



**Government  
of South Australia**



**South Australian  
Film Corporation**

# **Annual Report**

## **2010-11**

**Parliamentary Version**

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## 1. CHAIRMAN AND CHIEF EXECUTIVE OFFICER REPORT

2010-11 was a historic year for the South Australian Film Corporation, as it was the final year operating out of Hendon Studios. These Studios have not only provided a physical home for the SAFC for the past 31 years, but have been a working production facility – a unique feature of the Corporation. Originally a munitions factory, the Hendon building was converted to house the SAFC's offices, a series of production spaces, and also to provide two small sound stages. In the mid-1980s a sound mixing room was built, making Hendon a production facility offering a full service from pre-production through to post-production.

There have been many hours of production created or supported at Hendon over this time, and many have wonderful memories of working at what was affectionately referred to as the 'factory for making films'. However, Hendon, built as it was in an existing industrial building, was always a contingent and constrained site. The stages were never really large or high enough for example, while the mixing room has been increasingly unable to compete with other sound rooms built around the country over the past twenty years. And as time has gone by, the building has represented an increasing occupational health and safety challenge for the SAFC.

Given these constraints, it is perhaps not surprising that the local industry has been agitating for a new purpose-built facility since 1994. Since that time there have been many discussions and consultations to determine the potential size, shape and feel of such facilities, as well as continued representation to convince the SA Government that they represented a good investment in the future of the local sector. The Government listened to these debates, taken on industry feedback and made the commitment to back the industry – and the result is Adelaide Studios, which will be open for business in August 2011.

The opening of these Studios will represent a watershed moment for the SAFC and the South Australian industry, and is a significant vote of confidence in the local production sector by the South Australian Government. They will include purpose-built production facilities, including two new sound stages, a high-end sound mixing room, a screening theatre and a range of production offices and art department rooms.

They have been deliberately targeted at local Australian production, providing a clear focus and a significant point of difference compared to other studio complexes around the country. In this way the Adelaide Studios will continue to play to South Australia's strengths, and will provide a crucial plank to underpin the sector's continuing growth.

The final important element of Adelaide Studios will be the extent to which they provide a hub for the local sector. The Studios will not only be the SAFC's head office but will be populated by tenants from local South Australian production companies, the Big Pond Adelaide Film Festival and other film practitioners. The close proximity of these stakeholders and the production facilities themselves will foster collaboration and communication among screen professionals and at the same time provide a physical and spiritual home for film production in South Australia.

The SAFC has worked in close consultation with Arts SA, the architects Grieve Gillett and the construction team, to ensure that the complex meets the appropriate technical specifications, that it is being delivered in a timely manner and that it is value for the investment that the Government is committing. The SAFC has also worked to ensure that it will be a conducive environment for both the freelance use of the facilities as well as for those who take up permanent tenancy on the site. The SAFC has continued to consult with industry about the site as it has progressed, and has engaged with Arts SA in a formal tenancy process, given that the expressed demand for tenancy offices on the site exceeded supply, and it is envisaged that the large majority of applicants will be able to be accommodated. The momentum for the Studios remains strong, particularly given the scale and diversity of the production and development slate over the past twelve months.

Feature film production commenced with the production of *Snowtown*, produced by Warp Films and directed by South Australian-born Justin Kurzel. The film traces the journey of a vulnerable, young Jamie Vlassakis who comes into the orbit of John Bunting, who is on his way to becoming one of Australia's most infamous serial-killers. A difficult film, about dark subject matter, the script steers away from slasher-film territory, focusing instead on the psychological aspects of the killings, and asking the question "how could this happen"?

As part of the process of investment, given the sensitivity of the subject matter and the fact that this film was dealing with the stories of real people, the filmmakers committed to undertake a comprehensive community consultation process. This process included liaising with the local Snowtown Management Committee, listening to their legitimate concerns about the way that their town had been unfairly tarnished by these murders, which almost all took place elsewhere; and talking to the local community around Elizabeth and Salisbury where the film was to be cast and shot (the film was primarily cast with locals).

emotional well-being of those who had lost loved ones during this time. As a result of his work, and the filmmakers' commitment, the process that was undertaken has been hailed as a model process for future films dealing with similar difficult subject matter. The SAFC is proud of the way that this process was handled, and notes its particular thanks to Michael O'Connell and his staff for managing it with dignity and good sense.

The film premiered at the Adelaide Film Festival, where it garnered a strong response, before being selected in competition for Critics' Week at the Cannes Film Festival, where it received the President of the Jury Special Award Grand Prix at 2011 Critics' Week. It is fair to say that the film has divided audiences, with some unable to deal with some of its more confronting scenes, while others have hailed it as one of the best Australian films of recent years. Following on from its success at Cannes it has had a successful release in Australian cinemas, taking over \$1M at the box office, which for a film of its size and theme is an incredible result.

Other South Australian success stories include an enthusiastic response for feature film *Swerve*, produced by Duo Arts Productions' Producer Helen Leake and Director Craig Lahiff. This wholly South Australian project secured Germany theatrical-TV-video rights within 24 hours of its market screening at Cannes and had two other major territories in negotiation. *Swerve* will also screen at the Melbourne International Film Festival in August.

Another drama feature film shot in 2010/11 was Rolf de Heer's *The King is Dead*, a welcome return for this acclaimed filmmaker as this is the first film that he has made for over four years. The film is about living in the suburbs, community and dealing with dangerous neighbours. It will be remembered as the last film to shoot in the Hendon sound stages, and will be the first film to make use of the sound mixing room at the Adelaide Studios, which is a nice symmetry given the unique role that Mr de Heer has played in South Australian filmmaking over the past twenty years.

The SAFC's increasing television focus saw the series *Figaro Pho*, created by Luke Jurevicius, move into production in 2010/11. This comes off the back of his highly successful SAFC-supported short animated series of the same name, as well as the hilarious and much-loved *Horace in Slow Motion*. The larger series of Figaro will take Luke to another level and provide him and local company Boombada with incredible momentum as it establishes itself as a player in the national and international animation marketplace. As a result of his continuing rise, Luke was named as one of the 11 'Faces to Watch' by industry magazine, Encore.

The other major production of the year was *Danger 5*, a television series that was produced in conjunction with SBS, and shot almost exclusively at Hendon. This six-part series is significant for the SAFC because it is television created and produced exclusively by a South Australian team, something that had not happened since the 1980s television boom. It was also a new team, including writer/director Dario Russo and writer/actor David Ashby, the creators of the online phenomenon *Italian Spiderman* (who were also included on Encore's Faces to Watch list), as well as producer Kate Croser. The SAFC has supported this team since *Italian Spiderman* was initially launched, so seeing them travel this journey has been extremely gratifying and the SAFC looks forward to seeing the series when it screens on SBS, which is expected to happen in early 2012.

The focus on emerging talent remains a key focus for the SAFC. The flagship program for this remains the FilmLab, a program specifically targeted towards a new generation of filmmakers, providing them with a budget to make a low budget feature film. The first FilmLab-developed feature film off the blocks, director Matt Bate's *Shut Up Little Man, An Audio Misadventure*, started shooting in 2010, and completed its post-production in the second half of the year. The film is a documentary based on an American story and was filmed on location in the USA and Adelaide, and used the Hendon studios for dramatic re-creations. *Shut Up Little Man, An Audio Misadventure* was accepted into the 2011 Sundance Film Festival as one of only two Australian features selected. The film screened at the Adelaide Film Festival where it received a Special Jury Mention for its witty and inventive style. It was also included in the prestigious Museum of Modern Art's (MoMA) New Directors New Films season in New York and was selected for the Melbourne International Film Festival and the Sydney Film Festival. The film has secured an American theatrical release, which is an amazing and rare achievement for an Australian documentary.

The New Directors season at MoMA immediately preceded an exciting season of Adelaide films presented by the Museum to celebrate and showcase the Adelaide Film Festival's investment fund success. This international recognition for the Festival also had a knock-on effect for the SAFC, and South Australian filmmaking generally, as many of these films have had SAFC involvement, including the opening film *Last Ride*, and the documentary *Stunt Love*, which Matt Bate made while also directing his FilmLab film.

FilmLab itself continued in late 2010, when the SAFC ran the second installment of the FilmLab workshops for another five local creative teams, once again using the development talents of Stephen Cleary and his team of creative collaborators to work with the filmmakers on their ideas and projects. The diversity and strength of these teams continues to demonstrate the depth of talent that exists in the state. The next film that is expected to commence shooting will be *52 Tuesdays*,

developed by Sophie Hyde, Matt Cormack and Bryan Mason of Closer Productions, a film shot once a week for 12 months, while a number of other projects from FilmLab 2.0 are expected to go into production later in 2011.

2010 also saw the SAFC extend the FilmLab concept to television, in line with its new strategic focus to develop a greater television presence in the state. The TV MiniLab program was more as a workshop format, rather than a lab as such, given that there is not the depth of experience in television production in the state. The Minlab took 28 South Australian practitioners through a series of lectures and professional development sessions focused on the specific dynamics of television financing and production. Successful applicants were then provided with intensive development advice on specific projects, and ultimately led through a program of engagement with the marketplace. This engagement included meetings in Sydney with television production companies and broadcasters, and saw a delegation travel to the largest television market in the world – MIPCOM.

The end result was that emerging South Australian producers were given the opportunity to pitch projects to experienced television professionals. The feedback from this process was overwhelmingly positive, certainly higher than the SAFC had expected given that this was the first time a scheme like this had been run, and few of the participants in the scheme had any level of experience in television. A number of projects have real prospects of developing further and potentially going into production. As a result of the success of the scheme the SAFC is planning to hold a series of follow-up Lab-style development programs for both television and also possibly for other genres such as digital media production.

Another SAFC television development initiative is one that has emerged as a joint program with the ABC – the Factory. This program was designed to assist South Australian documentary companies to develop factual series to be run on the ABC. The key to the scheme was that development would not take place in isolation from the broadcaster, but would have the ABC in from the first, selecting both teams and ideas that it specifically wanted to screen on its schedule. A workshop was run during the Australian International Documentary Conference in February 2011, working through different projects with short-listed filmmakers, ultimately resulting in the selection of a number of potential projects for development. Two of these projects have since been selected – *Olympic Dreams*, focusing on athletes preparing for London 2012, and *Croc College*, following the exploits of a number of want-to-be Crocodile Handlers – while there is also one other series that was identified through this workshop process that the ABC remains keen to explore at a later date. This represents a remarkable early hit-rate for the program, and once again demonstrates the capacity that exists in

the state. The SAFC will be continuing to work with both the ABC and the filmmakers as the selected projects head into production in the latter part of 2011.

The Factory was only one of a number of industry-focused sessions that the SAFC ran during the Adelaide Film Festival. The SAFC was the major funder of the BAFF program the Hive, which brought together creative practitioners from different art forms to explore possible collaborations in the audiovisual field, in a manner that has never been attempted before. The SAFC looks forward to seeing what eventuates from this seeding process. During the Festival the SAFC also engaged heavily with the Australian International Documentary Conference, as well as running a workshop by leading distribution expert Stacey Parks, about the new possibilities being presented by developments in digital distribution.

The Festival included eleven SAFC supported features and short films, two of which were included in competition, a number of which have gone on to win acclaim and prizes since. These include *Life in Movement*, which won Best Documentary at the Sydney Film Festival, and *The Palace* which won Best Short Film at the same festival. The South Australian domination at the SFF was completed when Dario Russo won the Peter Rasmussen Innovation award for his work on *Italian Spiderman and Danger 5*.

Other SAFC's success stories over the past year include *The Kiss*, Ashlee Page's short film which won 2010 AFI for Best Short Film, and also won Best Cinematography at Flickerfest in January 2011. Viron Papadopoulos' short film *Bad Language* also continued to pick up awards, including the Television Award at Flickerfest, which secures it a screening on SBS, as well as a number of other international festival awards. And while this company may not be funded by the SAFC, it is nonetheless proud of the fact that Board member Tony Clark's company Rising Sun Research was presented with a Technical Achievement Award from the Academy of Motion Picture Arts and Sciences in February 2011, for their development of the cineSync tool.

Audience response to SAFC-supported films has also been extremely positive over the past twelve months. To begin with, over the new year Mario Andreacchio's ambitious Chinese/Australian feature film *Dragon Pearl*, was released across China on its first day across 990 screens taking a significant box office of \$2.46M in its first weekend, and creating an important beachhead for other Australian producers in the future. Locally, *Oranges and Sunshine* has taken over \$3M and counting, which is a great result for this heart-rending story of stolen childhood, while *Snowtown* has made over \$1M; an incredible result for a film about such dark subject matter.



Once again this has been an extremely busy year for the SAFC, as it has engaged with the construction process, and been undertaking its own preparations for transition to this new era, while at the same time continuing its normal programs and activities. A move such as this involves a series of reconfigurations to an organisation's strategic thinking, as well as its operations which include everything from information communication technology operations to occupational health and safety policies and procedures. It has also required the SAFC to address its approach to archiving and storage, which is a major piece of work given the age of the organisation and the fact that it has occupied the same building for over thirty years. This has required a comprehensive and thorough approach by Project Manager Melissa Juhanson, who has taken on this task with unwavering stamina over the past 12 months. While it has not been without its challenges the SAFC feels well prepared for this move, and this would not have been possible without the professionalism and commitment of all SAFC staff.

Particular thanks however, must go to Jo Mulcahy, whose contribution to the Adelaide Studios project cannot go unmentioned. Jo, who is usually the SAFC's Studio Services Manager, has been working almost exclusively on the studio construction project for the past two years, and her commitment to both the large picture and the small detail has been exceptional. Jo has consistently met each day and each new challenge with vigour and determination, and whatever success the SAFC continues to have with the studios in coming years will be in no small measure due to her efforts over this time.

Thanks and farewell must also go to Defrim Isai, who has been General Manager Industry Development and Production for the past five years, and is now on his way to Western Australia's screen agency ScreenWest to take up a similar, but slightly expanded, role. Defrim played an instrumental role in developing innovative SAFC programs like our acclaimed FilmLab, the Producer Equity Scheme, and the Producer Enterprise Scheme as well as redefining existing schemes such as Producer Business Development, Digital Media and reframing our whole relationship with the Media Resource Centre and other industry partners. Defrim will always be known for his passion for film and filmmakers, and he will be missed by the local industry.

Further thanks must also go to the SAFC Board, who have continued to contribute to the ongoing success of the SAFC, and to oversee both its transition process, and its strategic thinking beyond the move-in dates. The SAFC welcomes Des Monaghan whose depth of knowledge and intelligence about television production in Australia and internationally is unsurpassed, and who will assist the SAFC as it positions itself more deliberately towards television production.

On a sadder note, the Board bade a farewell to longstanding member John Chataway in 2010. John was not only a greatly respected local industry member, but an incredibly valuable board member. John had been on the SAFC board since February 2004 and had been involved in debates about the Adelaide Studios from the earliest days. His contribution was immense and he will be deeply missed by all of those who have worked with him. He would have been so excited to see the final result of all of the discussion and argument, and to have been a part of the new SAFC. He will be remembered formally at the Studios, with a room named after him, which will ensure that he is connected to the SAFC in a longstanding and fitting manner. But this only partially offsets the loss that the SAFC and industry feel on his departure.

It is important to acknowledge the continuing support that the SAFC has had at Government level throughout this transition process. Arts SA has continued to advocate for the SAFC through the construction process to ensure that the outcome is in the best interests of the Corporation and ultimately in the interests of the local sector. In particular, thanks must go to Arts SA Director Alexandra Reid, who has been directly involved in overseeing the Adelaide Studios project both before and since taking up her position.

Thanks should go to Janet Worth, Rebecca Hoskins and more recently Phil Davis, who have all played their part in assisting the process, and Jennifer Layther and Clare Tizard who have ensured that the core business of the Corporation is not overlooked as the construction process continued. The Premier's Arts Advisor Michelle Bertossa, has also been a strong supporter of the project since work commenced and she remained well informed and engaged with the process as it continued.

This project could not have commenced without the support and belief of the State Government. We wish to acknowledge the contribution of former Treasurer Kevin Foley, who understood the role that film could play in the state's ongoing economic and cultural development.

We also wish to thank Premier Mike Rann who has been such a strong advocate for film in South Australia and the concept of the Adelaide Studios from the outset. These studios represent not just a vote of confidence in the local sector, but a vision for a particular type of film industry in the state. Not one that is blinded by pretensions to being some form of faux-Hollywood, but one that clearly plays to the strength of the state, that builds on the creative capacities of local filmmakers, and where creative collaborations are fostered and encouraged.

The Premier backed a vision of a studio that would be a hub of creative activity, and he will be getting one that is unlike any other in the country. For the benefits his vision will bring the local film industry as well as the broader South Australian community, he will always be remembered.

A stylized, handwritten signature in black ink, appearing to read 'CB' followed by a flourish.

**Cheryl Bart**  
**Chairman**

A handwritten signature in black ink, appearing to read 'Rich Harris'.

