	n/a	n/a	75% or more
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
2008-09 Injuries (at 24 months development)	0	0	n/a	n/a	Below previous 2 years avg
2009-10 Injuries (at 12 months development)	0	0	n/a	n/a	Below previous 2 years avg

* 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):

Number of new cases of lost time injury/disease for year x 1 000 000

Number of hours worked in the year

INDUSTRY DEVELOPMENT AND PROGRAMS APPROVALS

Production Investment

Film & Television

Date Committed	Applicant	Project	\$
16/06/09	Nelson Woss/Julie Ryan	Red Dog	58 000
		Red Dog Film SA Incentive	192 000
15/06/09	Emile Sherman	Oranges & Sunshine Films SA Incentive	250 000
15/06/09	Richard Bradley & Wayne Groom	Brothers at War	355 322
27/10/09	Kath Shelper/Beck Cole	The Place Between	67 000
		The Place Between Film SA Incentive	113 000
08/12/09	Warp Films Australia Pty Ltd	Warp X	192 000
06/05/10	Prodigy Movies	Mary Mary	350 000
29/06/10	Dario Russo/Kate Croser	Danger 5	249 250
Sub-Total			1 826 572

Documentary

Date Committed	Applicant	Project	\$
01/09/09	Jeni Lee Carousel Media	Barefoot In the Afar	45 000
18/02/10	Closer Productions	Railroadman/J P McGowan Doco Initiative	50 000
15/04/10	Shalom Almond	Chasing Shadows	25 000
06/05/10	Kent Smith/Linda Cooper	Chronicles of the New World	100 000
		Chronicles of the New World - DPC Funding	200 000
06/05/10	Robi Watt	The Big Chimp	150 000
06/05/10	Julia de Roeper	Magic Harvest	28 000
Sub-Total			598 000

Short Film Production & Marketing Fund

Date Committed	Applicant	Project	\$
03/09/09	Sharyn Pancione	The Garden	1 000
01/09/09	Storm Ashwood/David Ngo	Paper Planes	53 000
01/09/09	David Wade/Rebecca Kokorinos (Bettina Hamilton)	Cropped	54 800
03/09/09	Anthony Maras, Kate Croser	The Palace	2 000
02/06/10	Peter Leovic/Stephen Prime	Roadman	10 000
Sub-Total			120 800

Legal Costs

Applicant	Project	\$
Duo Art Productions Pty Ltd	Swerve	907
Road Train Film Pty Ltd	Road Train	122
Nelson Woss/Julie Ryan	Red Dog	1 839
Kath Shelper/Beck Cole	The Place Between	3 672
Warp Films Australia Pty Ltd	Warp X	984
Hibiscus Films Pty Ltd	My Year Without Sex	41
Spirited Films - Jenny Day	Not 14 but 46	366
Jeni Lee Carousel Media	Barefoot In the Afar	244
Closer Productions	Railroadman/JP McGowan Doco Initiative	369
Shalom Almond	Chasing Shadows	338
Kent Smith/Linda Cooper	Chronicles of the New World	626
Julia de Roeper	Magic Harvest	482
Lindsay Smith	A Childhood Half Lived	236
Storm Ashwood/David Ngo	Paper Planes	524
David Wade/Rebecca Kokorinos (Bettina Hamilton)	Cropped	497
Peter Leovic/Stephen Prime	Roadman	123
Sub-Total		11 370

Development

Drama Script & Project

Date Committed	Applicant	Project	\$
01/03/09	Michael Clarkin	Fatherland - Ignite 2009	1 110
01/04/09	Nick Selth	Young Adults (T-VIS)	5 852
01/04/09	Neil Molloy	A Floozy Blows In	960
01/07/09	Wayne Groom	Brothers At War	20 000
01/09/09	Nelson Woss & Julie Ryan	Red Dog	25 000
01/09/09	Mike Piper	Chasing Colour	15 000
01/10/09	Jennifer Jones	The Reality	8 000
01/10/09	Lisa McCune	The Diary of Jimmy Porter	10 000
25/09/09	Bill & Doris Papakostantis	Juvenile Justice	8 000
15/04/10	Julia de Roeper	Waste Warriors	12 000
05/05/10	Neil Molloy	Just You Just Me	10 388
12/05/10	TBA	Ignite 2010 Feature Film Development W/Shop	11 750
10/05/10	Lisa McCune	The Diary of Jimmy Porter	10 000
11/06/10	Quentin Kenihan	Australia at 3 1/2 Feet	10 000
29/03/10	Kristian Moliere/Shane McNeil	Check In	20 000
28/06/10	Vicki Sugars/Julie Byrne - Velvet Orange	The Gift	11 750
Sub-Total			179 810

Documentary

Date Committed	Applicant	Project	\$
01/09/09	Kim Mavromatis/Quentin Agius	Breach of Trust The Letters Patent, Founding SA	10 000
01/09/09	Julia de Roeper	From Hippie Trail to Battlefront: Australians In	10 000
01/10/09	Ron Bollman/Broadwater Motion Pictures	Camels Have No Dreaming	14 850
01/12/09	Christopher Houghton & Louise Pascale	Mothers & Sons	8 790
19/05/10	Lindsay Smith	A Childhood Half Lived	5 000
Sub-Total			48 640

Producer Business

Date Committed	Applicant	Project	\$
01/09/09	Kate Croser/Julie Ryan	Kate Croser/Julie Ryan	35 000
24/03/10	Jennifer Jones	Corridor Films	20 000
24/03/10	Murali K Thalluri	M2 Entertainment	50 000
24/03/10	Peta Astbury	For Pete's Sake Productions	30 000
24/03/10	Kristian Moliere	Smoking Gun Productions	50 000
24/03/10	Vicki Sugars, Julie Byrne	Velvet Orange	20 000
24/03/10	Bryan Brown	New Town Films	20 000
Sub-Total			225 000

International Business Travel

Date Committed	Applicant	Project	\$
01/09/09	Matthew Bate	Sheffield	4 100
01/09/09	Julie de Roeper	Sheffield	4 100
01/09/09	Claire Harris	Sheffield	4 100
01/09/09	Caroline Man	Sheffield	2 960
01/09/09	Sophie Hyde & Bryan Mason	Sheffield	7 700
01/09/09	Kate Croser	Toronto International Film Festival	5 990
11/11/09	James Harkness	Anchorage International Film Festival	2 500
01/12/09	Gerard Reed	History Makers USA	5 485
22/01/10	Luke Jurevicius	Kidscreen Summit 2010	3 525
30/03/10	Wayne Groom	Ausfilm Co-Pro Forum London & Cannes Film Festival	10 000
30/03/10	Helen Leake	Ausfilm Co-Pro Forum London & Cannes Film Festival	10 000
30/03/10	Mark Patterson	Ausfilm Co-Pro Forum London & Cannes Film Festival	10 000
30/03/10	Kent Smith	Ausfilm Co-Pro Forum London & Cannes Film Festival	10 000

Date Committed	Applicant	Project	\$
30/03/10	Lindy Taylor	Ausfilm Co-Pro Forum London & Cannes Film Festival	10 000
16/04/10	Peta Astbury	Cannes Film Festival	4 600
21/04/10	Craig Lahiff	Ausfilm Co-Pro Forum London & Cannes Film Festival	10 000
Sub-Total			105 060

Development Investment – Legal Fees

Applicant	Project	\$
Anifex Pty Ltd	Birthday of The Infanta	70
D Younane, B Papakonstantis, P Andrikidis	Juvenile Justice	70
Dario Russo (Dinosaur Pty Ltd)	Danger 5	123
Nelson Woss & Julie Ryan	Red Dog	837
Mike Piper	Chasing Colour	139
Jennifer Jones	The Reality	122
Lisa McCune	The Diary of Jimmy Porter	157
Bill & Doris Papakostantis	Juvenile Justice	318
Julia de Roeper	Waste Warriors	215
Neil Molloy	Just You Just Me	144
Kristian Moliere/Shane McNeil	Check In	82
Keziah Multimedia	Pax Americana	262
Kim Mavromatis/Quentin Agius	Breach of Trust The Letters Patent, Founding SA	366
Julia de Roeper	From Hippie Trail to Battlefront: Australians In	157
Christopher Houghton & Louise Pascale	Mothers & Sons	122
Remo Media	Missing Presumed Dead	70
Kate Croser/Julie Ryan	Kate Croser and Julie Ryan	139
Jennifer Jones	Corridor Films	62
Murali K Thalluri	M2 Entertainment	41
Peta Astbury	For Pete's Sake Productions	103
Kristian Moliere	Smoking Gun Productions	103
Vicki Sugars, Julie Byrne	Velvet Orange	103
Bryan Brown	New Town Films	123
Kate Croser	Toronto International Film Festival	70
James Harkness	Anchorage International Film Festival	52
Wayne Groom	Ausfilm Co-Pro Forum London & Cannes Film Festival	82
Helen Leake	Ausfilm Co-Pro Forum London & Cannes Film Festival	41
Mark Patterson	Ausfilm Co-Pro Forum London & Cannes Film Festival	82