**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. In 2010-11 the Board of Directors were:

- **Cheryl Bart AO (Chair):** Cheryl Bart is a lawyer and company director and is chair of a number of boards including ANZ Trustees Ltd, the BigPond Adelaide Film Festival (BAFF), 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, Audio Pixel Holdings Ltd and Spark Infrastructure Ltd. Cheryl is the chair of the South Australian Film Corporation's Remuneration and Nominations Committee and has also served as a member of the Finance and Audit Committee.
- **Des Monaghan:** Des Monaghan is the Executive Chairman of Screentime Pty Ltd (*Underbelly: Razor – Crownies* and *Cloudstreet*) and is a multi-award winning producer who has held senior executive positions in networks and production companies in Australia and New Zealand. He was formerly the Controller of Programming and subsequently Director of Programming and Production for Television New Zealand (TVNZ) Networks 1 and 2. In the late 1980s Des set up South Pacific Pictures Limited, one of the largest and most successful production companies in Australasia, before being head-hunted to take up the position of Network Director of Production and Program Development at The Seven Network in Australia. In the mid-1990s he joined forces with Bob Campbell, the then Managing Director of The Seven Network, to set up Screentime Pty Ltd, an independent production company with operations in Australia, New Zealand and Ireland.
- **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 Executive Producer on the four films commissioned for the 2002 Adelaide Festival - *The Tracker*, *Australian Rules*, *Walking on Water* and *Kabbarli*. From 1996-2000 Bridget was General Manager of SBSi, responsible for more than 400 hours of distinctive Australian television programming. Bridget was also an establishing Evaluation Manager at the Australian Film Finance Corporation in Sydney from 2005-7. Most recently, she completed a series on contemporary Aboriginal art, entitled *Art + Soul*, for the ABC, and is now developing a number of new projects.
- **Gabrielle Kelly:** Gabrielle Kelly is an award-winning documentary director and producer with 20 years of experience in television and new media. Gabrielle founded the Australian International Documentary Conference in 1987 and her board memberships have included the Film Finance Corporation (FFC) 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 documentary producer. 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*. Most recently Susan was Executive Producer for the prize-winning *Life in Movement*. Susan is an Executive Officer and a Director of the Documentary Australia Foundation. From 1997 to 2005 Susan was the Documentary Investment Manager at the 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. In 2010, Julie teamed up with producer Nelson Woss to make *Red Dog*, based on Louis de Bernieres' novel of the same name which is

due for release by Roadshow in August 2011. She was also Executive Producer on the Sundance selected *Shut Up Little Man! An Audio Misadventure*, and the 2011 Dendy award winning short film *The Palace*. Julie recently joined the producing team of *Satellite Boy* which is being shot in the spectacular Kimberley Ranges. 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 worked for 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 she is ANZ Chairman - South Australia, and also in SA is on the boards of WorkCover, the Environmental Protection Authority, South Australian Film Corporation and Scotch College. She is 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.

In 2010-11 the members of the Finance and Audit Committee were:

- Jane Yuile (Chair)
- Tony Clark
- Julie Ryan
- John Chataway (July 2010 – October 2010)

### **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.

In 2010-11 the members of the Remuneration and Nominations Committee were:

- Cheryl Bart
- Tony Clark
- John Chataway (July 2010-October 2010)

### **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
- Karel Segers
- Chryssy Tintner
- Kath Shelper
- Beck Cole

#### **Emerging Writers and Producers Development Committee (Drama)**

- Chryssy Tintner
- Kate Croser
- Wayne Groom

### **Film Development Committee (Documentary)**

- Susan MacKinnon
- Joost den Hartog
- John Hughes
- Maree Delofski

### **Digital Media Project Development Committee**

- Gary Hayes
- Kylie Robertson
- John Gregory
- Dan Thorsland

### **FilmLab Committee**

- Stephen Cleary
- Bridget Ikin
- Margaret Pomeranz

### **Short Film Development Committee**

- Billy Marshall Stoneking
- Andrew Ellis
- Scott McDonald

### **Writing for Film Committee**

- Stephen Cleary
- Ruth Estelle
- Peter Pugsely

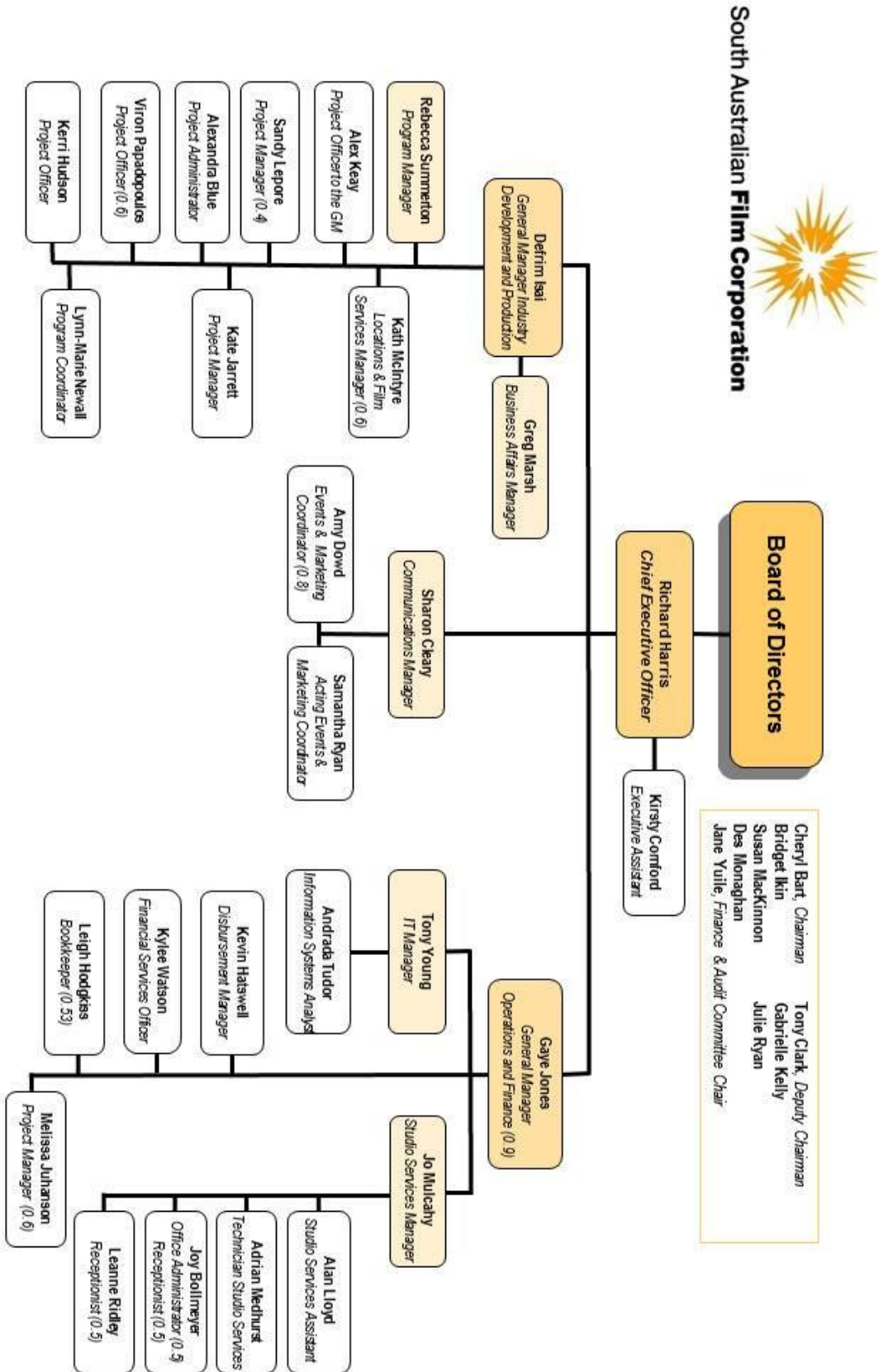


## **Reconciliation**

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 accordance 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.



Updated January 2011

### 3. PLANS AND OBJECTIVES

**Our Purpose:** *To empower the South Australian screen production industry to achieve success.*

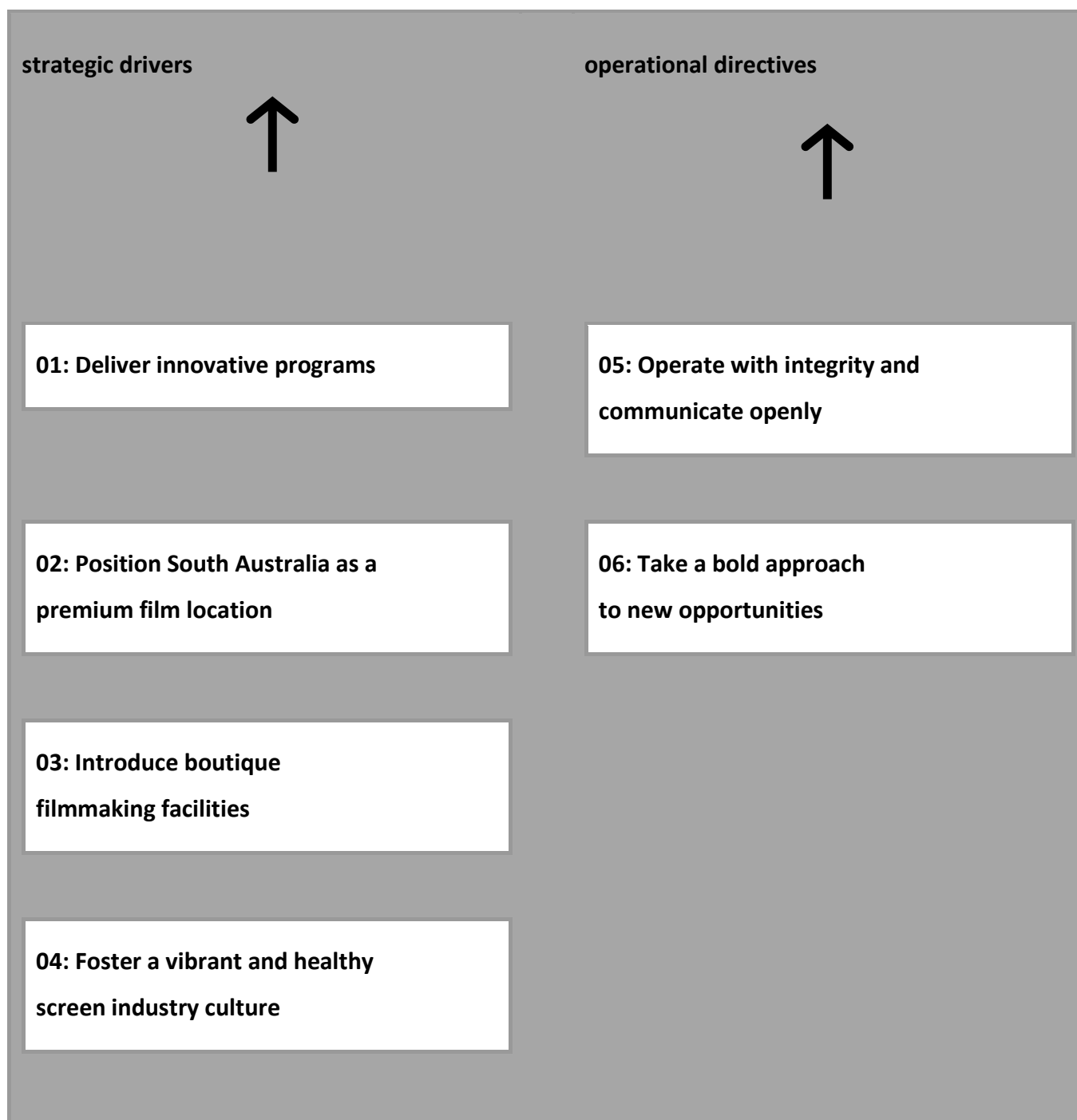
**Our Vision:** *To be recognised globally as the most dynamic screen agency in Australia.*

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.

### **APPENDIX 3.1 STRATEGIC DRIVERS AND OPERATIONAL DIRECTIVES**



## 4. OPERATIONS AND INITIATIVES

### Industry Development and Production

#### Production in South Australia:

- *The King is Dead* – 2 May - 17 June 2011 (production)
- *Danger 5* – 18 October - 17 December 2010 (production)
- *Snowtown* – 2 August - 10 September 2010 (production)
- *Here I Am* – 24 May - 2 July 2010 (production)
- *Red Dog* – 15 June - 6 August 2010 (post-production)
- *Swerve* – 8 March - January 2011 (post-production)

#### Production Investment

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

#### Highlights: Features and TV Drama

*The King is Dead*, an SAFC supported film by Rolf de Heer, was the last film to be shot at the SAFC studios in Hendon and will be the first film to have its sound post produced at the Adelaide Studios.

- *Snowtown* an SAFC locally filmed horror that was based on real-life events, premiered in March at the Big Pond Adelaide Film Festival and won the festival's Best Feature audience award. The film went on to screen during the Cannes Film Festival Critics Week where it received a special mention from the jury president.
- *Red Dog*, an SAFC supported film premiered in March at the London Australian Film Festival where it received rave reviews. The film, co-produced by Julie Ryan, is due for release in Australia in August.
- *Swerve*, an SAFC supported local production (Helen Leake and Kent Smith) caused a bidding war after its market screening in Cannes in May.
- *Oranges and Sunshine*, a locally produced feature, had its world premiere in the World Cinema section at the Pusan film festival in October. The film has gone on to receive critical acclaim and healthy box office takings both here and in the UK.
- *The Dragon Pearl* became the first official Australian-China treaty co-production this year, and saw SAFC Enterprise Development recipient, Mario Andreacchio partner with the world's

largest film studio, Hengdian World Studios. The film topped the Chinese box office on its opening weekend in March. To coincide with its Chinese launch the Adelaide Bigpond Film Festival showed a surprise screening of the film.

- *Here I Am* premiered to a standing ovation at its world premiere at the Bigpond Adelaide Film Festival in March for the film's director Beck Cole, producer Kath Shelper and cast.
- *Road Train*, a thriller shot in the Flinders Ranges in South Australia premiered in March at the Dungog Film Festival in NSW.

### **Highlights: Documentaries**

- SAFC funded documentaries had a strong showing at the Adelaide Film Festival, where *Magic Harvest* and *Stunt Love* premiered.
- *Stunt Love* was also included in a retrospective screening of Adelaide Film Festival funded films at the Museum of Modern Art in New York.
- *Barefoot in Ethiopia* was selected to screen as part of the F4 First Factual Films Festival's New Talent Showcase.
- *Chasing Shadows* was acquired by and screened on the ABC.
- Two projects supported through the SAFC's Documentary Development program, *Sons and Mothers* and *My Long Neck*, received funding from Screen Australia's highly competitive Special Documentary Fund and went into production.

### **Highlights: Digital Media**

- The SAFC partnered with the ABC and Australian Children's Television Foundation to co-finance two new animation interstitial series for ABC3. One of the projects produced, *Horace in Slow Motion* (produced by Luke Jurevicius, Andrew Kunzel and Arthur Moody of Boombada Productions and directed and animated by Luke Jurevicius), was selected for the Seoul International Cartoon and Animation Festival 2011. *Horace in Slow Motion* was also one of only three projects produced for this initiative that received commissioning for a second series. *Horace in Slow Motion Series 2*, co-financed by the SAFC Digital Media Production Investment fund, the ABC and the Australian Children's Television Foundation (ACTF), is currently in production for delivery and will be broadcast on ABC 3 in 2011.
- On the back of the outstanding success of the ABC TV children's 3D animated interstitial series *Figaro Pho* on the festival and awards circuit, the property has attracted ABC TV's top animation license fee under a new partnership between Ambience Entertainment, Chocolate

Liberation Front and Luke Jurevicius for production of a 13 x 30 minute series, *The Adventures of Figaro Pho*. The series has also secured a territory buyout from D360 Canada. In light of the significant professional and economic benefits that the project will return not only to the South Australian economy, but to the film and digital media industry directly, the SAFC has partnered with the ABC, Screen Australia, Screen NSW, Ambience and D360 Canada to invest in the series project through the Digital Media Production Investment fund.

- Following the success of the *Italian Spiderman* webisode series produced by Alrugo Entertainment, SBS commissioned Dario Russo and David Ashby to produce a television and webisode series, *Danger 5*. The SAFC provided investment in the television series. In partnership with SBS and the Adelaide Film Festival, the SAFC also approved digital media investment for the webisode series, which enjoyed a successful premiere at the Adelaide Film Festival. Most recently, the SAFC has partnered with SBS to provide digital media investment for a narrative rich web portal, which will expand on the narrative universe of *Danger 5*.
- The SAFC approved digital media production investment in an online narrative driven zombie game, *Class 3 Outbreak (C3O)* a character driven strategy game that lets you live out your dreams of surviving a zombie outbreak in your very own backyard via Google Maps with real-life friends via Facebook. The game offers unique narrative features, including a customised map editor so that players can map out their own home, neighborhood, workplace or school and customisable character traits, dialogue and moods to enable unique, funny or dramatic stories throughout the game play.

#### **Highlights: Digital Media – Short Film**

- The digital media project *The Moment* (Short Film and Interactive Online Website) had its world premiere at the Made In SA showcase at the 2011 Big Pond Adelaide Film Festival.

#### **Short Film Fund**

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 2010-11 no short films were supported in favour of pushing the deadline to November 2011 to prioritise the new SAFC short film initiative: Short FilmLab.

### **Highlights:**

- The Kiss won the Dendy Award at the Sydney Film Festival and an AFI Award for Best Short Fiction Film. Nick Matthews also won an Outstanding Achievement award in Short for the cinematography.
- The Moment, The Palace and The Thing About Dolphins premiered the Made In SA showcase at the 2011 Big Pond Adelaide Film Festival. The Palace won the Audience Award for Best Short.
- The Palace and Cropped have both been accepted into the Sydney Film Festival. Cropped has also been accepted into the St Kilda Film Festival.

### **Short Film Development**

Short Film Development aims to develop quality projects by providing talented emerging writers the environment to work openly and collaboratively with professional story developers to enhance their script. During 2010-11 three writers were supported to develop a minimum of three draft scripts.

### **Highlights:**

- All three short film scripts have attracted interest from short film producers and to date one has been optioned.

### **Educational Content Fund**

The Educational Content Fund (ECF) provided matched-funds with Government and non-commercial partners for the production of educational related projects across all platforms. This program was phased out in the previous financial year, however a number of projects which were financed through this fund remains active.

### **Highlights: Digital Media Educational Content Fund**

- The Digital Media Educational Content Fund Project, *Wadu Matyidi* (producer and director Marjo Stroud and Sonja Vivienne, writer by Barry McKenzie and lead animator Luke Jurevicius), has been recognised through critical acclaim at key national festivals and awards. The project *Wadu Matyidi* was nominated in three categories of the ATOM awards: Best Indigenous Resource, Best Animation, and Best Documentary History, Social and Political Issues, and won in the category of Best Indigenous Resource.



- The project also won the esteemed Best of the Fest Award at the Sydney International Animation Festival.
- The multimedia educational project *Awesome Science* was launched.

### **Highlights: Documentary Educational Content Fund**

- *Life in Movement* premiered at the Bigpond Adelaide Film Festival and was selected to screen at Sheffield DocFest.

### **Script and Project Development**

Script and Project Development aims to support the development of outstanding original and creative Australian film, television and digital media projects. The South Australian Film Corporation approved development investment for 31 drama projects, 13 documentary projects and three digital media projects.

### **Highlights:**

- Fifty South Australian practitioners participated in the first Writing for Film Phase 1 program workshop which was run in conjunction with the Australian Writer's Guild (AWG). Forty treatments were developed and from these eight were selected for Writing for Film Phase 2. The eight writers worked directly with script consultants to develop full draft scripts. The SAFC bought a place in the esteemed Aurora Workshop run by Screen NSW and co-funded by Screen Australia. The SA project selected to participate in the workshop was Kristian Moliere's project *One Hundred and Fifteen*.
- The SAFC bought a place in the ARISTA - IGNITE workshop run by the Northern Territory Film Office and supported by Screen Australia. The project selected to participate was Vicki Sugars' *The Gift*.
- Three TV projects and one feature project brought with them matched development funds
- Four TV projects and five feature projects brought with them market attachments

### **Business Travel Program**

The Business Travel program supports traditional and digital media producers to travel to national and international in order to attract marketplace finance for a project or slate of projects.

The Interstate Business Travel program supports filmmakers and digital media practitioners to travel to key festivals and award ceremonies where they are being recognised for their work or to interstate meetings, which are vital to the development and financing of projects with market interest. Thirteen practitioners were supported to attend a range of events including Melbourne International Film Festival, the AFI awards and Flickerfest. Nineteen practitioners also received a contribution through International Business Travel to attend major international festivals and markets such as MIPCOM, Cannes Film Festival and South by South West.

### **Highlights:**

- A delegation of seven South Australian practitioners were funded to attend MIPCOM in Cannes France, in September 2010 under the guidance of General Manager of Industry and Development Defrim Isai and consultant Quentin Kenihan, as part of the SAFCs plan to develop the local television industry.
- Five production companies received market loans to attend Cannes Marche du Film in May with their development slates to attract pre-sales and finance with the aim to produce these projects in South Australia
- The SAFC funded Ashlee Page to attend the AFI awards where *The Kiss* won the AFI for Best Short Fiction Film

### **Practitioner Development Funding**

Practitioner Development Funding provides professional and career development support for film, television, documentary and digital media practitioners. Fifty-five traditional media practitioners were supported to attend industry events including The Art of Romantic Comedy, X-Media Lab, Shop the Doc, SPAA Fringe, SPAA, AIDC, ADG Conference, and a number of other interstate seminars and short courses. The South Australian Film Corporation also delivered a number of seminars for industry with other partners including AFTRS Low Budget Filmmaking, AFTRS Distribution and Exhibition and Stacey Parks Promote Fund and Distribute Your Film 2.0.

### **Highlights: Documentary and Drama**

- The SAFC and AFTRs presented two seminars with industry expert Tait Brady, Low Budget Filmmaking and Distribution and Exhibition. These seminars were held for the FilmLab participants but subsidised places were also open to the public with the SAFC funding 50% of the registration cost.

- Ten practitioners received funding to attend the Screen Producers Association of Australia Conference 2010.

### **Highlights: Digital Media**

- Local practitioners, Theresa Crea and Lindy Taylor, were selected for Dome Lab 2010 and the SAFC supported their travel costs to enable them to attend.
- X-Media Lab Sydney, July 2010 Global Media Ideas: The Digital Media Project *Scavengers* which received development investment from the SAFC, was selected through a competitive national application process for the two-day X-MediaLab in Sydney in July. The project has since received additional development funds from Screen Australia. The SAFC supported the travel and attendance costs for Louise Pascale and Justin Wight to attend X-Media Lab and for Dan Monceaux to attend as a delegate for the X-Media Lab Conference.
- X-Media Lab Melbourne, July 2010 Film Xtended: The SAFC supported eleven South Australian practitioners to attend this conference in Melbourne. They were Sue Brown; Lindy Taylor; Matthew Cormack; Daniel Joyce; David Ngo; Mike Green; Wayne Groom; Mark Patterson; Mark Knight; Holy Owen and Heather Jean Moyes.

### **The Attachment Scheme**

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 10 traditional media attachments and eight digital media attachments specifically targeting industry needs. In order to minimise heavy reliance on productions to generate attachments, Industry Development and Production (IDP) is researching attachment opportunities by arranging high-level internships interstate and overseas.

### **Highlights: Drama**

- Josh Williams was funded for a Location Sound Attachment on *The King is Dead* with industry veteran James Currie. James was so impressed with Josh he will now continue to train him in post sound with the view him filling James' place in the industry when he retires.

### **Highlights: Digital Media**

- Dante Nou received funding for a Digital Media Attachment with Resin as a 3D Animation Generalist and Matt Painter on the Disney XD projects and a number of projects out of Europe, including the highly awarded Director Phil Maatcham of Film Graphics in Sydney.

- David Cunningham was funded for a digital media attachment with Monkeystack as a 3D animation generalist. This was directly linked to his ability to successfully secure a highly competitive 3D Animation position with Doctor D for the feature film *Happy Feet 2*.
- Alex Graham was funded for a digital media attachment with Monkeystack as a 2D artist/ animator, working on the SAFC, Screen Australia, Adelaide Film Festival funded digital media short film *The Moment*, animation for an iPad App and a number of commercial projects.
- Levi George was funded for a digital media attachment with the People's Republic of Animation as an animator/artist.
- Alex Owen was funded for a digital media attachment as a 3D artist with local game development studio, SodaCube.
- Gerard Wallace was funded for a digital media attachment as a stereoscopic compositor with Mammoth Sound & Vision.
- Jarrod Prince was funded for a Digital Media Attachment as a 3D Generalist, focussing on textures, models and lighting with Vishus Productions.
- Steven Sexton was funded for a digital media attachment as a visual effects artist with Resin.

## Industry Development

Industry Development Events and Activities (IDEA) Industry Development and Production provided support for the following industry-relevant events:

### Highlights: Drama IDEA

- The South Australian Film Corporation, in partnership with the Australian Writers Guild (AWG), ran Writing for Film, a workshop targeted at emerging and professional writers, producers and directors for cinema. Fifty projects went through the intensive workshop and eight of those projects were selected for further one-on-one project development.

### Highlights: Documentary IDEA

- As part of the Australian International Documentary Conference (AIDC) the Media Resource Centre (MRC), in consultation with the SAFC, ran the Jonathan Stack Documentary

This workshop paired emerging documentary writers, producers and directors with Emmy Award Winning and Oscar Nominated documentary film maker Jonathan Stack. Through a combination of workshops, intensive one-on-one project development and hands on filmmaking, the workshop supported a selected group of promising documentary filmmakers to polish their projects and help them make contact with key decision makers in the documentary sector. This was done by creating an opportunity at AIDC to meet with broadcasters and funding agencies after coming through an intensive project development workshop with Jonathan Stack.

- The SAFC and Australian Broadcasting Corporation (ABC) launched the FACTory initiative, which is a \$2.1 million joint initiative designed to assist in the development of South Australian independent television production by developing and co-financing several factual entertainment series for prime time broadcast on ABC1.
- The SA industry was invited to respond to a call-out seeking expressions of interest from SA production companies to participate in The FACTory Workshop. Twenty-one submissions were received. An SAFC and ABC selection panel chose seven companies to go through to stage two; the FACTory Workshop. Of the seven projects that took part in the FACTory Workshop, three were selected to progress to further development and of these two were chosen by the ABC to be commissioned.

## Digital Media IDEA

- **Big Stories, Small Towns 2**

Following on from the highly successful and narrative rich website, *Big Stories, Small Towns*, a digital media initiative funded by the SAFC, Screen Australia and Country Arts SA, which featured in a number of high profile international festivals including IDFA, Docfest and SXSW Interactive in 2009, the SAFC approved \$25,000 towards the second iteration of the project. Produced by Big Stories Company in association with the MRC, the web portal hosts a range of short digital documentaries produced through a series of community based workshops. *Big Stories, Small Towns 2* included digital storytelling workshops and Filmmaker in Residence Programs in Murray Bridge and Raukkan and the creation of a *Big Stories Small Towns 2* website, which was launched to audience acclaim at the 2011 Bigpond Adelaide Film Festival. The Big Stories Company is run by a democratic Producer Team; Nick Crowther, Martin Potter and Anna Grieve working with filmmakers in residence Jeni Lee and Sieh Mchawala. The Big Stories Company is committed to capacity building amongst community members to tell their

own stories using digital and media tools. Its objective is the development of new and innovative models of community based documentary production - a focus on making films with people, not about people. The Big Stories Company has the aim of creating participatory media, innovative filmmaking, story-telling and web development practices.

- **Stacey Parks 2 Day Workshop**

The SAFC presented the widely recognised educator, Stacey Parks, to conduct a two-day workshop in February called: Promote, Fund and Distribute Your Films 2.0 and one-on-one project consultancies. Stacey Parks is an expert in the area of Film and TV distribution, with over 15 years of experience working with independent film producers. In 2009 Stacey launched Media Sparks Entertainment and currently specialises in producing film and TV projects for all media platforms recognised as an expert in the field. She has lectured extensively on the subject of independent film distribution across the United States and Europe, including at the AFM, Cannes Film Festival, Berlin Film Festival, and British Film Institute. The SAFC is sponsoring 20 places for our clients at the workshop, and will be advertising up to 20 places for ticket purchase which will be advertised nationally in the lead up to the event. FilmLab teams, as well as other individuals/projects with SAFC supported projects will have individual meeting in order to discuss ways in which they can build awareness among their core audiences and develop an effective distribution plan. By timing the workshop during the Adelaide Film Festival the SAFC will be able to capture a wide audience of screen practitioners who will be visiting from all over Australia and create revenue from ticket sales and importantly, a national presence in this constantly evolving, highly beneficial arena of multi-platform distribution.

- **Next New Media**

The SAFC partnered with the Portable Film Festival to bring the Next New Networks national tour the Mercury Cinema in Adelaide. The tour included Erik Beck, network producer of Indy Mogul with a presentation and question and answer section that focussed on syndicating video for the internet, the art of super-distribution and creating viable and valuable online audiences. As the leading independent producer of online television networks, Next New Networks creates, packages, brands, markets and syndicates some of the internet's most popular regularly scheduled and episodic programming, including the *Key of Awesome*, which soared to over eighty million video views since its launch by the people behind Obama Girl and the Barely Political/Digital franchise. Next New Networks also provides movie network Indy Mogul and is one of the biggest broadcasters on YouTube.

The presentation was attended by industry professionals and emerging practitioners from a diverse range of backgrounds, including traditional screen writers, directors, producers, digital media content creators and screen production educators.

- **Chris Adams**

The session was attended by approximately 40 local practitioners, including established feature film producers and emerging filmmakers. In 2004, Chris became Chief Vision Officer for Participant Productions and helped founder Jeff Skoll, eBay's first President, to build and run the company through its first slate of movies, which between them were nominated for a total of 11 Academy Awards (including *Syriana*, *North Country*, *Good Night and Good Luck*).

- **ANAT Dome Project**

The SAFC partnered with the Australian Network for Arts and Technology (ANAT) for the ZoosSA Dome Lab Project, which is a 10 minute factual FullDome film for Zoo SA's collections. FullDome is an immersive dome-based video projection which utilises very specific technology in production for this format. The completed film will screen as part of the SALA festival and National Science Week at the Santos Conservation Centre at the Zoo and the Art/Science Walking trail as part of ANAT's 2011 Dome Lab. The SAFC approved digital media attachment funds for two practitioners to act as the Director of Photography and Editor. This project provides a unique opportunity to receive specialised training in film production for the FullDome environment and learn how to tell a story in a frameless screen. The attachments will give South Australian practitioners unique skills, which will ensure they are sought out for these types of projects in future. This will meet the future needs for this type of content, which may be driven by writers and directors trained in this format.

- **The Monkeystack Incubator Program:**

The SAFC provided IDEA funds to support the 2011 Monkeystack Incubator Program for Digital Artists as an interim measure while the financing structure of the program was being re-established. The SAFC funding acknowledges the ongoing success of this program, which continues to deliver a 100% success rate with participants going on to obtain SAFC attachments with a range of companies and/or ongoing employment in their respective fields. Industry feedback has confirmed the view that the program provides a positive step toward bridging the gap between education and industry. The Monkeystack Incubator is open to digital media graduates or existing practitioners seeking to enter the digital media industry full time. The program takes place within the Monkeystack studio, two days a week over a four month

period. Selection for the program is competitive and merit based. Participants work on their showreels and portfolios with industry based briefing, critique and workflow, in a studio based environment. The 2010 Incubator program was a great success, resulting in 100% employment rate for the participants. The 2011 program saw an evolution of the existing program based on input from industry, education, government and past graduates to push the 2011 Monkeystack Incubator for Digital Artists to greater success.

### **Screen Culture and Professional Development Programs Funding**

Screen Culture and Professional Development Programs Funding (SC&PDP) is provided to support programs by organisations delivering tangible professional development outcomes to practitioners in SA and to support the delivery of screen culture activities, including exhibition, networking and market oriented programs that promote the South Australian film, television and digital media industry locally and nationally. The SAFC undertook a review of its Screen Culture Organisation Fund and the programs and services delivered to the film, television and digital media industry. This coincided with Screen Australia's introduction of a new approach to its support for the Media Resource Centre (MRC) as the Screen Development Agency in South Australia. Following consultation with the industry, the new Screen Culture and Professional Development Programs Guidelines were ratified by the SAFC Board and published for the 2011 funding round. Nine organisations including the Media Resource Centre, Australian Writer Resource Centre were provided funding to support significant industry development and cultural development activities. In line with the new Screen Australia funding model, in May 2010 a triennial funding agreement was executed between Screen Australia, SAFC and MRC, with regards to joint funding for MRC programs for 2010 – 2012.

### **Highlights:**

- The SAFC held the inaugural Annual Planning Day for Screen Culture and Professional Development Programs. Organisations intending to apply to the program for funding are now obliged to attend the annual Planning Day, which will contextualise the planning to be undertaken through ongoing quarterly round table meetings. The meeting was attended by representatives from the MRC, Australian Writer's Guild (AWG), Australian Directors Guild (ADG), the Australian Interactive Media Industry Association (AIMIA), Mobile Enterprise Growth Alliance SA (MegaSA), Screen Producers Association of Australia (SPAA), Shorts Film Festival (SFF), Australian Teachers of Media (ATOM) and the Chair of the South Australian Screen Industry Council (SASIC). The Planning Day provides a forum for stakeholder organisations to engage in the broader strategic planning process with the SAFC, in order to



identify priorities for screen culture and professional development programs to be delivered in South Australia. It also enables organisations to identify opportunities to develop partnerships to jointly plan, deliver or cross-promote programs with complementary outcomes. This also includes opportunities to add value to established industry festivals, awards and conferences, by linking these events with targeted professional development and project outcomes.

## **FilmLab**

FilmLab is a low budget filmmaking initiative designed to provide a platform for the next generation of South Australian screen industry practitioners to develop and demonstrate their talent. FilmLab provides professional and career development opportunities for South Australian practitioners through an intensive project development program and the production of original low budget films primarily for the local and international festival market. Five teams were selected for FilmLab funding. An additional team was selected to participate in the workshop as observers with a short film production funding outcome of up to \$25,000. In addition to the observer team, a further three teams were selected by the committee to receive short film funding of up to \$25,000 and participate in the upcoming Short FilmLab.

## **Highlights:**

- *Shut Up Little Man! An Audio Misadventure*, the first FilmLab feature to be completed, was selected for the prestigious Sundance Film Festival and received a Special Jury Mention at the Adelaide Film Festival. It was also selected for New Directors New Films at MOMA, New York.
- *The Thing About Dolphins*, the first FilmLab short film to be completed, premiered in the Made In SA section of the 2010 Big Pond Adelaide Film Festival. The film was written and directed by 2009 observer team member Matt Vesely.
- Prior to the commencement of the 2010 FilmLab workshop, the South Australian Film Corporation held the FilmLab Producer Day which examined a number of low budget film case studies from the producer's point of view. The seminars were delivered by prominent Australian low budget film producers; Julie Ryan (*My Tehran for Sale*, *Ten Canoes*, *The Tracker*), Kath Shelper (*The Place Between*, *Sampson and Delilah*) and producer/director Alkinos Tsmilidos (*Blind Company*, *Silent Partner*, *Everynight...Everynight*)
- As part of the FilmLab program, the South Australian Film Corporation hosted a series of seminars, which were open to general industry. These included two AFTRS seminars by Tait Brady: Low Budget Features: How, Why & What Not to Do! and Distribution, Exhibition and International Sales.

- Four of the five 2010 FilmLab films are scheduled to complete production by the end of 2011.