Applicant	Project	\$
Kent Smith	Ausfilm Co-Pro Forum London & Cannes Film Festival	82
Lindy Taylor	Ausfilm Co-Pro Forum London & Cannes Film Festival	82
Peta Astbury	Cannes Film Festival	41
Craig Lahiff	Ausfilm Co-Pro Forum London & Cannes Film Festival	62
Sub-Total		4 522

Industry & Practitioner

Interstate Business Travel

Date Committed	Applicant	Project	\$
1/07/09	David Ngo	David Ngo Sydney	500
1/07/09	Matthew Phipps	Matthew Phipps Sydney	500
20/10/09	Matt Phipps	Sydney meetings with Tropfest Feature Program EPS	300
20/10/09	David Ngo	Sydney meetings with Tropfest Feature Program EPS	300
19/10/09	Lindy Taylor	Sydney October 2009	500
13/11/09	Mike Green	Sydney Meeting with Sales Agent M Favelle	500
13/11/09	Jon Holmes	Sydney Meeting with Sales Agent M Favelle	500
15/12/09	Witchwerks Pty Ltd/ Chris Hill	Sydney Meetings with John Gregory	500
22/12/09	Julia de Roeper	Sydney Meetings	350
15/02/10	Michael Richards	Tropfest	500
15/02/10	Cameron Edser	Tropfest	500
1/03/10	Sandy Cameron	AIMIA	300
11/03/10	Quentin Kenihan	Meetings	1 000
13/05/10	Sarah McLauchlan	2010 St Kilda Festival Melbourne	300
20/05/10	Michael Clarkin	2010 St Kilda Festival Melbourne	300
07/06/10	Ruth Estelle	Michael Hauge consultation/RomCom Seminar	500
Sub-Total			7 350

Interstate Internship

Date Committed	Applicant	Project	\$
16/02/10	Eve Foreman/Southern Light Films	Interstate Internship	10 000
06/04/10	Sonya Humphrey	Interstate Internship - Channel 7	6 450
06/04/10	Kristian Moliere	Interstate Internship - Channel 7	6 450
06/04/10	Christopher Houghton	Interstate Internship - Channel 7	6 450
Sub-Total			29 350

Festivals & Awards

Date Committed	Applicant	Project	\$
06/07/09	Bryan Mason	MIFF 2009	300
06/07/09	Sophie Hyde	MIFF 2009	300
27/08/09	Tom Heuzenroeder	Emmy Awards 2009	2 500
27/08/09	Peter Smith	Emmy Awards 2009	2 500
26/08/09	David De Vries	Interstate Business Travel Melbourne	500
26/08/09	Fiona de Caux	Interstate Business Travel Melbourne	500
26/08/09	David Ngo	Movie Extra Meetings	500
26/08/09	Matthew Phipps	Movie Extra Meetings	500
26/08/09	David Joyce	Movie Extra Meetings	500
09/09/09	Shane McNeil	ATOM 2009	288
09/09/09	Kristian Moliere	ATOM 2009	300
18/11/09	Shalom Almond	AFI Awards	300
Sub-Total			8 988

Development Grants

Date Committed	Applicant	Project	\$
06/07/09	Scott McDonald	EURISTA Script Developers Res	4 750
06/07/09	Kate Croser	EURISTA Script Developers Res	4 750
21/07/09	Alexis West	AFTRS Guerilla Film Making	125
21/07/09	Jeremy Albert	AFTRS Guerilla Film Making	125
21/07/09	Sarah MacDonald	AFTRS Guerilla Film Making	125