## **WebLab**

Research and scoping commenced for WebLab a digital media production initiative, which is scheduled to commence in late 2011.

### **Provisional goals:**

- The SAFC WebLab will aim to increase local expertise in the development and production of high quality webisode series with a strong narrative focus for online distribution via online video channels, smart phones and third party hosting websites and social media networking sites as suitable for each project.
- WebLab will also train participants in creative and business scoping for transmedia projects. In this context transmedia is a methodology that starts with the question of what formats and platform(s) best serve the creative ambitions and market potential of a specific narrative concept, in conjunction with developing strategies to engage audiences/participants and, where possible, to generate revenue and ongoing brand currency for a project franchise and production team.
- The SAFC will seek to partner with the highest calibre industry experts and market professionals to deliver workshops and direct mentoring in the areas of writing and producing for short form online and interactive content, maximising an active participant base/audience, social media, hybrid distribution, pitching to investors and business models for webisode and transmedia projects. It is expected that the workshops will accompany a structured development process and culminate in the production of teasers and/or webisode series for online distribution.

## **Locations and Film Services**

The Film SA initiative was established by the SAFC through support from the Department of Trade and Economic Development (DTED). The initiative allows the SAFC 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. During this period six major location searches were conducted.

- Japanese feature film on the Hybusa Capsule
- *Desert Song* (feature film- UK co-production)
- *Driving from Dubbo* (feature film)
- *Resistance* (TV series)
- *Gods of Love and War* (feature film)
- *The Riders* (feature film)

During this period four extensive location packages were produced in partnership with SA location managers:

- *Tomorrow When The War Began* (feature film)
- *Cut Snake* (feature film)
- *Broken Dreams* (feature film)
- *Storm* - (feature film)
- *Phoenix* (TV series- French Australian co-production)

### **Inbound Missions and promotions**

The SAFC has continued to market the Adelaide Studios and SA locations with more than eighty face-to-face meetings undertaken as part of the SAFC strategy to attract production to South Australia with SAFC staff meeting with producers, production managers, line producers, content developers and sound post production companies in Sydney, Melbourne and Queensland. The SAFC facilitated a number of meetings and location searches during the BigPond Adelaide Film Festival, Australian Directors Guild Conference and Australian International Documentary Conference.

### **Outbound missions and offshore promotions**

- Cannes Film Festival
- MoMA New Directors/New Films – Adelaide Presents
- MIPCOM – TV MiniLab
- AFCI
- Ausfilm partnerships

### **Highlights**

The South Australian Film Corporation has concentrated on marketing South Australian locations, experienced crew and infrastructure to attract production to the state. The marketing strategy has been to demonstrate that SA is a competitive production destination. The following highlights summarise this marketing effort:

- Three projects accessed FILM SA incentive funding – *Wolf Creek 2*, *Texas Dolly* and *Hundred Bloody Acres*.
- During this period there has been an increase in feature film enquiries from off shore in spite of the high Australian dollar.
- Domestic TVC enquiries are continuing to increase and many of these enquiries are as a result of the SAFC's face to face meetings to attract production activity to SA.
- For some SA locations there has been a 50% increase in location enquiries.

- Location assistance was provided to 28 features, 19 TV series, 2 shorts, 21 TVCs, 7 documentaries series interested in filming in SA.
- Familiarisation tours of SA locations, local production/post facilities and Adelaide studios to feature and TV producers and production companies have been undertaken.
- Face-to-face meetings with more than 80 TV network heads, broadcast drama departments, peak industry producers/developers, production managers, line producers, concept developers and sound post production individuals have occurred.
- A new Crew Talent and Facilitates and Services handbook showcasing the depth and breadth of SA crews and services has been produced.
- The Vice President of Hebei Television China and a delegation of four visited the SAFC to discuss the SAFC's programs and initiatives. The SAFC Film Services Manager and Studio Services Manager gave a presentation on the new Adelaide Studios. Hebei with a population of 68,000,000 completely surrounds Beijing and Tianjin municipalities. The delegation will return to SA in June and will visit the SAFC again, led by the Minister of Promotions and Public Relations Mr. Nie Chen-Xi. The purpose of their visit is to further enhance cultural exchange with Hebei province, to expand bilateral cooperation in the field of cultural industries.

## Studio Services

### Mixing Theatre

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

- *Snowtown* came through for a Final mix and Printmaster.
- Duo Arts came through twice with *Swerve*, for a final mix then again following a re-edit. They also did the Printmaster.
- Closer Productions interviewed Grant Page in the Mixing Theatre for *Rail Road Man*.
- Timms Tunes did a Final mix and Dolby for a TVC.
- Mario Andreacchio (AMPCO) needed some transfers for the *Dragon's Pearl*.
- Closer Productions did a final mix for *Life in Movement*. After doing a shorter edit for SBS, they came back for another final mix.
- Closer Productions also did a final mix for *Iconic Songs*, a Womadelaide documentary.

## Sound Stages

- *Snowtown* occupied Sound Stage 1 at the start of the year.
- *Shut Up Little Man* shot pick-ups in Sound Stage 2.
- Local advertising agency, Jam, shot a TVC for Uni SA.
- Channel 7 Sydney interviewed Grant Page in Stage 2 for their Sunday Night Program.
- Another local advertising agency Nick Nack shot a TVC for the disabilities charity CRA.
- Closer Productions interviewed Grant Page again in Stage 2 for *Stunt Love*.
- Upcoming local advertising agency Scarborough Media came into Stage 2 for a TVC for Mix 102.
- Channel 7 Adelaide shot a promo in Stage 2 for their new show *SA Life*.
- Sydney Company, Corner Stone Media, shot a corporate video in Stage 2.
- Dinosaur Pty Ltd's *Danger 5* shot in both stages for several months toward the end of 2010.
- Piper Films shot 2 TVCs for Stratco in Stage 2 involving some of the Adelaide United Players and Thunderbirds netball team.
- Rolf De Heer shot the final scenes of his new feature *The King Is Dead* in Stage 1.
- Spirit Films shot 6 different TVCs throughout the year including, Radio Rentals, Mitsubishi, iinet, Adelaide Casino and Homedics.

## Production Facilities

- *Snowtown* hired Production Office E and the Art Department.
- *Danger 5* hired Production Offices B/C, Art Department, Wardrobe 2, Prop Store and Make up rooms 1 and 2.
- Rolf De Heer's *The King Is Dead* used Production Offices D and F.
- Goodmorningbeautiful Films took over Anthouse Office space while Anthouse worked on SAFC supported short *The Palace* which was shot in Europe.
- The Makeup rooms have had constant use over the past year with various TVCs coming through the studios.

## Tenants

The SAFC had the following long-term tenants in 2010-11:

- 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
- JDR Screen
- Piper Films Pty Ltd

## **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, publicity, 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 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 with significant coverage achieved for South Australian shorts, features,

documentaries and digital media projects and their filmmakers both at the local and national level with success at the International level also achieved.

Both print and online coverage was consistently achieved in national trade press with articles regularly appearing in ScreenHub (Screen Daily), Encore Magazine, Inside Film Magazine, (IF online) and mainstream press including The Australian, Sydney Morning Herald, Adelaide Review, Independent Weekly, Sunday Mail and The Monthly. Encore Magazine featured CEO Richard Harris in the Encore's Power 50 (published July 2010) a list featuring industry professionals considered influential in determining the future direction of the Australian film industry as well as a three page feature on the state of the SA industry.

The first FilmLab film, Shut Up Little Man! An Audio Misadventure has attracted considerable media coverage having had its Australian Premiere at the 2011 Bigpond Adelaide Film Festival achieving a special mention by the festival jury for its innovative approach. This followed its highly successful world premiere at the Sundance Film Festival in January 2011. The film's director Matt Bate was selected for the New Directors/New Films showcase at the Museum of Modern Art (MoMA), New York where his short documentary, Stunt Love, about Australia's Hollywood legend JP McGowan, screened with Glendyn Ivin's Last Ride as part of MoMA's Adelaide Presents showcase taking South Australian filmmakers and films to the MoMA audience including its international visitors who numbers in their thousands.

Rising Sun Pictures featured in both trade and mainstream press for their Academy Award for Technical Achievement for cineSync – their online collaboration software tool. Australian Motion Picture Company (AMPCO) sparked a great amount of discussion in Inside Film and Encore about the potential Australian/Chinese co-production created by local Adelaide producer/director Mario Andreacchio, who collaborated with Hengdian Studios, the largest film studios in the world, to make The Last Dragon, a feature film which grossed A\$2.47 million in its first weekend released across a massive 990 screens in China.

Extensive coverage was also achieved for a bumper crop of South Australian Film Corporation supported features screened at the Bigpond Adelaide Film Festival in February and March 2011, including Justin Kurzel's Snowtown, Dario Russo and David Ashby's Danger 5, Bec Cole's Here I Am and Bryan Mason and Sophie Hyde's Life in Movement as well as a collection of short films which featured in the Made In SA showcase which included Magic Harvest, Stunt Love, Barefoot in Ethiopia, The Kiss, The Moment, The Palace and The Thing About Dolphins.

Individual South Australian filmmakers have also been well represented in the press this past financial year; in particular Matthew Bate, Bryan Mason, Sophie Hyde, Luke Jurevicius, Dario Russo, Viron Papadopoulos, Nick Matthews, Ashlee Page and Sonya Humphries, 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 films Red Dog, Swerve, Here I Am, Snowtown and Oranges and Sunshine all made in South Australia.

United Kingdom-South Australian co-production, Oranges and Sunshine, directed by Jim Loach and starring Emily Watson, provided international exposure for the South Australian Film Corporation in UK online and print media after its world premiere at the London Australian Film Festival, including an article in Screen International. Testimonials from the film's producer and director are being used to attract feature film co-productions to the state.

Chief Executive Officer, Richard Harris and SAFC Chair, Cheryl Bart, were interviewed for ABC television re Snowtown. Richard and key creatives of the Snowtown team were also interviewed as Snowtown gained extensive coverage in national media on release at the Bigpond Adelaide Film Festival. Critical reviews of the film were both positive and negative, but great sensitivity was shown for the victims and communities affected throughout the production process managed in part with assistance from the Communications department who worked closely with the film's producers to achieve a positive outcome wherever possible throughout the production period.

The June edition of Encore included an in-depth article on the state of the South Australian industry featuring interviews with Richard Harris, Katrina Sedgwick (BAFF) and Hugh Nguyen (People's Republic of Animation) and provided readers with an update on the progress of the new studio facilities being constructed at Glenside. Well known Adelaide ABC 891 afternoon radio presenter Carol Whitelock, interviewed Richard Harris about the new TV MiniLab and ABC TV News conducted an interview with Richard showcasing construction progress at Adelaide studios.

## **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.

Promotion of Adelaide Studios and South Australia as a locations destination has been a high priority this year. A double-sided glossy flyer promoting both was produced for Locations and Film Services



Manager, Kath McIntyre and Studios Services Jo Mulcahy, who joined forces to undertake face-to-face visits with line producers and production executives in New South Wales, Queensland and Victoria throughout the year.

These 80 face to face sales delegations were supported by a mailout to more than 250 Australian Producers highlighting the new Adelaide Studios and South Australia's attributes as an ideal production location. Other promotional materials distributed at various trade shows and conferences both national and international include an SAFC branded compendium, moleskin notebooks, Endless Possibilities brochure and SAFC branded USB content stick containing testimonials from Posie Graeme-Evans (McLeod's Daughters), Antonia Barnard (The Last Ride) and Camilla Bray and Jim Loach (Oranges and Sunshine) re working in South Australia alongside trailers from recent projects.

Other promotional materials produced throughout the year included a hero booklet highlighting FilmLab projects and teams which was distributed at Sundance, when Shut Up Little Man! An Audio Misadventure had its world premiere, and a postcard promoting SAFC-funded films premiering at the BigPond Adelaide Film Festival.

The Communications Department worked to consolidate the SAFC's presence on Facebook establishing business pages for the SAFC and FilmLab rather than the Look South page previously created as a 'personal' page, which then required a content moderator. 'Friends' of the Look South page were invited to become 'fans' of the new business page for the SAFC with an almost 100% uptake.

The newly established FilmLab facebook page was promoted via the SAFC page and via the FilmLab website using the FilmLab Low Budget Screening Program as the primary vehicle for this awareness creation, with very positive response. The 'fans' of the SAFC Facebook page have been steadily increasing and currently sit at around 918 from approximately 500 in July 2010.

The SAFC's Twitter account continues to attract interest with more than 856 followers now registered since it was established in November 2009. An average of 2-3 tweets per week is still being achieved, and Communications continues to encourage key SAFC staff members to contribute relevant 'commentary' to this contemporary communication tool.

The South Australian Film Corporation continued to strengthen its branding in the main industry trade directory, Encore as well as taking print advertisements in Screen International, the 2011 Bigpond Adelaide Film Festival programme and the Australian International Documentary Conference (AIDC) program. Other paid advertising 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 42,000 page visits per month – a healthy increase on last year's figure of 39,000. The top four pages for the 2009-10 year were the news and events articles, Adelaide Studios page, crew and services directory and funding guidelines page. Traffic to the page was generated through the SA Film Update e-newsletter, which is distributed every three weeks to 3395 subscribers.

The Crew & Services Directory (formerly the Practitioners Database) continues to be one of the most popular areas of the SAFC website with 328 South Australian based practitioners now listed on the directory. A Crew Talent Handbook is also in the final stages of production featuring South Australian Heads of Department and designed as a snapshot tool for producers.

Significant industry sponsorships were undertaken this financial year including the 2010 Inside Film SAFC Award for Sound, Bigpond Adelaide Film Festival, Australian International Documentary Conference, Australian Directors Guild Conference, Fuse Festival, OzAsia Festival, South Australian Screen Awards, Australian Cinematography Society Awards and 37South Market and Accelerator, which are part of the Melbourne International Film Festival. The Inside Film sponsorship in particular cemented our position as an integral and influential member of the Australian film industry with Adrian Medhurst the SAFC's Sound Engineer being invited to be on the Craft Panel for the event. 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.

Communications Manager, Sharon Cleary undertook the role of BAFF Industry Liaison Officer in 2011, building on the outcomes achieved from her experience in the same role in 2009. The aim of providing opportunities for local industry to network with visiting guests and delegates was built upon from the 2009 experiences with many more locals feeling more engaged with the festival and able to take advantage of the tremendous potential it offers.

In lieu of the opening of the new Adelaide Studios and the SAFC taking up residence at its new permanent home, Communications has been focussed on development of a suite of new brand logos that more accurately reflect the SAFC as a dynamic organisation committed to doing things differently. The new branding will be rolled out across all materials and environments in the latter

half of 2011 coinciding with the opening of the new studios including development of microsites for Adelaide Studios and FilmSA, which will be linked to a new SAFC website and rebranded FilmLab microsite.

Much work has also been done throughout the year on archiving and classification of the South Australian Film Corporation's 'collection' including photographing its posters and managing other materials associated with its incredible output of produced and invested projects across film, television, sound mixing and more recently digital production. This work has been undertaken in consultation with the Archives Transition Manager, Melissa Juhanson (see Archives Transition Management) who has managed this very large project including ensuring those SAFC items of national significance made their way to the National Film & Sound Archive and State Records to be kept in a suitable environment for longevity. Many of the materials will be used for the SAFC's 40 year celebrations in 2012, with ideas and plans already taking shape for an exhibition, publication and promotional campaign celebrating the SAFC's achievements since its establishment in 1972.

### **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 FilmLab 2010, The Hive which occurred as part of the Bigpond Adelaide Film Festival, Chris Adams' Transformational Storytelling workshop, Writing for Film Workshop at AWG, the launch of James Currie's book *Conversations with a Sound Man* and Stacey Park's *Going Global* masterclass on global distribution.

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 Simon Hopkinson, Stephen Cleary, Robert McKee, Jonathon Reiss and Wendy Levy.

A number of networking events were also undertaken during the Bigpond Adelaide Film Festival, Adelaide International Documentary Conference and Australian Directors Guild Conference to maximise networking opportunities for South Australian practitioners to spend time with visiting

national and international delegates. An information session about the Adelaide Studios was held throughout the year with strong attendance by the industry. On June 3 the SAFC also invited crew, industry and stakeholders to mingle one last time at the last Thank God It's Friday (Goodbye to Hendon) drinks.

Of particular note was the TV MiniLab networking function held in Sydney in October 2010 at Ottoman Restaurant near Pier 2, Sydney Harbour. The event showcased South Australian practitioners who had participated in the inaugural lab to television executives and production companies with more than 80 guests in attendance.

The South Australian Film Corporation provided assistance to a number of industry related events and screenings including the Adelaide premieres of the Made in SA showcase at the BigPond Adelaide Film Festival and a Closer Productions Party celebrating their films *Life in Movement*, *Stunt Love* and *Shut Up Little Man! An Audio Misadventure* which all premiered at the BAFF this year.

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 *Snowtown* and *Danger 5*.

Two major South Australian Film Corporation networking events were staged this financial year. The first was a combined BigPond Adelaide Film Festival / South Australian Film Corporation end of year drinks event prior to the Christmas/New Year break, attracting approximately 150 guests. The second was the South Australian Film Corporation's annual Showcase, which saw approximately 180 guests including industry and state VIPs, gather for a gala event at the Royal Institution Australia (Ri Aus).

The program 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 made with support from the South Australian Film Corporation over the previous eighteen months was produced, along with a promotional DVD featuring completed short films and animation intistitials. Guests received the promo DVD in their gift bags along with a FilmLab Pad, Adelaide Studios PostCard, ArtsSA PostCard pack, SAFC Endless Possibilities brochure and a selection of other giveaways, including discount vouchers and free cinema tickets.