Date Committed	Applicant	Project	\$
21/07/09	Sonya Humphrey	AFTRS Guerilla Film Making	125
21/07/09	Ryder Grindle	AFTRS Guerilla Film Making	125
21/07/09	Nigel Koop	AFTRS Guerilla Film Making	125
21/07/09	Stephen Banham	AFTRS Guerilla Film Making	125
21/07/09	Matthew Vesely	AFTRS Guerilla Film Making	125
04/09/09	Sophie Hyde	AFTRS Intellectual Property	175
04/09/09	Katrina Lucas	AFTRS Intellectual Property	175
04/09/09	Ali Ashdown	AFTRS Intellectual Property	175
04/09/09	Ryder Grindle	AFTRS Intellectual Property	175
04/09/09	Matt Pearson	AFTRS Intellectual Property	175
04/09/09	Tom Young	AFTRS Intellectual Property	175
04/09/09	Marlen Harradine	AFTRS Intellectual Property	175
10/09/09	Mark Anderson	SPAA Fringe	400
10/09/09	Katrina Lucas	SPAA Fringe	400
10/09/09	Fiona De Caux	SPAA Fringe	400
10/09/09	Dave de Vries	SPAA Fringe	400
10/09/09	Dimitrios Pouliotis	SPAA Fringe	400
10/09/09	Matthew Salleh	SPAA Fringe	400
10/09/09	Carlo Petraccaro	SPAA Fringe	300
10/09/09	Sarah MacDonald	SPAA Fringe	400
10/09/09	Matt Pearson	SPAA Fringe	400
22/09/09	Alexis West	SPAA Fringe	400
01/10/09	Louise Pascale	AFTRS Intellectual Property Course	175
11/09/09	Anton Andreacchio	Asia/Australia Media Executive Leadership Program	6 000
11/09/09	Mike Piper	Asia/Australia Media Executive Leadership Program	6 000
07/10/09	Jay Harkness	SPAA Conference 2009	960
12/10/09	Jennifer Jones	SPAA Emerging Producer Scheme	1 070
12/10/09	David Ngo	SPAA Emerging Producer Scheme	1 070
14/10/09	Mike Piper	World Congress of Science 2009	893
14/10/09	Kim Mavromatis	World Congress of Science 2009	893
14/10/09	Julia De Roeper	SPAA Conference 2009	960
21/10/09	Bowen Ellames	AFTRS Visualising Story	150

Date Committed	Applicant	Project	\$
13/11/09	Kristian Moliere	SPAA Conference 09	617
16/11/09	Louise Pascale	AIDC 2010	360
16/11/09	Julia De Roeper	AIDC 2010	360
16/11/09	Alexis West	AIDC 2010	360
16/11/09	Andrew Ellis	AIDC 2010	360
16/11/09	Ron Bollman	AIDC 2010	360
19/11/09	Vanna Morosini	AIDC 2010	360
19/11/09	Robi Watt	AIDC 2010	360
19/11/09	Gerard Reed	AIDC 2010	360
19/11/09	Christopher Faull	AIDC 2010	360
25/11/09	Lindy Taylor	AIDC 2010	360
27/11/09	Rob de Kok	AIDC 2010	360
27/11/09	Lara Damiani	AIDC 2010	360
13/01/10	Sarah Wishart	AIDC 2010	360
13/01/10	Lindsay Smith	AIDC 2010	225
03/03/10	Michael Clarkin	AFTRS - Creating Success with Your Short Film	300
03/03/10	Kelly Carpenter	AFTRS How to be a Successful 1st AD	225
03/03/10	Andrew Horton	AFTRS How to be a Successful 1st AD	225
03/03/10	Alexandra Blue	AFTRS How to be a Successful 1st AD	225
10/03/10	Christopher Houghton	Film Vic 3 day Workshop Genre/Genre Hybrids	840
10/03/10	David Haddin	Film Vic 3 day Workshop Genre/Genre Hybrids	840
10/03/10	Hugh Sullivan	Film Vic 3 day Workshop Genre/Genre Hybrids	840
18/03/10	Ashlee Page	Working the X-Factor-Sydney	300
18/03/10	Helen Leake (Duo Art)	Working the X-Factor-Sydney	300
18/03/10	Craig Lahiff (Duo Art)	Working the X-Factor-Sydney	300
18/03/10	Mike Green	Working the X-Factor-Sydney	300
18/03/10	Scott McDonald	Working the X-Factor-Sydney	300
18/03/10	Kristian Moliere	Working the X-Factor-Sydney	300
18/03/10	Jennifer Jones	Working the X-Factor-Sydney	300
10/03/10	Film Victoria	Registration Fees - Genre/Genre Hybrids	1 500

Date Committed	Applicant	Project	\$
16/04/10	Media Resource Centre	AFTRS Producing Shorts Seminar	1 500
22/04/10	Matthew Cormack	AFTRS Distribution & Exhibition - Tait Brady	675
22/04/10	Sophie Hyde	AFTRS Distribution & Exhibition - Tait Brady	675
22/04/10	Julia De Roeper	AFTRS Distribution & Exhibition - Tait Brady	675
22/04/10	Hugh Nguyen	AFTRS Distribution & Exhibition - Tait Brady	675
22/04/10	Michael Clarkin	AFTRS Distribution & Exhibition - Tait Brady	655
22/04/10	Mike Green	AFTRS Distribution & Exhibition - Tait Brady	675
27/04/10	Bettina Hamilton	Cropped Travel Expenses	446
06/06/10	Shane McNeil	The Art of Romantic Comedy/Syd	722
06/06/10	Annie Fox	The Art of Romantic Comedy/Syd	500
06/06/10	Vicki Sugars	The Art of Romantic Comedy/Syd	722
06/06/10	Nick Matthews	The Art of Romantic Comedy/Syd	688
06/06/10	Natasha Phillips	The Art of Romantic Comedy/Syd	720
06/06/10	Nikki Wieland	The Art of Romantic Comedy/Syd	305
06/06/10	Craig Behenna	The Art of Romantic Comedy/Syd	688
06/06/10	Quentin Kenihan	The Art of Romantic Comedy/Syd	445
06/06/10	Albert Jamea	The Art of Romantic Comedy/Syd	722
06/06/10	Catherine McCormick	The Art of Romantic Comedy/Syd	720
06/06/10	Peta Astbury	The Art of Romantic Comedy/Syd	722
06/06/10	David Mackey	The Art of Romantic Comedy/Syd	657
06/06/10	Scott McDonald	The Art of Romantic Comedy/Syd	722
06/06/10	Fiona Sprott	Michael Hauge consultation/ RomCom seminar	720
Sub-Total			61 442

Mentors/Attachments

Date Committed	Applicant	Project	\$
09/09/09	Eve Foreman	Beautiful Kate - Producer Attachment extension	1 000
09/09/09	Cleland Jones	The Cutting Room - Editor's Attachment	3 600
16/12/09	Simon Herden	VFX Attachment	6 000
16/12/09	Anthony Healey	Boom Swinger Attachment	6 000
18/03/10	Megan Huitema	Production Office Attachment - Red Dog	6 000
25/03/10	Ravi Moerman	Sound Design Attachment - The Last Dragon	6 000
09/03/10	Sonya Humphrey	Producer Attachment - Red Dog	6 000
13/04/10	Alexis West	The Place Between - Director's & Production Attachment	6 000
13/04/10	Aimee Knight	Directors Attachment - Railroad Man	6 000
19/04/10	David Ngo	Producer Mentorship - Collision	1 500
19/04/10	Chad Leader	Producer Mentorship - Theodore VS The Flying Saucer	1 500
Sub-Total			49 600

Events & Activities

Date Committed	Applicant	Project	\$
01/07/09	SA Screen Industry Council	SA Screen Council - IDEA	10 000
01/07/09	VIM Inc	Inscription Awards-E Albee Masterclass	2 000
10/08/09	Shorts Film Festival	Shorts Film Festival	5 000
09/09/09	Media Resource Centre	MRC Tropfest Initiative	10 000
14/09/09	MRC - Gail Kovatseff	SASSA Awards - Best Short Film Award	3 000
17/09/09	SAFC	Ross Grayson-Bell Fight Club Q&A Meeting	1 884
12/10/09	Peter Broderick	One-on-One & Seminar	3 136
28/10/09	Gail Kovatseff	Sheffield Doc Fest	2 100
30/01/09	Feast Festival	I Can See Queerly Now 7	10 000
13/01/10	MRC	Cory McAbee	375
27/01/10	SASIC	SASIC Expansion	9 900
19/02/10	AIDC - Events	AIDC 2010	1 500