## **Memberships**

The South Australian Film Corporation has maintained its membership with Ausfilm, enabling the agency to be promoted through international events. The new Ausfilm website was launched to coincide with Ausfilm Week in LA, which ran from 25-29 October including a link from the studios

in Ausfilm's Australian studios marketing mix, positioning us alongside Melbourne, Sydney and Gold Coast studio offerings internationally. The Chief Executive Officer is the state agency representative on the Board of Ausfilm. Ausfilm membership also entitled the Locations and Film Services Manager and the Communications Manager to represent South Australia on the Ausfilm Marketing and Policy Committees. Membership 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, such as the inaugural Screen Singapore Conference and Trade Show and the Produced By Conference and Trade Show held in LA. Promotional materials were delivered to each of these trade events and distributed via Ausfilm at each.

The South Australian Film Corporation continues to work alongside 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.

Adelaide Studios was chosen as a case study for introducing best practice behaviours and processes for staff/tenants & studio hire clients of the new facilities. The aim is to introduce these 'green systems and behaviour standards' from the outset, rather than apply them as a retrospective fit (as is the case for all other studios in Australia) and to use this as a unique selling point for marketing Adelaide Studios.

The SAFC became a member of Zero Waste's Resource Efficiency Assistance Program (REAP) as part of the National Green Screen Committee targets, which include a commitment from screen agency members to undertake a waste/energy audit. The REAP membership enabled the SAFC to commission consultant's Rawtec to undertake a high level waste and recycling review to understand our current status with regard to waste management and recycling practices, and to identify opportunities to enhance waste/recycling performance at the new Adelaide Studios at Glenside.

## **Archives Transition Management**

During this reporting period the short term position of, Archive Transition Manager, was created to oversee the transition of the SAFC's film and records archive. The project involved three significant project management stages:

- Phase 1 – returning sound mix components for roughly 100 feature films and documentaries, all mixed at the SAFC, to producers nationally.
- Phase 2 - involved cataloguing SAFC owned materials and then offering these materials to the NFSA's archive in Canberra. NFSA selections included 1000's of photographs, negatives, 16mm, 35mm films, video's, posters, artwork, production & costume designs, scripts, production records all relating to SAFC owned and produced titles such as Storm Boy, Breaker Morant, Sunday Too Far Away, Sera Dane, etc. Selected items also included records representing SAFC operations from 1972 – 1994. NFSA Senior Curator, Meg Labrum, identified the collection as highly significant nationally and has shown interest in partnering with the SAFC on a national exhibition. Materials not selected by the NFSA have been stored temporally in an archive quality storage facility. These materials will be accessioned, over a 3 year period, into State Records South Australia's permanent archive.
- Phase 3 – involved identify SAFC investment deliverables (1994 – current) to be captured into a long term digitisation project.
- Phase 4 – development of the SAFC's Records Disposal Schedule 2011-2022 in consultation with State Records, SAFC staff and industry. This schedule plans the life of records distinct to the SAFC, from the time of their creation, to their disposal. The SAFC RDS 2011-2022 is due for approval consideration at the September 2011 State Records South Australia Council meeting. Once approved this comprehensive schedule will be incorporated into the SAFC's development of its IT systems and recordkeeping operations across the organisation. The RDS will be made publicly available on the SAFC's website.

## Information Technology

The South Australian Film Corporation supports high speed network access for staff and filmmakers. This year the ICT department engaged in a review of the existing ICT infrastructure at Hendon, and the development of a business case and design process for the new facilities at Glenside. This year also saw the 12 month appointment of an information analyst to assist with developing improved business processes and information systems.

Planning is now well advanced, and ICT infrastructure will be fully installed by September 2011. It will include:

- very fast, high capacity networks
- storage area network (SAN) for staff and film makers
- modern telephony system.

## Financial Management

The South Australian Film Corporation received \$7,445,547 from the South Australian Government, which comprised of program funding of \$3,672,500, operating funding of \$950,000, FilmLab funding of \$1,104,000 and further funding of \$477,047 to project manage the transition to the South Australian Film Corporation's new premises at Glenside. The Film SA initiative received funding amounting to \$1,242,000. 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 \$39,397. Film SA incentive payments of \$700,000 were received however, the three projects to attract productions to come to South Australia have been delayed and these funds are expected to be paid out during the 2011/2012 financial year. 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 2011 of \$1,368,602. The Corporation remains in a strong financial position with cash reserves to meet its obligations and commitments.



**INDEPENDENT AUDITOR'S REPORT**

**Government of South Australia**  
Auditor-General's Department

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**To the Chairman**  
**South Australian Film Corporation**

As required by section 31 of the *Public Finance and Audit Act 1987* and section 13(3) of the South Australian Film Corporation Act 1972, I have audited the accompanying financial report of the South Australian Film Corporation for the financial year ended 30 June 2011. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2011
- a Statement of Financial Position as at 30 June 2011
- a Statement of Changes in Equity for the year ended 30 June 2011
- a Statement of Cash Flows for the year ended 30 June 2011
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman, a Corporation member, the Chief Executive Officer and the General Manager, Finance and Operations.

**Members of the South Australian Film Corporation's Responsibility for the Financial Report**

The members of the South Australian Film Corporation are responsible for the preparation of the financial report that gives a true and fair view in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards, and for such internal control as members of the South Australian Film Corporation determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

**Auditor's Responsibility**

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

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



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

### **Opinion**

In my opinion, the financial report gives a true and fair view of the financial position of the South Australian Film Corporation as at 30 June 2011, 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**  
21 December 2011

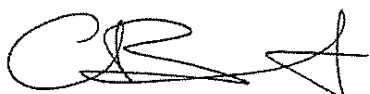
## CERTIFICATION OF THE FINANCIAL STATEMENTS

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 2011 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

15<sup>th</sup> day of December 2011.

**STATEMENT OF COMPREHENSIVE INCOME**  
**for the year ended 30 June 2011**

	Note	2011 \$'000	2010 \$'000
<b>Expenses</b>			
Development and Production Investment funding	4	2 157	2 559
Depreciation of plant and equipment and amortisation of leasehold improvements	5	55	47
Documentary Innovation Fund grants		82	140
Staff benefits expenses	6	1 783	1 577
Supplies and services	7	1 601	1 899
Other Expenses		201	(1)
Remuneration of members and related expenses	8	122	118
Professional and Industry Development grants		1 000	575
Other special grants		-	4
<b>Total expenses</b>		<b>7 001</b>	<b>6 918</b>
<b>Income</b>			
Film distribution returns		160	241
Interest revenues	9	475	411
Studio hire		189	182
Other income	10	99	313
<b>Total income</b>		<b>923</b>	<b>1 147</b>
<b>Net cost of providing services</b>		<b>(6 078)</b>	<b>(5 771)</b>
Revenues from SA Government	11	7 446	6 880
<b>Net result</b>		<b>1 368</b>	<b>1 109</b>
<b>Total comprehensive result</b>		<b>1 368</b>	<b>1 109</b>

**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 2011**

	Note	2011 \$'000	2010 \$'000
<b>Current assets</b>			
Cash	12	8 404	7 867
Receivables	13	557	280
Revolving Film Fund Secured Loans	14	2 275	2 075
<b>Total current assets</b>		<b>11 236</b>	<b>10 222</b>
<b>Non-current assets</b>			
Plant, equipment and leasehold improvements	15(a)	428	179
Revolving Film Fund Secured Loans	14	596	-
Other non-current assets	16	-	119
<b>Total non-current assets</b>		<b>1 024</b>	<b>298</b>
<b>Total assets</b>		<b>12 260</b>	<b>10 520</b>
<b>Current liabilities</b>			
Payables	17	1 144	863
Revenues in advance		33	16
Provision for grant repayment	18	-	-
Staff benefits	19	200	162
<b>Total current liabilities</b>		<b>1 377</b>	<b>1 041</b>
<b>Non-current liabilities</b>			
Payables	17	6	5
Staff benefits	19	68	50
Provision for self insurance	20	45	28
<b>Total non-current liabilities</b>		<b>119</b>	<b>83</b>
<b>Total liabilities</b>		<b>1 496</b>	<b>1 124</b>
<b>Net Assets</b>		<b>10 764</b>	<b>9 396</b>
<b>Equity</b>			
Contributed capital		8 460	8 460
Retained earnings		2 304	936
<b>Total equity</b>		<b>10 764</b>	<b>9 396</b>

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

Commitments 21

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

**STATEMENT OF CHANGES IN EQUITY**  
**for the year ended 30 June 2011**

	Note	Contributed Capital	Retained Earnings	Total
		\$'000	\$'000	\$'000
<b>Balance at 30 June 2009</b>		<b>8 460</b>	<b>(172)</b>	<b>8 288</b>
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
<b>Balance at 30 June 2010</b>		<b>8 460</b>	<b>936</b>	<b>9 396</b>
Net result for 2010-11		-	1 368	1 368
Total comprehensive result for 2010-11		-	1 368	1 368
<b>Balance at 30 June 2011</b>		<b>8 460</b>	<b>2 304</b>	<b>10 764</b>

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

**STATEMENT OF CASH FLOWS**  
**For the year ended 30 June 2011**

	<b>2011</b>	<b>2010</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Cash flows from operating activities</b>		
<b>Cash outflows</b>		
Staff benefit payments	(1 719)	(1 477)
Revolving Film Fund secured loans	(1 121)	(1 750)
Screen Industry Program grants	(1 000)	(579)
Development and Production Investment funding	(2 395)	(2 076)
Other special grants	(82)	(140)
Other payments	(1 526)	(1 965)
GST payments on purchases	(474)	(450)
<b>Cash used in operations</b>	<b>(8 317)</b>	<b>(8 437)</b>
<b>Cash inflows</b>		
Studio, film development and documentary sales	187	26
Interest received	492	403
Repayment of Revolving Film Fund secured loans	125	2 140
Returns from film investments	167	241
Other	33	314
GST receipts on sales	195	190
GST recovered from ATO	323	284
<b>Cash generated from operations</b>	<b>1 522</b>	<b>3 598</b>
<b>Cash Flows from SA Government</b>		
Receipts from SA Government	7 342	6 880
Payments to SA Government	-	(400)
<b>Cash generated from SA Government</b>	<b>7 342</b>	<b>6 480</b>
<b>Net cash provided by operating activities</b>	<b>547</b>	<b>1 641</b>
<b>Cash flows from investing activities</b>		
<b>Cash outflows</b>		
Purchase of plant, equipment and leasehold improvements	(10)	(127)
<b>Cash used in investing activities</b>	<b>(10)</b>	<b>(127)</b>
<b>Net increase in cash</b>	<b>537</b>	<b>1 514</b>
Cash at the beginning of the period	7 867	6 353
<b>Cash at the end of the period</b>	<b>8 404</b>	<b>7 867</b>

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, 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 2011. These are outlined in Note 3.

#### (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 remuneration is equal or greater than base executive remuneration level (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.

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 currency.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2011 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.

***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 generally recognised upon receipt. Government grants may be recognised prior to their receipt where it is probable that the flow of economic benefits to the Corporation will occur and can be reliably measured.
- 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 aggregated 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 Investment 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 the 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 nine 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.

***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.

Assets' residual values, useful lives and amortisation methods are reviewed and adjusted if appropriate, on an annual basis.

The value of leasehold improvements is amortised over the estimated useful life of each improvement, or the unexpired period of the relevant lease, whichever is shorter.

Depreciation/amortisation is calculated on a straight line basis over the estimated useful life of the following classes as follows:

*2*

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

**(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 item combine amounts expected to be realised within twelve months and more than twelve months, the Corporation has separately disclosed the amounts expected to be recovered 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 goods and services, GST input tax credits recoverable, 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. 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 assets***

**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. All non-current tangible assets with a value equal to or in excess of \$1 000 are capitalised.

### ***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, GST payable 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 unusual event that 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 years (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 Corporation 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 the 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.

### ***Finance Leases***

Finance leases, which transfer to the Corporation substantially all the risks and benefits/rewards incidental to ownership of the leased assets, are capitalised at the fair value of the leased asset or, if lower, at the present value of the minimum lease payments.

Minimum lease payments are allocated, between interest expense/borrowing costs and reduction of the lease liability, to each period during the lease term so as to produce a constant periodic rate of interest on the remaining balance of the liability.

Where there is no reasonable assurance that the Corporation will obtain ownership of the capitalised asset at the end of the lease term, the asset is amortised over the shorter of the lease term and its useful life.

### ***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) Taxation**

The Corporation is not subject to income tax. The Corporation is liable for payroll tax, fringe benefits tax and goods and services tax (GST).

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

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

The net amount of GST recoverable from, or payable to, the Australian Taxation Office is included as part of receivables or payables in the Statement of Financial Position.

Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the Australian Taxation Office is classified as part of operating cash flows.

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.

## **(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.

*Re*



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.

**3. New and revised accounting standards and policies**

In accordance with amendments to APS 4.8 within Accounting Policy Framework 11 *General Purpose Financial Statements Framework*, effective 1 July 2010, the Corporation has disclosed all employees whose normal remuneration is equal to or greater than the base executive level remuneration. Previously APS 4.8 within APF 11 required the department to disclose all employees whose normal remuneration was equal to or greater than \$100,000. This change is reflected in Note 6.

The Corporation did not voluntarily change any of its accounting policies during 2010-2011.

Except for the amending Standard AASB 2009-12, which the Corporation has early adopted, the 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 period ending 30 June 2011. The Corporation has assessed the impact of the new and amended standards and interpretations and considers there will be no impact on the accounting policies of the financial statements of the Corporation.

**4. Development and Production Investment funding**

	<b>2011</b>	<b>2010</b>
	<b>\$'000</b>	<b>\$'000</b>
Film investments	<b>1 466</b>	1 604
Project development	<b>691</b>	955
<b>Total Development and Production Investment funding</b>	<b>2 157</b>	<b>2 559</b>

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.

	2011 \$'000	2010 \$'000
<b>5. Depreciation of plant and equipment and amortisation of leasehold improvements</b>		
Depreciation:		
Production, projection, editing and sound equipment	11	18
Office furniture, equipment, computers and database	42	26
Amortisation:		
Leasehold improvements	2	3
<b>Total depreciation of plant and equipment and amortisation of leasehold improvements</b>	<b>55</b>	<b>47</b>
<b>6. Staff benefits expenses</b>		
Salary and wages (including annual leave)	1 539	1 335
Superannuation	142	122
Long service leave	19	50
Workers compensation insurance	18	16
Payroll and fringe benefits tax	65	54
<b>Total staff benefits expenses</b>	<b>1 783</b>	<b>1 577</b>

	2011 Number	2010 Number
<b>Remuneration of employees:</b>		

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

\$140 700 - \$150 699	1	1
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The table includes all employees who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of employees reflects all costs of employment including salaries and wages, payments in lieu of leave, superannuation contributions, fringe benefits tax and any other salary sacrifice benefits. The Total remuneration received by these employees for the year was \$144 938 (\$140 765).

#### Accounting Policy Changes

In accordance with the revised Accounting Policy Framework 11 *General Purpose Financial Statements Framework*, the Corporation has changed its accounting policy and now discloses all employees who receive remuneration equal to or greater than the base executive remuneration level rather than all employees who receive remuneration equal to or greater than \$100 000. There was no impact of this change in accounting policy in the number of employees disclosed.



	2011 \$'000	2010 \$'000
<b>7. Supplies and services</b>		
Audit fees for the audit of the financial report *	40	40
Computer supplies and related expenses	93	103
Contractors	94	31
Cost of goods sold	15	30
Industry promotion and participation	220	706
Legal fees	73	28
Location promotion costs	56	19
Occupancy expenses:		
Building rent	240	234
Contract cleaning and associated expenses	36	36
Utility expenses	83	69
Other	297	254
Repairs and maintenance	31	32
Stationery	26	24
Telephones and communications	29	32
Temporary staff and contractors	64	102
Travel	204	159
<b>Total supplies and services</b>	<b>1601</b>	<b>1 899</b>

\* The auditors provided no other services.

	2011 \$'000	2010 \$'000
<b>8. Remuneration of members and related expenses</b>		
Remuneration paid to Board members for the year ended 30 June 2011	86	93
Board related expenses	36	25
<b>Total remuneration of members and related expenses</b>	<b>122</b>	<b>118</b>

The amount paid to a superannuation plan for board/committee members was \$8 000 (2010 \$8 000) and is included in Board related expenses.

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

	2011 Number Members	2010 Number Members
\$0 - \$ 9 999	2	-
\$10 000 - \$19 999	6	6
\$20 000 - \$29 999	-	1
<b>Total number of members</b>	<b>8</b>	<b>7</b>

The following held office as Board members for the year ended 30 June 2011

- C Bart
- G Kelly\*
- S MacKinnon
- B Ikin
- T Clark
- J Yuile
- J Ryan
- D Monaghan – appointed 20 March 2011
- J Chataway \*\*

\*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.

\*\* J Chataway resigned from the SAFC Board 25 August 2010

#### Related party statement

The Corporation's Board is comprised largely of people who work within both the local and national film industry. This is a longstanding historical practice, and is consistent with board composition in similar agencies across Australia. There is a clear and industry accepted benefit for this practice, as these practitioners provide important expertise and understanding about film financing and production, and strategic insights about the future directions for the organisation. The Corporation has policies and procedures in place to ensure that potential and perceived conflicts of interest are managed in a robust and transparent manner.

During the current year the Corporation entered into commitments with organisations that J Chataway is associated with, investment funds of \$Nil (2010 \$674 250).