Date Committed	Applicant	Project	\$
19/03/10	Mega SA C/- DFEEST (TAFE North Adelaide)	MEGA SA Entrepreneurial	3 500
27/04/10	Ryan Davidson	AWG Story Sharpener Script Writing Initiative - Prize Money	1 000
27/04/10	Hugh Sullivan	AWG Story Sharpener Script Writing Initiative - Prize Money	500
27/04/10	Sandy Cameron	AWG Story Sharpener Script Writing Initiative - Prize Money	500
27/04/10	Christopher Houghton	AWG Story Sharpener Script Writing Initiative - Prize Money	1 000
28/04/10	SAFC	Jonathon Reiss Workshop: Think Outside The Box Office	4 630
02/06/10	Quentin Kenihan/Shane McNeil	TV Mini Lab	130 778
17/06/10	Melbourne International Film Festival	MIFF 37 South Silver Government Sponsor	5 000
Sub-Total			205 803

Program Cost Recoupment

	\$
Script & Committee Fees	39 188
TOTAL	3 521 495

SCREEN CULTURE APPROVALS

Program Funding

January 2010 to December 2010

(Note: Approvals are on a Calendar Year basis)

Applicant	\$
Media Resource Centre	121 010
Australian Writers' Guild	11 000
Australian Interactive Media Industry Association	5 000
Media Resource Centre	58 359

TOTAL **195 369**

DOCUMENTARY INNOVATION FUND

Date	Application	Project	\$
14/10/09	Craig Hull	Awesome Science Guaranteed	10 000
14/10/09	Sophie Hyde/Brian Mason	Life In Movement	60 000
16/02/10	Kate Warren	Child Focused Dreaming	35 000
Sub-Total			105 000

Legal Fees

Project Title	Applicant	\$
Linda Cooper	Bragg About Adelaide	(2 000)
Rachael Thompson and Katrina Lucas	The Men Who Saved a Million Eyes	70
Sonja Vivienne and Marjo Stroud	Wadu Matyidi	70
Craig Hull	Awesome Science Guaranteed	122
Sophie Hyde and Brian Mason	Life In Movement	1 395
Kate Warren	Child Focused Dreaming	192
Sub-Total		(151)

Program Cost Recoupment

	\$
Script & Committee Fees	1 950
Sub-Total	1 950
TOTAL	106 799

DIGITAL MEDIA FUND APPROVALS

Production Investment

Date Committed	Applicant	Project	\$
01/10/09	L Jurevicius/A Kunzel/A Moodry	Horace in Slow Motion	40 300
01/10/09	J Calvert/S White	Itty Bitty Ditties	30 100
20/05/10	Justin Wight/Kristian Moliere	The Moment	73 000
29/06/10	Dario Russo/Kate Croser	Danger 5	80 000
Sub-Total			223 400

Production Investment – Legal Costs

Applicant	Project	\$
L Jurevicius/A Kunzel/A Moodry	Horace in Slow Motion	218
Justin Wight/Kristian Moliere	The Moment	164
Sub-Total		382

Project Development

Date Committed	Applicant	Project	\$
21/12/09	Dan Fill	Figaro Pho – Series 1	17 500
29/6/10	Dario Russo/Kate Croser	Danger 5	40 000
Sub total			57 500

Producer Business Development

Date Committed	Applicant	Project	\$
24/03/10	David Ngo/Daniel Joyce/Anna Westley	Projector	40 000
24/03/10	Louise Pascale/Christopher Houghton	POP Pictures Pty Ltd	30 000
24/03/10	Sophie Hyde/Bryan Mason/Matthew Bate	Closer Productions	50 000
24/03/10	Julia de Roeper	JDR Screen	50 000
24/03/10	Lindy Taylor	The Snowglobe Factory	45 000
24/03/10	Quentin Kenihan	Q Productions	50 000
Sub-Total			265 000

International Business Travel

Date Committed	Applicant	Project	\$
18/09/09	Justin Wight - Monkeystack	Children's TV & Digital Content mission to Korea	2 617
21/09/09	Craig Hull - Enabled Solutions	Children's TV & Digital Content mission to Korea	1 500
28/10/09	Craig & Grant Hull	KANZ Broadband Summit 2009	2 295
Sub Total			6 412

Development Investment – Legal Costs

Applicant	Project	\$
Champagne For The Ladies	Coolest Girl in School	70
Dan Fill	Figaro Pho - Series 1	205
Louise Pascale/Christopher Houghton	POP Pictures Pty Ltd	144
Julia de Roeper	JDR Screen	513
Lindy Taylor	The Snowglobe Factory	184
Quentin Kenihan	Q Productions	164
Sub-Total		1 280

Practitioner Development Grants

Date Committed	Applicant	Project	\$
24/11/09	Louise Pascale	XMediaLab	550
24/11/09	Vicki Sugars	XMediaLab	550
02/06/10	Louise Pascale	X Media Lab - Global Media Ideas	900
02/06/10	Justin Wight	X Media Lab - Global Media Ideas	900
02/06/10	Dan Monceaux	X Media Lab - Global Media Ideas	600
Sub-Total			3 500

Internships/Attachments/Mentors

Date Committed	Applicant	Project	\$
01/07/2009	Mark Burden	Attachment Scheme - Animator	7 200
01/07/2009	Ben Dansie	Attachment Scheme - Animator	7 200
17/08/2009	Jonah Booth-Remmers	Animator attachment - Vishus	7 200
17/08/2009	Annie Rudduck	3D Generalist attachment - Vishus	7 200
17/08/2009	Bill Northcott	3D Animator attachment - PRA	7 200
17/08/2009	Jamie Webb	3D Generalist attachment - Vishus	7 200
21/01/2010	Hayden Ewers	Interactive Director Attachment	9 600
Sub-Total			52 800

Program Cost Recoupment

Project	\$
Script & Committee Fees	4 200
Sub-Total	4 200
TOTAL	614 474

FILMLAB FUND COMMITMENTS

Production Investment – Film & Television

Date Committed	Applicant	Project	\$
12/4/10	Julie Ryan & Matthew Bate	Shut Up Little Man	262 500
20/5/10	Megan Huitema & Sarah MacDonald	The Thing About Dolphins – Producer Mentorship	1 000
Sub-Total			263 500

Short Film Production Investment

Date Committed	Applicant	Project	\$
08/12/09	Matt Vesely & Sarah McDonald	The Thing About Dolphins	18 250
Sub-Total			18 250

Project Development

Date Committed	Applicant	Project	\$
02/10/09	Julie Ryan	Shut Up Little Man	20 000
27/10/09	The Peoples Republic of Animation	Bear Hug Storm Punch	23 516
01/02/10	Sophie Hyde/Closer Productions	52 Tuesdays	20 000
31/05/10	SAFC	Filmlab Producer Workshop	16 778
Sub-Total			80 284

Program Cost Recoupment

Project	\$
Project & Script Development	8 469
Market Place Support	57 500
Sub-Total	65 969
TOTAL	428 003

PROGRAM WRITE BACKS

The following program commitments were written back during the year:

Screen Industry

Production Investment - Documentary

Applicant	Project	\$
Gabrielle Kelly	Breakpoint	200 000
Sub-Total		200 000

Sound Facilities Post Production Investment

Applicant	Project	\$
RT Productions	Little Aussie Big Dreams	3 694
Sub-Total		3 694

Project Development Investment - Documentary

Applicant	Project	\$
Karen Hughes	Headlands 2008 – Searching for Stellu	3 000
Sub-Total		3 000

Producer Business Development

Applicant	Project	\$
Scott Hicks & Kerry Heysen	The Kino Film Co	45 000
Sub-Total		45 000

Interstate Business Travel

Applicant	Project	\$
Sarah McLaughlan	2010 St Kilda Festival Melbourne	300
Sub-Total		300