During the current year the Corporation entered into commitments with organisations that J Ryan is associated with, to provide investment funds of \$400 000 (2010 \$369 250), development funding of \$19 400 (2010 \$60 000), marketing funding of \$Nil (2010 \$2 000), Revolving Film Fund loan of \$250 943 (2010 \$Nil) and FilmLab development funding of \$20 000 (2010 Nil).

During the current year the Corporation entered into commitments with organisations S MacKinnon is associated with, to provide revolving film fund loans of \$Nil (2010 \$25 000).

During the current year the Corporation entered into commitments with organisations C Bart is associated with, to provide IDEA funding of \$70 000 (2010 \$Nil), production Investment funds of \$1 374 250 (2010 \$Nil) and revolving film fund loan of \$51 000 (2010 \$Nil). Note that these funds were committed to the Australian Broadcasting Commission and Adelaide Film Festival, of which C Bart is a Board member.

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.

<b>9. Interest revenues</b>	<b>2011</b>	<b>2010</b>
	<b>\$'000</b>	<b>\$'000</b>
Deposits with SA Government Financing Authority	<b>304</b>	229
Deposits with non-SA Government Financial Institute	<b>120</b>	78
Revolving Film Fund loans	<b>51</b>	104
<b>Total interest revenues</b>	<b>475</b>	411
<b>10. Other income</b>		
Revolving Film Fund fees	<b>23</b>	38
Disbursement Service fees	<b>33</b>	15
Grant repayments	<b>39</b>	201
Sundry income	<b>4</b>	59
<b>Total other income</b>	<b>99</b>	313

	2011 \$'000	2010 \$'000
<b>11. Revenues from SA Government</b>		
Operating grant	950	952
Screen Industry Program Fund program grant	3 473	3467
Film Lab grant	1 104	995
Documentary Innovation Fund grant	200	200
Contribution from other State Government agencies	1 719	1 266
<b>Total revenues from SA Government</b>	<b>7 446</b>	<b>6880</b>
<b>12. Cash</b>		
Short term deposits	5 706	6 358
Cash at bank and on hand	2 698	1 509
<b>Total cash</b>	<b>8 404</b>	<b>7 867</b>
<b>13. Receivables</b>		
Debtors*	388	275
Provision for doubtful debts	(2)	(1)
	<b>386</b>	<b>274</b>
Sundry debtors and prepayments	171	6
	<b>171</b>	<b>6</b>
<b>Total Receivables - Non-SA Government Entities</b>	<b>557</b>	<b>280</b>

\*Debtors include receivables from SA Government entities of \$324 000 (2010 \$220 000).

#### **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.

	2011 \$'000	2010 \$'000
<b>Movements in the provision for doubtful debts</b>		
Carrying amount at the beginning of the period	(1)	(2)
Increase in the allowance	(2)	-
Amounts recovered during the year	1	1
<b>Carrying amount at the end of the period</b>	<b>(2)</b>	<b>(1)</b>

#### **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 23.

	2011 \$'000	2010 \$'000
<b>14. Revolving Film Fund Secured Loans</b>		
<b>Current</b>		
Revolving Film Fund Secured Loans	2 535	2 135
Provision for impairment	(260)	(60)
<b>Total current Revolving Film Fund Secured loans</b>	<b>2 275</b>	<b>2 075</b>
<b>Non-current</b>		
Revolving Film Fund Secured Loans	596	-
<b>Total non-current Revolving Film Fund Secured Loans</b>	<b>596</b>	<b>-</b>
<b>Total Revolving Film Fund Secured loans</b>	<b>2 871</b>	<b>2 075</b>

As at 30 June 2011 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 charge over the producer's assets from the film, including the right to receive income;
- a charge over all investors or the Producers share of gross proceeds from exploitation of the film; and
- in certain circumstances, bank guarantees and/or personal guarantee and indemnity.

	2011 \$'000	2010 \$'000
<b>15. (a) Plant, equipment and leasehold improvements</b>		
Leasehold improvements - At cost	54	54
Accumulated amortisation at end of period	(49)	(47)
	<b>5</b>	<b>7</b>
Production equipment - At cost	208	203
Accumulated depreciation at end of period	(177)	(166)
	<b>31</b>	<b>37</b>
Office equipment - At cost	354	349
Accumulated depreciation at end of period	(256)	(214)
	<b>98</b>	<b>135</b>
Work in progress	294	-
<b>Total plant, equipment and leasehold improvements</b>	<b>428</b>	<b>179</b>

#### **Impairment**

There were no indication of impairment of plant, equipment and leasehold improvement at 30 June 2011.

(b) Reconciliation of non-current assets

SAFC 2010-11	Leasehold improvements	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	7	37	135	-	179
Additions	-	5	5	294	304
Depreciation and amortisation	(2)	(11)	(42)	-	(55)
Carrying amount at end of period	5	31	98	294	428

SAFC 2009-10	Leasehold improvements	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	7	37	135	-	179

<b>16. Other non-current assets</b>	<b>2011</b>	<b>2010</b>
	<b>\$'000</b>	<b>\$'000</b>
Prepayments	-	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 September 2011. The prepayment is now recognised in Note 13 as part of Sundry debtors and prepayments.

	<b>2011</b>	<b>2010</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>17. Payables</b>		
Current		
Creditors*	325	8
Production investments	513	737
Employment on-costs	28	23
Other payables	278	95
<b>Total current payables</b>	<b>1 144</b>	<b>863</b>

	2011 \$'000	2010 \$'000
<b>Non-Current</b>		
Employment on-costs	6	5
<b>Total non-current payables</b>	6	5
<b>Total payables</b>	<b>1 150</b>	<b>868</b>

\*Creditors include payables from SA Government entities of \$324 000 (2010: \$Nil).

#### 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 payables and categorisation of financial instruments and risk exposure refer to Note 23.

	2011 \$'000	2010 \$'000
<b>18. Provision for grant repayment</b>		
Carrying amount at the beginning of the period	-	400
Additional provisions recognised	-	-
Reductions arising from payments	-	(400)
<b>Carrying amount at end of the period</b>	<b>-</b>	<b>-</b>
<b>19. Staff benefits</b>		
<b>Current</b>		
Annual leave	144	119
Accrued salaries and wages	56	43
<b>Total current staff benefits</b>	<b>200</b>	<b>162</b>
<b>Non-current</b>		
Long Service Leave	68	50
<b>Total non-current staff benefits</b>	<b>68</b>	<b>50</b>
<b>Total staff benefits</b>	<b>268</b>	<b>212</b>

The total current and non-current staff expense (i.e. aggregate employee benefit plus related on-costs) for 2011 is \$228 000 and \$74 000 respectively.

	2011 \$'000	2010 \$'000
<b>20. Provision for self insurance</b>		
<b>Non-current</b>		
Provision for self insurance	45	28
<b>Total non-provision for self insurance</b>	<b>45</b>	<b>28</b>

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

	2011 \$'000	2010 \$'000
<i>Reconciliation of provision for self insurance</i>		
Carrying amount at the beginning of the period	28	12
Additional provisions recognised	17	16
Carrying amount at end of the period	45	28

## 21. Commitments

### (a) *Screen Industry Program Funds*

The Corporation has given commitments of \$4 227 500 (2010 \$1 441 600) to approved applicants in respect of production investments. These commitments were not recognised in the financial statements at 30 June 2011.

### (b) *Documentary Innovation Fund*

The Corporation has given commitments of \$60 000 (2010 \$35 000) in respect of productions to be financed from the Fund. These commitments were not recognised in the financial statements as at 30 June 2011.

### (c) *Revolving Film Fund*

Cash flow loans of \$1 701 000 (2010 \$1 375 000) had been approved by the Board. These commitments were not recognised in financial statements at 30 June 2011.

### (d) *Finance lease commitments*

	2011 \$'000	2010 \$'000
<i>Lease Photocopier</i>		
Within one year	29	20
Later than one year but not later than five years	58	26
<b>Total photocopier commitments</b>	<b>87</b>	<b>46</b>

### (e) *Operating lease commitments*

#### *Lease - Accommodation*

The Corporation's operating lease is for accommodation. The non-cancellable lease is for the period to 30 June 2012. Commitments under the non-cancellable operating lease at the reporting date but not recognised as a liability are payable as follows:

	2011 \$'000	2010 \$'000
Within one year	77	294
<b>Total accommodation commitments</b>	<b>77</b>	<b>294</b>

### (f) *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:

	2011 \$'000	2010 \$'000
Within one year	1 416	1 106
Later than one year but not later than five years	483	543
	<b>1 899</b>	<b>1 649</b>

(g) *Contingent liabilities*

There were no contingent liabilities as at 30 June 2011 (2010 \$Nil).

**22. Notes to the Statement of Cash Flows**

(a) *Reconciliation of Cash*

Cash reported in:

	2011 \$'000	2010 \$'000
Statement of Cash Flows	8 404	7 867
Statement of Financial Position	8 404	7 867

	2011 \$'000	2010 \$'000
(b) <i>Reconciliation of net cash provided by (used in) operating activities to net cost of providing services:</i>		
Net cash provided by (used in) operating activities	547	1 641
Less revenues from SA Government	(7 446)	(6 880)
<b>Add/less non cash items</b>		
Depreciation and amortisation expense	(55)	(47)
Provision for doubtful debts	(201)	1
<b>Changes in assets and liabilities</b>		
Increase in receivables	159	95
Increase/(decrease) in Revolving Film Fund loans	996	(390)
Decrease/(increase) in investments and project development loans	224	(483)
Increase in payables	(212)	(24)
(Increase)/decrease in revenues in advance	(17)	8
(Increase)/decrease in other provisions	(17)	384
Increase in staff benefits	(56)	(76)
<b>Net cost of providing services</b>	<b>(6 078)</b>	<b>(5 771)</b>



## 23. 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, are disclosed in Note 2 Summary of Significant Accounting Policies.

Category of financial assets and liabilities	Statement of Financial Position	Note	Carrying amount 2011 \$'000	Fair value 2011 \$'000
<b>2011</b>				
<b>Financial assets</b>				
Cash	Cash	12	8 404	8 404
Loans and receivables	Receivables (1)	13	386	386
	Revolving Film fund secured loans	14	2 871	2 871
	<b>Total financial assets</b>		<b>11 661</b>	<b>11 661</b>
<b>Financial liabilities</b>				
Financial liabilities	Payables (1)	17	603	603
	Production investments	17	513	513
	<b>Total financial liabilities</b>		<b>1 116</b>	<b>1 116</b>

Category of financial assets and liabilities	Statement of Financial Position	Note	Carrying amount 2010 \$'000	Fair value 2010 \$'000
<b>2010</b>				
<b>Financial assets</b>				
Cash	Cash	12	7 867	7 867
Loans and receivables	Receivables (1)	13	274	274
	Revolving Film fund secured loans	14	2 075	2 075
	<b>Total financial assets</b>		<b>10 216</b>	<b>10 216</b>
<b>Financial liabilities</b>				
Financial liabilities	Payables (1)	17	103	103
	Production investments	17	737	737
	<b>Total financial liabilities</b>		<b>840</b>	<b>840</b>

- (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 13 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 \$'000
	Overdue for < 30 days \$'000	Overdue for 30 – 60 days \$'000	Overdue for > 60 days \$'000	
<b>2011</b>				
<b>Not impaired</b>				
Receivables	3	3	3	9
<b>2010</b>				
<b>Not impaired</b>				
Receivables	16	1	1	18

**Maturity analysis of financial assets and liabilities**

	Carrying Amount \$'000	Less than 1 year \$'000	1-5 years \$'000
<b>2011</b>			
<b>Financial assets</b>			
Cash	8 404	8 404	-
Receivables	386	386	-
Revolving Film Fund secured loans	2 871	2 275	596
<b>Total financial assets</b>	<b>11 661</b>	<b>11 065</b>	<b>596</b>
<b>Financial liabilities</b>			
Payables	603	603	-
Production investments	513	503	10
<b>Total financial liabilities</b>	<b>1 116</b>	<b>1 106</b>	<b>10</b>
<b>2010</b>			
<b>Financial assets</b>			
Cash	7 867	7 867	-
Receivables	274	274	-
Revolving Film Fund secured loans	2 075	2 075	-
<b>Total financial assets</b>	<b>10 216</b>	<b>10 216</b>	<b>-</b>

	Carrying Amount \$'000	Less than 1 year \$'000	1-5 years \$'000
<b>Financial liabilities</b>			
Payables	103	103	-
Production investments	737	717	20
<b>Total financial liabilities</b>	<u>840</u>	<u>820</u>	<u>20</u>

### Liquidity risk

Liquidity risk arises where the Corporation is unable to meet its financial obligations as they fall due. The Corporation is funded principally from appropriation by the SA Government. The Corporation works with Arts SA, to determine the cash flows associated with its Government approved program of work and to ensure funding is provided through SA Government budgetary processes to meet the expected cash flows. 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 are 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 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.

<b>24</b>	<b>(a) Administered Item: Disbursement Returns Account</b>	<b>2011</b>	<b>2010</b>
		<b>\$'000</b>	<b>\$'000</b>
	Balance at 1 July	<b>285</b>	117
	<i>Add:</i> Receipts-		
	Royalties, distribution advances, etc.	<b>1 734</b>	871
	<i>Less:</i> Expenditure-		
	Disbursements to and on behalf of investors	<b>(1 244)</b>	(363)
	Producer overhead costs	<b>(603)</b>	(324)
	Disbursements fees	<b>(32)</b>	(16)
	<b>Balance at 30 June</b>	<b><u>140</u></b>	<b><u>285</u></b>
		<b>2011</b>	<b>2010</b>
		<b>\$'000</b>	<b>\$'000</b>
<b>(b)</b>	<b>Administered Item: Unclaimed Investor Returns Account</b>		
	Balance at 1 July	<b>45</b>	46
	<i>Add:</i> Unclaimed returns	<b>13</b>	6
	<i>Less:</i> Returns to investors	<b>(1)</b>	(7)
	<b>Balance at 30 June</b>	<b><u>57</u></b>	<b><u>45</u></b>

**25. Economic Dependency**

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

**26. Consultants**

During the 2010-2011 financial year eight consultants were used.

**The number and dollar amount of consultancies paid/payable (included in supplies and services expense) that fell within the following bands:**

	No	2011 \$'000	No	2010 \$'000
Below \$10 000	5	20	-	-
\$10 000 - \$50 000	3	74	-	-
Total paid/payable to the consultants engaged	8	94	-	-

**27. Events after balance date**

There were no events occurring after the end of the reporting period that have a material financial implications on these financial statements.

## **APPENDIX 4.1.9: ACCOUNTING PROCEDURES**

### **Contractual arrangements**

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
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### **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 *	2125	99.25	676 242.90	99.13
Paid late, within 30 days of due date	7	.33	3 4405	.50
Paid more than 30 days from due date	9	.42	2 5176	.37

*\*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**

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.

Number of instances	Nature of fraud detected
Nil	Not applicable

## Overseas travel

Number of Employees	Destination/s	Reasons for Travel	Total Cost \$
2	Los Angeles	AFCI Conference	17 967
2	United States of America	Sundance Film Festival and meetings in Los Angeles	21 630
1	France	MIPCOM	7 868
1	United States of America	Mixing desk training	5 739
1	United States of America	Museum of Modern Art (MOMA) Festival	10 940
1	France and United Kingdom	Cannes Film Festival and meetings in London	15 827

## Consultants

	Total amount spent	Total expenditure for year on all consultancies	Number of consultants engaged
Below \$10 000			
\$10 000 to \$50 000	27 225	27 225	2
Above \$50 000			

Consultants with spend above \$10 000	Brief summary of services for which engaged

#### **APPENDIX 4.2.1 STAFF LIST**

**Chief Executive Officer:** Richard Harris

**Executive Assistant:** Kirsty Cornford

**General Manager Industry and Development:** Defrim Isai

**Business Affairs Manager:** Greg Marsh

**Program Manager:** Rebecca Summerton

**Project Officer to the GM:** Alex Keay

**Project Manager:** Sandy Lepore

**Project Manager:** Kate Jarratt

**Project Administrator:** Alexandra Blue

**Project Officer:** Viron Papadopolous

**Project Officer:** Kerri Hudson

**Program Coordinator:** Lynn-Marie Newall

**Communications Manager:** Sharon Cleary

**Events and Marketing Coordinator:** Amy Dowd

**Acting Events and Marketing Coordinator:** Samantha Ryan

**General Manager Operations and Finance:** Gaye Jones

**IT Manager:** Tony Young

**Information Systems Analyst:** Andrada Tudor

**Disbursement Manager:** Kevin Hatswell

**Financial Services Officer:** Kylee Watson

**Book keeper:** Leigh Hodgkiss

**Studio Services Manager:** Jo Mulcahy

**Studio Services Assistant:** Alan Lloyd

**Technician Studio Services:** Adrian Medhurst

**Office Administrator/Receptionist:** Joy Bollmeyer

**Reception:** Leanne Ridley

**Project Manager:** Melissa Juhanson

## **APPENDIX 4.2.2 STAFF REPORTS**

### **Employee numbers, gender and status**

<b>Total number of employees</b>	
Persons	29
FTEs*	25.69

*\*FTEs shown to 1 decimal point*

<b>Gender</b>	<b>% Persons</b>	<b>% FTEs</b>
Male	31.03	2.35
Female	68.97	15.84

<b>Number of Persons during the 2010-11 Financial Year</b>	
Separated from the agency	5
Recruited to the agency	9

<b>Number of Persons at 30 June 2011</b>	
On leave without pay	0

### **Number of employees by salary bracket**

<b>Salary Bracket</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>
\$0 - \$49 199	2	9	11
\$49 200 - \$62 499	3	8	11
\$62 500 - \$80 099	2	2	4
\$80 100 - \$100 999	1	0	1
\$101 000+	1	1	2
<b>Total</b>	<b>9</b>	<b>20</b>	<b>29</b>

*Note: Salary details relate to pre-tax income excluding super and FBT. Non-executive employees on salary sacrifice arrangements are shown as pre-sacrifice values. Executive employees are shown as the value of the financial benefits component of their Total Remuneration Package Value excluding super. Non-financial benefits and allowances are excluded for all employees. The salary brackets have been constructed as 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

Full time employees	Ongoing	Short-term contract	Long-term contract	Other (casual)	TOTAL
Male	0	2	6.6		8.6
Female	0	2.4	14.67		17.07
<b>Total</b>	<b>0</b>	<b>4.4</b>	<b>21.07</b>		<b>25.67</b>

Persons	Ongoing	Short-term contract	Long-term Contract	Other (casual)	TOTAL
Male	0	2	7	0	9
Female	0	3	14	0	20
<b>Total</b>	<b>0</b>	<b>5</b>	<b>24</b>	<b>0</b>	<b>29</b>

## 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	%
CEO	0	0	0	0	1	0	0	0	1	3.45	0	0
<b>Total</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>3.45</b>	<b>0</b>	<b>0</b>

\*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 current full time equivalent employee

Leave Type	2007-08	2008-09	2009-10	2010-11
Sick Leave	3.6	3.4	5.3	5.7
Family Carer's Leave	.1	.4	1.2	1.0
Miscellaneous Special Leave	0	0	0	0

### Aboriginal and/or Torres Strait islander employees

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

\*Target from SASP

### Cultural and linguistic diversity

	Male	Female	Total	% of Agency	% of SA Community*
Number of employees born overseas	2	0	2	6.89	20.3
Number of employees who speak language(s) other than English at home	1	1	2	6.89	16.6

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

### Number of employees by age bracket and gender

Age Bracket	Male	Female	Total	% of Total	2011 Workforce Benchmark*
15-19	0	0	0	0	6.1%
20-24	1	2	3	10.34	10.6%
25-29	0	1	1	3.45	10.5%
30-34	1	5	6	20.69	9.4%
35-39	1	3	4	13.79	11.2%
40-44	3	1	4	13.79	11.1%
45-49	2	4	6	20.69	12.2%
50-54	0	2	2	6.9	11.0%
55-59	0	1	1	3.45	9.2%
60-64	1	0	1	3.45	6.0%
65+	0	1	1	3.45	2.9%
Total	9	20	29	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.