Practitioner Development Grants

Applicant	Project	\$
Scott McDonald	EURISTA Script Developers Res	71
Kate Croser	EURISTA Script Developers Res	144
Sonya Humphrey	AFTRS Guerilla Film Making	125
Sophie Hyde	AFTRS Intellectual Property	175
Anton Andreacchio	Asia/Australia Media Executive Leadership Program	594
Mike Piper	Asia/Australia Media Executive Leadership Program	594
Kelly Carpenter	AFTRS How to be a Successful 1 st AD	225
Andrew Horton	AFTRS How to be a Successful 1 st AD	225
Alexandra Blue	AFTRS How to be a Successful 1 st AD	225
Peta Astbury	The Art of Romantic Comedy/Syd	723
Sub-Total		3 101

Events & Activities

Applicant	Project	\$
SAFC/AFF	AFF Industry Liaison Officer	290
SAFC	Ross Grayson - Bell Fight Club Q&A	19
Peter Broderick	One-on-One and Seminar	238
MRC	Cory McAbee Seminar	34
Sub-Total		581

Digital Media

Project Development Investment

Applicant	Project	\$
Dario Russo – Alrugo Entertainment	Italian Spiderman	500
Sub-Total		500

International Business Travel

Applicant	Project	\$
Craig Hull – Enabled Solutions	Children's TV & Digital Content mission to Korea	1 500
Sub-Total		1 500

Documentary Innovation Fund

Investment

Applicant	Project	\$
Hey You	Babies on the Move	250
Sub-Total		250

Film Lab

Investment

Applicant	Project	\$
Sophie Hyde, Bryan Mason & Matthew Cormack	52 Tuesdays	87 500
Sonya Humphrey & Ashlee Page	Film Lab	87 500
Hugh Nguyen & Eddie White	Film Lab	87 500
Sub-Total		262 500

ASBESTOS MANAGEMENT

The Hendon premises of the South Australian Film Corporation are leased via Mastracorp Real Property SA. An Asbestos Reinspection Report and Register is commissioned each year by Mastracorp, 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:

Category:

The site performance score determined by the lowest item performance score at each site.

Number of Sites in Category:

A count of how many sites have the corresponding site performance score with separate counts done at the start and the end of each year.

Category Description:

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

Interpretation:

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

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* 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 the State Government by means of:

- regular reporting to the Minister through Arts SA;
- the presentation of its annual budget to the Minister for approval;
- its annual audited 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 industries 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 in this report.

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;
- Industry Development files; and
- Industry 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 documents;
- Specify to whom enquiries about documents can be made;
- Determine whether any or all of the documents are exempt documents;
- Advise of schedule of fees and charges for documentation supplied;
- Where access is to be granted, specify the time(s) and address(es) at which the agency's 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* 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 South Australian government 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 09	The South Australian Film Corporation has joined with other state screen agencies in a national committee to progress a National Green Screen Initiative. The committee is working to progress a number of protocols designed to assist and accelerate green decision making practices at all levels and phases of production. The committee also aims to raise awareness and behavioural change by developing a range of practical tools and guides based on best practice models from around Australia and overseas. Further actions will be planned following the relocation of the South Australian Film Corporation to Glenside in 2011.
M2: Allocated resources to set up governance and initiate internal review	20 Jul 09	Pending above
M3: Completed initial review of environmental impacts and determined priorities and allocated resources	20 Jul 09	Pending above
M4: Set performance goals/internal targets (informed by SA's Strategic Plan targets and/or other targets agreed by Government)	20 Jul 09	Pending above
M5: Approved South Australian Film Corporation Implementation Plan	17 Aug 09	Pending above
M6: Reported on status/progress in reaching performance goals/targets	30 Jun 09	Pending above
M7: Initiated South Australian Film Corporation implementation plan	30 Jun 07 onwards	Pending above
M8: Undertaking ongoing measuring, monitoring, reporting and continuous improvement of performance	Ongoing	Pending above

WHISTLEBLOWERS PROTECTION ACT 1993

Nil to report for 2009-10.

ENERGY EFFICIENCY ACTION PLAN

PERFORMANCE AGAINST ANNUAL ENERGY EFFICIENCY TARGETS

Nil to report for 2009-10.

Energy efficiency considerations are currently being incorporated by the South Australian Film Corporation and South Australian Government into the design, construction and renovations for the Adelaide Film and Screen Centre at Glenside.

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