### Total number of employees with disabilities (according to commonwealth DDA definition)

	Male	Female	Total	% of Agency
Total	0	0	0	0

### Types of disability (where specified)

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

## Number of employees with disabilities requiring workplace adaptation

	Male	Female	Total	% of Agency
Total	0	0	0	0

## 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.
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 South Australian Disability Awareness and Discrimination Training Framework.	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 Disability Discrimination Act 1992 (Cwlth) and the Equal Opportunity Act 1984 (SA).	The Chief Executive Officer attends annual Responsible Officer 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.

Outcome Areas	Progress
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	1	8	9
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	% of total workforce
A review within the past 12 months	24.14
A review older than 12 months	44.82
No review	31.04

### Leadership and management training expenditure

Training and Development	Total cost \$	% of total salary expenditure
Total training and development expenditure	9 410.48	0.55
Total leadership and management development expenditure	0	0

## Accredited training packages by classification

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

## 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 gross \* workers compensation expenditure for 2010-11 compared with 2009-10**

Expenditure	(\$m)	(\$m)	Variation (\$m) + (-)	% Change + (-)
Income Maintenance	0	0	Nil	Nil
Lump Sum Settlements	0	0	Nil	Nil
Redemptions – Sect.42				
Lump Sum Settlements	0	0	Nil	Nil

Permanent Disability – Sect.43				
Medical/Hospital Costs combined	0	0	Nil	Nil
Other	0	0	Nil	Nil
Total Claims Expenditure	0	0	Nil	Nil

*\*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	
6 Rehabilitation and Return to Work:					
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:					
7a Claims determined in 10 business days	0	0	0	N/A	75% or more
7b Claims still to be determined after 3 months	0	0	0	N/A	3% or more
8 Income Maintenance Payments for Recent Injuries					
2008-09 Injuries (at 24 months development)	0	0	N/A	N/A	Below previous 2 years average

	<b>Base 2006</b>	<b>Performance: 12 months to end of June 2010 *</b>			<b>Final Target</b>
	<b>Numbers or %</b>	<b>Actual</b>	<b>Notional Quarterly Target **</b>	<b>Variation</b>	<b>Numbers or %</b>
2009-10 Injuries (at 12 months development)	0	0	N/A	N/A	Below previous 2 years average
* 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					



## Production Investment

### Film and Television

Date Committed	Applicant	Project	\$
01/11/08	Duo Art Productions Pty Ltd	Swerve	40,000
15/11/10	Emu Creek Pictures Pty Ltd	Wolf Creek 2	500,000
15/11/10	Rolf de Heer/Nils Erik Nielsen	The King Is Dead	300,000
13/12/10	John Molloy	Texas Dolly	280,000
24/02/11	Julie Ryan / Cyan Films Pty Ltd	100 Bloody Acres	400,000
<b>Sub-Total</b>			<b>1,540,000</b>

### Producer Equity Scheme

Date Committed	Applicant	Project	\$
15/11/10	Rolf de Heer/Nils Erik Nielsen	The King Is Dead	300,000
29/06/10	Dario Russo/Kate Croser	Danger 5	269,250
<b>Sub-Total</b>			<b>320,000</b>

### Digital Media

Date Committed	Applicant	Project	\$
13/12/10	Chocolate Liberation Front/Figaro Pho Productions	The Adventures of Figaro Pho	300,000
13/12/10	Luke Jurevicius/ Boombada	Horace in Slow Motion (Series 2)	30,000
12/11/10	Jay Weston/ Binary Space	Class 3 Outbreak	50,000
27/6/10	Kate Croser/ Dinosaur	Danger 5 Web Portal	20,000
<b>Sub-Total</b>			<b>400,000</b>

### Documentary

Date Committed	Applicant	Project	\$
18/02/10	Closer Productions	Railroadman/JP Macgowan Doco Initiative	7,500
30/07/10	Chris Faull	An Imbalance of Power	100,000
18/10/10	SAFC	SAFC/ABC Funding Initiative	1,000,000
24/02/11	Lousie Pascale/Pop Pictures	Sons & Mothers	100,000
<b>Sub-Total</b>			<b>1,212,500</b>

#### Short Film and Marketing Fund

Date Committed	Applicant	Project	\$
03/09/09	Anthony Maras, Kate Croser	The Palace	53,000
11/05/10	Nick Matthews/David Ngo	Collision	53,000
08/09/10	Ashlee Page	The Kiss (additional funding)	6,180
<b>Sub-Total</b>			<b>112,180</b>

## Development

#### Drama Script and Project

Date Committed	Applicant	Project	\$
20/07/10	John Molloy	Texas Dolly	16,250
17/08/10	Peta Astbury	Lawson	3,000
12/11/10	Kent Smith	Tracey's Slumba Party	15,000
06/12/10	M Bouchier/J de Roeper	The Adventures of Mr McGee	15,000
13/12/10	David Lightfoot	Keel Haul	13,000
21/01/11	Cyan Films/Julie Ryan	100 Bloody Acres	19,400
22/02/11	Michael Adante	Blood in the Streets	20,000
28/03/11	Kate Croser	Denby Iniquity	14,500
28/03/11	Wayne Groom	Girl at The Edge of The Sea	15,000

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
13/12/10	John Molloy	Texas Dolly	20,000
24/02/11	K Moliere/Smoking Gun Productions Pty Ltd	One Hundred & Fifteen aka 115	50,000
30/03/11	Lindy Taylor	ZAPA! The Zoo Academy of Performing Arts	15,000
<b>Sub-Total</b>			<b>225,069</b>

#### Documentary Development

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
17/12/08	SAFC	Susan MacKinnon Doco Pitch Training Day	138
30/07/10	Claire Harris/Julia de Roeper	That Daring Australian Girl	5,000
05/08/10	Gerard Reed/Vanna Morosini	SS Australis	7,000
05/08/10	Major Sumner/Martin Potter	Ringbalin	8,825
30/07/10	Gerard Reed/Vanna Morosini	Codes of Conduct	15,000
02/09/10	Robi Watt	The Big Chimp House	5,000
20/10/10	Caroline Man	The Prison Show	3,840
11/11/10	Maggie Miles/Mark Patterson	Barry Humphries	10,000
08/12/10	Richard Dennison/Tim Jarvis	The Shackleton Epic 2012	20,000
17/03/11	The Cineum Group Pty Ltd	Jillaroo School	5,000
19/04/11	Mark Patterson/Go Patterson Films Pty Ltd	Olympic Dreams	35,010
24/03/11	Carly Maple	The Land of a Million Elephants	5,000
10/05/11	Sandra Cook/Online Story Exchange	Quad Squad	12,000
10/05/11	Kuranda Seyit/Whirling Dervish Media	Battle of broken Hears-History of Australia's Afghan Cameleers	6,200
10/05/11	Julia de Roeper/JDR Screen	The Year I Said Goodbye	8,500
10/05/11	Julia de Roeper/JDR Screen	Banjo's War	9,500

28/06/11	Travelling Tale Productions Pty Ltd/Steven Geddes & Colin Thrupp	Croc College	6,000
<b>Sub-Total</b>			<b>162,013</b>

#### Digital Media

Date Committed	Applicant	Project	\$
4/7/2010	Shane McNeil & Greg Holdfeld/ Panic Productions	Monsters of the Deep	25,000
4/7/2010	Kristian Moliere/ Smokin Gun Productions	The 13th Jewel	20,000
14/7/2010	Louise Pascale/ Pop Pictures	Scavengers	5,000
12/11/10	I Love Biscuits	Pooper Trooper	8,000
<b>Sub-Total</b>			<b>58,000</b>

#### Emerging Writers and Producers

Date Committed	Applicant	Project	\$
21/07/10	Sonya Humphrey & Sian Dalua	ISIS	12,000
12/10/10	Kale Needham	Wolf Under The Bed	11,500
12/10/10	Katherine McPhee	Darcy Hard of Feeling	11,500
12/10/10	Ryan Davidson	I am Kevin	11,500
12/10/10	Kelly Schilling	In This Space	14,000
22/02/11	Matt Vesley	Living Out of a Suitcase - Writing for Film	3,513
22/02/11	Alexis West	Black Hack - Writing for Film	3,513
22/02/11	Kath Dooley	Out Cold - Writing for Film	3,513
22/02/11	Ryder Grindle/Daniel Joyce	Servo - Writing for Film	3,513
22/02/11	Cathy Evele	The Poster Kid - Writing for Film	3,513
22/02/11	Peta Astbury	Lawson - Writing for Film	3,513
22/02/11	Jack Sheridan	Injury Time - Writing for Film	3,513

22/02/11	Stephen Banham	Dropbears - Writing for Film	3,513
26/05/11	C Houghton/L Pascale	Passing The Bone	15,000
26/05/11	Lindy Taylor	A Sweet & Sour Life	19,500
07/06/11	Vicky Sugars/Velvet Orange	Behind Closed Doors	12,000
07/06/11	Neil Molloy	Just You Just Me	11,500
<b>Sub-Total</b>			<b>146,600</b>

#### Short Film

Date Committed	Applicant	Project	\$
30/07/10	Ryan Davidson	Smokin' Joe, He's Our Man	3,000
30/07/10	Luke Marsden	Gentleman Jim	3,000
30/07/10	Nathaniel March	Steady There	3,000
<b>Sub-Total</b>			<b>9,000</b>

#### International Business Travel

Date Committed	Applicant	Project	\$
24/03/10	Jennifer Jones	MIPCOM 2010 & MIP Junior	5,000
19/07/10	David Ngo	MIPCOM 2010	5,000
19/07/10	Julia de Roeper	MIPCOM 2010	5,000
19/07/10	Q Kenihan/S McNeil	MIPCOM 2010	12,000
17/08/10	Christopher Faull	US Meetingss	6,000
19/07/10	Lindy Taylor	MIPCOM 2010	5,000
03/09/10	Kelly Schilling	MIPCOM 2010	5,000
17/09/10	Sonya Humphrey	MIPCOM & MIP Junior 2010	5,000
17/09/10	Sonya Humphrey	Pusan International Film Festival	1,524
01/11/10	Michael Adante	American Film Market 2010	2,500
17/01/11	Craig Lahiff & Helen Leak - Duo Art Productions	Cannes 2011	10,000

22/02/11	Sandy Cameron	South by South West	705
22/02/11	Kate Croser	South by South West	705
24/02/11	Mark Knight	MIPTV Cannes, France 2-7 March 2011	1,600
17/03/11	Matthew Bate	New Directors New Films - USA	3,000
05/04/11	Kent Smith (Kojo Pictures)	Cannes Film Festival/Market 2011	10,000
14/04/11	Mark Patterson/Go Patterson	Cannes Film Festival/Market 2011	4,050
14/04/11	Megan Huitema/Short Focus Films	Cannes Film Festival/Market 2011	10,000
14/04/11	Peta Astbury/For Pete's Sake Productions	Cannes Film Festival/Market 2011	5,714
05/05/11	Rose Tucker	Cannes Film Festival/Market 2011	1,040
19/05/11	Jeni Lee	Sheffield Documentary Festival	4,202
19/05/11	Bryan Mason	Sheffield Documentary Festival	4,800
03/06/11	Julia de Roeper/JDR Screen	UK Meetings & Sheffield Documentary Festival	3,500
<b>Sub-Total</b>			<b>111,340</b>

## Industry and Practitioner

### Interstate Business Travel

Date Committed	Applicant	Project	\$
06/04/10	Matthew Bate	MIFF Accelerator Program 2010	205
27/07/10	Sonya Humphrey	MIFF 2010 & Market Meetings	500
30/07/10	Viron Papadopoulos	MIFF 2010	300
16/11/10	Tania Nehme	AFI Awards 2010	300
30/11/10	Heather-Jean Moyes	Sydney Meetings	500
30/11/10	Ben Crisp	Sydney Meetings	500
30/11/10	Mark Knight	Sydney Meetings	500
15/12/10	Ashlee Page	AFI Awards 2010 Melbourne	500
15/03/11	Sue Brown	A Night of International Film	500

		Festival & Sydney Meetings	
24/03/11	Lindy Taylor	Sydney Meetings with ABC	500
04/05/11	Ashlee Page	Writer's room of 'Lost Boys'	500
<b>Sub-Total</b>			<b>4,805</b>

#### Interstate Internships

Date Committed	Applicant	Project	\$
06/04/10	Christopher Houghton	Interstate Internship - Channel 7	3,342
05/01/11	Viron Papadopoulos	Flickerfest 2011	300
05/01/11	Erfan Khadem	Flickerfest 2011	300
05/01/11	Shideh Faramand	Flickerfest 2011	300
09/05/11	Bowen Ellames	Interstate Directing Internship - Ch7 (Packed to the Rafters)	6,450
09/05/11	David Haddin	Interstate Writing Internship - Ch7 (Home & Away)	6,450
09/05/11	Sue Brown	Interstate Directing Internship - Ch7 (Home & Away)	6,450
<b>Sub-Total</b>			<b>23,592</b>

#### Practitioner Development Grants

Date Committed	Applicant	Project	\$
12/07/10	Katherine McPhee	The Art of Romantic Comedy - Melbourne	722
12/07/10	Scott McDonald	37 South Market 2010	1,350
12/07/10	Peta Astbury	37 South Market 2010	1,365
12/07/10	Sophie Hyde	37 South Market 2010	1,392
21/07/10	Ashlee Page	MIFF Accelerator Program 2010	138
17/08/10	Lara Damiani	Shop the Doc - Sydney	277
17/08/10	Jennifer Jones	Shop the Doc - Melbourne	300

Date Committed	Applicant	Project	\$
17/08/10	Rick Cavaggion	Shop the Doc - Melbourne	300
17/08/10	Claire Harris	Shop the Doc - Melbourne	300
17/08/10	Julia de Roeper	Shop the Doc - Melbourne	300
17/08/10	Lindy Taylor	Shop the Doc - Melbourne	300
17/08/10	Steven Williams	Shop the Doc - Melbourne	300
26/08/10	Caroline Man	Shop the Doc - Sydney	300
09/09/10	Louise Pascale	SPAA Fringe	550
09/09/10	Caitlin Hall	SPAA Fringe	550
09/09/10	Ben Crisp	SPAA Fringe	500
09/09/10	Kath Dooley	SPAA Fringe	541
29/09/10	Teresa Crea	Dome Lab	500
01/10/10	Julia de Roeper	SPAA Conference 2010	1,560
01/10/10	Jennifer Jones	SPAA Conference 2010	495
01/10/10	Velvet Orange (Vicki Sugars)	SPAA Conference 2010	1,395
01/10/10	Quentin Kenihan	SPAA Conference 2010	660
01/10/10	Julie Byrne (Velvet Orange)	SPAA Conference 2010	1,560
19/10/10	Stephen Prime	SPAA Fringe	450
19/10/10	Peter Leovic	SPAA Fringe	232
08/11/10	Mark Patterson	SPAA Conference 2010	1,560
08/11/10	Michael Clarkin	SPAA Conference 2010	1,345
08/11/10	Sonya Humphrey	SPAA Conference 2010	1,560
08/11/10	Sophie Hyde	SPAA Conference 2010	1,560
26/11/10	Sophie Lamonto	AIDC 2011	360
26/11/10	Lindsay Smith	AIDC 2011	360
26/11/10	Antony Cirocco	AIDC 2011	360
26/11/10	Kim Mavromatis	AIDC 2011	360
26/11/10	Sandra Cook	AIDC 2011	360
05/01/11	Heather-Jean Moyes	AFTRS Production Budgeting &	497



Date Committed	Applicant	Project	\$
		Accounting	
07/01/11	Ashlee Page	National Screenwriters Conference 2011	942
07/01/11	Jack Sheridan	Australian Directors Guild 2011	297
07/01/11	Sue Brown	Australian Directors Guild 2011	297
20/01/11	Megan Huitema	AFTRS Production Budgeting & Accounting	497
21/01/11	Stephen de Villiers	Australian Directors Guild 2011	297
08/02/11	Christine Williams	AIDC 2011 (Jonathon Stack Workshop)	200
08/02/11	Louise Sawtell	AIDC 2011 (Jonathon Stack Workshop)	200
08/02/11	David Salomon	AIDC 2011 (Jonathon Stack Workshop)	200
08/02/11	Aimee Knight	AIDC 2011 (Jonathon Stack Workshop)	200
08/02/11	Krystle Penhall	AIDC 2011 (Jonathon Stack Workshop)	200
08/04/11	Troy Bellchambers	Concept Design Workshop Australia 2011	925
12/04/11	Jay Weston	X-Media Lab Perth	900
08/06/11	MRC	South Australian Short Screen Awards Prize	3,000
28/06/11	Melbourne International Film Festival	MIFF - Accelerator Express Fee - Filmlab	7,500
28/06/11	Matt Vesely	MIFF - Accelerator Express 2011	1,050
28/06/11	Dave Wade	MIFF - Accelerator Express 2011	1,050
28/06/11	Christopher Houghton	MIFF - Accelerator Express 2011	1,050
28/06/11	Hugh Sullivan	MIFF - Accelerator Express 2011	1,050
28/06/11	Nick Matthews	MIFF - Accelerator Express 2011	300
28/06/11	Sue Brown	MIFF - Accelerator Express 2011 & 37 South	2,345
28/06/11	Vicki Sugars	MIFF 37 South 2011	1,595

Date Committed	Applicant	Project	\$
28/06/11	Rebecca Summerton	MIFF 37 South 2011	1,595
28/06/11	David Ngo	MIFF 37 South 2011	1,595
<b>Sub-Total</b>			<b>46,849</b>

#### Mentors/Attachments

Date Committed	Applicant	Project	\$
28/07/10	Marie-Lyne Morant	Hair & Makeup Attachment - Snowtown	6,000
29/07/10	Kelly Carpenter	Attachment AD - Snowtown	3,600
29/07/10	Charmain Kuhn	Attachment AD - Snowtown	2,400
29/07/10	Christine Williams	Producer Attachment - Vanished & Swerve	6,000
08/10/10	Sarah MacDonald	Lighting Department Attachment - Danger 5	4,000
28/03/11	Olivia Lacobelli	Wardrobe Supervisor attachment on The King is Dead	6,000
01/04/11	Carly Maple	Director Attachment - Frank Fenner: The Man Who Killed Smallpox	6,000
06/04/11	Josh Williams	Location Sound Recordist Attachment - The King is Dead	6,000
02/05/11	Lara Damiani	Director Attachment - Courage & Karma	6,000
04/05/11	Kim Owen	Editing Attachment - The King Is Dead	8,000
03/06/11	Josh Williams	Post Sound Attachment - The King Is Dead	6,000
03/06/11	Andrew Clark	Editing Attachment - The Cutting Room	6,000
<b>Sub-Total</b>			<b>66,000</b>

#### Events and Activities

Date Committed	Applicant	Project	\$
20/07/10	BigPond Adelaide Film Festival	The Hive	70,000
24/08/10	SAFC	Nick Hopkin Format TV Workshop (ABC & SAFC)	10,000
		Invoices raised to the ABC	(5,000)
13/09/10	SAFC	Writing for Film Workshop	30,250
16/09/10	SAFC	The Secret of Moonacre screening with Q&A M Penders	710
01/11/10	SAFC	ABC/SAFC Initiative Lab/Workshop	25,000
05/11/10	AIDC	Jonathan Stack Workshop (SAFC/MRC/AIDC)	8,000
02/09/10	Chris Adams	Chris Adams Event	2,000
08/09/10			
	SAFC	Promote, Fund & Distribute Yours Films 2.0 with Stacey Parks	8,650
29/09/10			
17/01/11	SAFC	Marcus West Inscription 2011 Masterclasses & Public Workshop	27,995
09/02/11	Annie MacArthur, Epiphany International Arts	Robert McKee Australian Seminar Tour 2011	5,000
09/02/11	SAFC	What's Up Doc	1,000
02/07/10	AIDC Ltd	European Media Executive Leadership Program - AIDC	5,000
02/03/11	SAFC	AFTRS Distribution & Low Budget Seminar with Tait Brady	20,735
24/02/11	SAFC	SAFC Labs (Short Film Lab, TV Lab, TV Pilot Lab, DocLab)	445,000
09/06/11	Melbourne International Film Festival	MIFF 37 South - Silver Government Sponsor	5,500
<b>Sub-Total</b>			<b>750,040</b>

#### Program Cost Recoupment

\$

Legal Fees	25,637
Script & Committee Fees	48,488
Sub-Total	74,125
<b>TOTAL</b>	<b>4,804,114</b>

#### **APPENDIX 4.21. SCREEN CULTURE APPROVALS**

### **Program Funding**

*(Note: approvals are on a calendar year basis)*

<b>Applicant</b>	<b>\$</b>
Australian Writers Guild	24,216
Shorts Film Festival	7,500
Australian Teachers of Media	5,000
MEGA SA	3,000
Australian Cinematographers Society	10,000
Screen Producers Association of Australia	5,000
AIMIA	10,000
Media Resource Centre	175,078
Media Resource Centre	228,636
Australian Writers Guild	24,220
Australian Teachers of Media	5,000
Australian Cinematographers Society	5,000
Screen Producers Association of Australia	7,000
Shorts Film Festival	5,000
<b>TOTAL</b>	<b>514,650</b>

### **APPENDIX 4.3.3 DOCUMENTARY INNOVATION FUND APPROVALS**

<b>Date</b>	<b>Applicant</b>	<b>Project Title</b>	<b>\$</b>
30/07/10	Shalom Almond/Judi Oehme	My Long Neck	100,000
30/07/10	Peter O'Donohue/Sarah Wishart	Park Life China	60,000
Sub-Total			160,000

#### **Program Cost Recoupment**

	<b>\$</b>
Legal Fees	7,383
Script & Committee Fees	1,500
<b>Sub-Total</b>	<b>8,883</b>

<b>TOTAL</b>	<b>168,883</b>
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#### **APPENDIX 4.3.4 DIGITAL MEDIA FUND APPROVALS**

##### **Production Investment**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
12/11/10	Jay Weston	Class 3 Outbreak	50,000
13/12/10	Luke Jurevicius	Horace in Slow Motion Series 2	30,000
13/12/10	Dan Fill/Frank Verheggen	The Adventures of Figaro Pho	280,750
27/06/11	Dario Russo/Kate Crosser	Danger 5 Web Portal	20,000
<b>Sub-Total</b>			<b>380,750</b>

#### **Development**

##### **Project Development**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
27/06/10	Dario Russo/Kate Crosser	Danger 5	-20,000
14/05/10	Justin Wight/Louise Pascale	Scavengers	5,000
14/05/10	Kristian Moliere	The 13th Jewel	20,000
14/05/10	Shane McNeil/Greg Holfeld	Monsters of The Deep	25,000
12/11/10	Hannah Murdoch	Pooper Trooper	8,000
<b>Sub-Total</b>			<b>38,000</b>

##### **Producer Business Development**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
12/12/10	Louise Pascale/Christopher Houghton	POP Pictures Pty Ltd	20,000
<b>Sub-Total</b>			<b>20,000</b>

#### **Industry and Practitioner**

## Practitioner Development Grants

Date Committed	Applicant	Project	\$
23/07/10	Sue Brown	X Media Lab - Film X-Tended	550
21/07/10	Mike Green	X Media Lab - Film X-Tended	350
21/07/10	Matthew Cormack	X Media Lab - Film X-Tended	541
21/07/10	Mark Patterson	X Media Lab - Film X-Tended	350
21/07/10	Mark Knight	X Media Lab - Film X-Tended	350
21/07/10	Lindy Taylor	X Media Lab - Film X-Tended	350
21/07/10	Holly Owen	X Media Lab - Film X-Tended	541
21/07/10	David Ngo	X Media Lab - Film X-Tended	350
21/07/10	Daniel Joyce	X Media Lab - Film X-Tended	350
21/07/10	Wayne Groom	X Media Lab - Film X-Tended	250
21/07/10	Heather Moyes	X Media Lab - Film X-Tended	350
<b>Sub-Total</b>			<b>4,332</b>

## Internships/Attachments/Mentors

Date Committed	Applicant	Project	\$
02/08/10	Levi George	Digital Media Attachment - PRA	9,600
02/08/10	Steven Sexton	Digital Media Attachment - Resin	8,000
02/08/10	Alex Graham	Digital Media Attachment - Monkeystack	9,600
02/08/10	Jarrold Price	Digital Media Attachment - Vishus	9,600
02/08/10	Gerard Wallace	Digital Media Attachment - Mammoth Sound & Vision	8,000
02/08/10	Alex Owen	Digital Media Attachment - Soda Cube	9,600
21/10/10	David Cunningham	Digital Media Attachment - Monkeystack	9,600
18/05/11	Dante Nou	Digital Media Attachment - Dante Nou - Resin	9,600
28/06/11	Eugene Sanso	Digital Media Attachment - Eugene Sanso - Resin	9,600



28/06/11	Karl Cizakowsky	Digital Media Attachment - Karl Cizakowsky - Rising Sun Pictures	9,600
<b>Sub-Total</b>			<b>94,400</b>

#### Digital Media Events and Activities

Date Committed	Applicant	Project	\$
02/09/10	SAFC	ScreenHub Industry Mobile Apps	44,000
1/8/2010	Portable Film Festival	Next New Media	2,000
08/09/10	Chris Adams	Chris Adams Seminar	2,000
12/10/10	Big Stories Company	Big Stories, Small Towns 2	25,000
21/10/10	SAFC	WebLab – Scoping	23,100
24/2/11	SAFC	WebLab Program Funds	154,500
9/3/2011	Monkeystack	Monkeystack Incubator Program	6,000
6/6/2011	ANAT	ANAT Dome Project	2,000
<b>Sub-Total</b>			<b>258,600</b>

#### Program Cost Recoupment

Project	\$
Legal Fees	6,358
Script & Committee Fees	8,400
<b>Sub-Total</b>	<b>14,758</b>
<b>TOTAL</b>	<b>739,740</b>

#### APPENDIX 4.3.5 FILM LAB COMMITMENTS

##### Production Investment – Film and Television

Date Committed	Applicant	Project	\$
14/01/11	Julie Ryan & Matthew Bate	FilmLab	31,589
29/09/10	Kate Croser/Hugh Sullivan/Sandy Cameron	FilmLab	350,000
29/09/10	Shane McNeil/Sean Dooley	FilmLab	350,000
29/09/10	David Ngo/Nick Matthews/Craig Behenna	FilmLab	350,000
29/09/10	Vicki Sugars/Chris Houghton	FilmLab	350,000
29/09/10	Lindy Taylor/Sue Brown	FilmLab	350,000
<b>Sub-Total</b>			<b>1,781,589</b>

##### Short Film

Date Committed	Applicant	Project	\$
24/06/10	Megan Huitema	The Thing About Dolphins	3,018
29/09/10	Julie Byrne/Fiona Sprott/Jason Sweeny	TBC	25,000
<b>Sub-Total</b>			<b>28,018</b>

**Project Development**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
29/09/10	Sue Brown/Saylavee	TBC	20,000
29/09/10	Vicki Sugars/Julie Byrne	FilmLab	20,000
09/03/11	Julie Byrne/Fiona Sprott/Jason Sweeny	The Dead Speak Back	2,000
29/09/10	Cyan Films	FilmLab Participation Agreement	20,000
29/09/10	David Ngo/Nick Matthews/Craig Behenna – Projector Films	FilmLab	20,000
<b>Sub-Total</b>			<b>82,000</b>

**Program Cost Recoupment**

<b>Project</b>	<b>\$</b>
Legal Fees	11,465
Project & Script Development	13,040
Script & Committee Fees	2,250
Market Place Support	73,003
<b>Sub-Total</b>	<b>99,758</b>
<b>TOTAL</b>	<b>1,991,365</b>

## Screen Industry

		Production Investment
Applicant	Project	\$
Richard Bradley & Wayne Groom	Brothers at War	355,322
Warp Films Australia	Snowtown	20,000
Prodigy	Mary Mary	350,000
<b>Sub-Total</b>		<b>725,322</b>

		Production Investment Documentary
Applicant	Project	\$
Robi Watt	The Big Chimp House	150,000
Chris Faull	An Imbalance of Power	100,000
<b>Sub-Total</b>		<b>250,000</b>

		Drama Script and Project Development
Applicant	Project	\$
Jewel Films Pty Ltd	Jewel	2,000
Scott McDonald	Mary Mary	1,811
Dario Russo – Dinosaur	Danger 5	1,000
TBA	Ignite 2010 Feature Film Development W/Shop	11,750
Peta Astbury	Lawson	1,500
<b>Sub-Total</b>		<b>18,061</b>

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
Mike Piper	Black Market	500
Mark Anderson & Katrina Lucas	The Reverend & the Refugees	1,400
Shalom Almond	My Long Neck	14,000
Caroline Man	The Prison Show	3,240
Maggie Miles/Mark Patterson	Barry Humphries	10,000
<b>Sub-Total</b>		<b>29,140</b>

#### Emerging Writers & Producers Development

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
Sonya Humphrey & Sian Dalua	ISIS	1,000
Matt Vesley	Living Out of a Suitcase – Writing for Film	1,500
Alexis West	Black Hack – Writing for Film	1,500
Ryder Grindle/Daniel Joyce	Servo – Writing for Film	1,500
Peta Astbury	Lawson – Writing for Film	3,512
Jack Sheridan	Injury Time – Writing for Film	1,500
Stephen Banham	Dropbears – Writing for Film	1,500
<b>Sub-Total</b>		<b>12,012</b>

#### International Business Travel

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
Q Kenihan/S McNeil	MIPCOM 2010	6,000
Sonya Humphrey	Pusan International Film Festival	1,524
Mark Patterson/Go Patterson	Cannes Film Festival/Market 2011	4,050
<b>Sub-Total</b>		<b>11,574</b>

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
Media Resource Centre	AFTRS Producing Shorts Seminar	136
Lara Damiani	Shop the Doc – Sydney	277
Julia de Roeper	SPAA Conference 2010	1,560
Jennifer Jones	SPAA Conference 2010	165
Stephen Prime	SPAA Fringe	450
Sophie Lamonto	AIDC 2011	160
Antony Cirocco	AIDC 2011	360
<b>Sub-Total</b>		<b>3,108</b>

#### Events & Activities

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
SAFC	Jonathon Reiss Workshop: Think Outside the Box Office	1,777.82
SAFC	ABC/SAFC Initiative Lab/Workshop	16,006
SAFC	Promote, Fund & Distribute Yours Films 2.0 with Stacey Parks	66
SAFC	What's Up Doc	423
<b>Sub-Total</b>		<b>18,275</b>

## Digital Media

#### Production Investment

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
Dario Russo	The Spider	100,000
<b>Sub-Total</b>		<b>100,000</b>

#### Project Development Investment

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
Peter Stunell	Housecat: The Last Lion	4,000
H Owen & R Marchand	SM Mess	500
Monkeystack	Dots & Diamonds	500
Cordell Jigsaw Productions	Why Don't we Have Sex Anymore?	2,000
Holopoint	Violet & Hercules	15,000
Champagne For The Ladies	Coollest Girl In School	33,000
Kristian Moliere	The 13 <sup>th</sup> Jewel	20,000
Hannah Murdoch	Pooper Trooper	8,000
<b>Sub-Total</b>		<b>75,000</b>

#### Producer Business Development

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
David Ngo/Daniel Joyce/Anna Westley	Projector	5,000
<b>Sub-Total</b>		<b>5,000</b>

#### Practitioner Development Grants

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
Mike Green	X Media Lab – Film X-Tended	50
<b>Sub-Total</b>		<b>50</b>

## FilmLab

#### Project Development

<b>Applicant</b>	<b>Project</b>	<b>\$</b>
The People's Republic of Animation	Bear Hug Storm Punch	51
SAFC	Filmlab Producer Workshop	16,778
<b>Sub-Total</b>		<b>16,829</b>

#### **APPENDIX 4.4.1: 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.*



## **APPENDIX 4.4.2 FREEDOM OF INFORMATION**

### **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 on page 13 of 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

226 Greenhill Road

Glenside SA 5065

Telephone No: (08) 8394 2000

Facsimile No: (08) 8357 1391

Email: [FOI@safilm.com.au](mailto: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](http://www.archives.sa.gov.au).

#### **APPENDIX 4.4.3 GREENING OF GOVERNMENT OPERATIONS FRAMEWORK**

<b>Strategic Milestone</b>	<b>Timeframe</b>	<b>Outcome</b>
M1: Established Chief Executive 'Statement of Commitment' to Greening of Government Operations	18 May 09	The SAFC 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 Australia and overseas.
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

#### **APPENDIX 4.4.4 WHISTLEBLOWERS PROTECTION ACT 1993**

Nil to report for 2010-11.

#### **APPENDIX 4.4.5 PERFORMANCE AGAINST ANNUAL ENERGY EFFICIENCY TARGETS**

Nil to report for 2010-11.