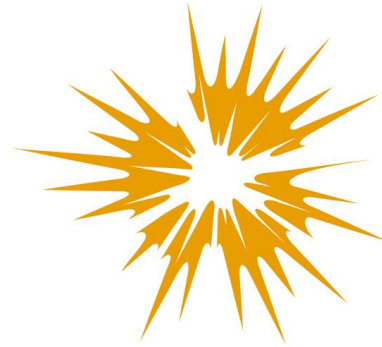




**Government  
of South Australia**



**South Australian  
Film Corporation**

## **Annual Report 2011/12**

South Australian Film Corporation  
Adelaide Studios  
226 Fullarton Road  
Glenside SA 5065

Ph: 8394 2000

[www.safilm.com.au](http://www.safilm.com.au)  
ABN: 3972 086 5208

# CONTENTS

<b>1. OVERVIEW OF ACHIEVEMENTS .....</b>	<b>3</b>
<b>1.1 CHAIRMAN AND CHIEF EXECUTIVE OFFICER'S REPORT .....</b>	<b>3</b>
<b>2. CORPORATE GOVERNANCE .....</b>	<b>9</b>
<b>2.1 BOARD OF DIRECTORS .....</b>	<b>9</b>
<b>2.2 BOARD COMMITTEES .....</b>	<b>12</b>
<b>2.3 ORGANISATIONAL CHART .....</b>	<b>14</b>
<b>2.4 RECONCILIATION STATEMENT .....</b>	<b>15</b>
<b>3. PLANS AND OBJECTIVES .....</b>	<b>16</b>
<b>3.1 PURPOSE, MISSION AND VALUES .....</b>	<b>16</b>
<b>3.2 STRATEGIC DRIVERS AND OPERATIONAL DIRECTIVES .....</b>	<b>17</b>
<b>4. OPERATIONS AND INITIATIVES .....</b>	<b>18</b>
<b>4.1 INDUSTRY DEVELOPMENT AND PRODUCTION .....</b>	<b>18</b>
<b>4.2 LOCATIONS AND FILM SERVICES .....</b>	<b>30</b>
<b>4.3 STUDIO SERVICES .....</b>	<b>32</b>
<b>4.4 INFORMATION TECHNOLOGY .....</b>	<b>35</b>
<b>4.5 COMMUNICATIONS .....</b>	<b>36</b>
<b>4.6 SAFC COLLECTIONS .....</b>	<b>44</b>
<b>4.7 LEGAL AND BUSINESS AFFAIRS .....</b>	<b>46</b>
<b>4.8 DISBURSEMENT SERVICES .....</b>	<b>48</b>
<b>4.9 FINANCIAL MANAGEMENT .....</b>	<b>49</b>
<b>5. FINANCIAL PERFORMANCE .....</b>	<b>50</b>
<b>5.1 INDEPENDENT AUDITORS REPORT .....</b>	<b>50</b>
<b>5.2 AUDITED FINANCIAL STATEMENTS .....</b>	<b>52</b>
<b>5.3 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS .....</b>	<b>58</b>
<b>6. APPENDICES .....</b>	<b>80</b>
<b>6.1 FINANCIAL STATEMENTS .....</b>	<b>80</b>
<b>6.2 HUMAN RESOURCES .....</b>	<b>82</b>
<b>6.3 INDUSTRY DEVELOPMENT AND PROGRAMS APPROVALS .....</b>	<b>91</b>
<b>6.4 OPERATIONS .....</b>	<b>113</b>

# 1. OVERVIEW OF ACHIEVEMENTS

## 1.1 CHAIRMAN AND CHIEF EXECUTIVE OFFICER'S REPORT

The financial year 2011/12 marked the start of a new era for the South Australian Film Corporation, as it finally made the transition from its Hendon headquarters to its newly completed premises at the Adelaide Studios.

The Adelaide Studios are the culmination of many years of dreaming, industry lobbying, consultation, design, planning and construction. They represent a vision backed at the very highest level for unique industry infrastructure that will underpin the industry for many years to come; for a studio complex that is both technically state of the art but that will also house a creative hub for filmmakers from across the sector; and for facilities that play to the strength of the local film industry rather than competing directly with the studio complexes on the eastern seaboard.

Since taking occupancy in August, the SAFC has been focused on commissioning the Studios, gradually road-testing each element and bringing them online for production – a crucial task given the level of technical complexity associated with the new buildings. The Studios are multi-purpose, combining custom-built sound stages, a high-end sound mixing room, foley and post-dialogue recording rooms, a screening theatre and a range of production offices and art department rooms. Since the SAFC's move into the new building during the last phase of construction, a major task of management has been to work through the many logistical and technical issues that arise when entering a new home of this scale and complexity, to ensure that the facilities are ready when the first production walks through the door.

The single most significant commissioning task over the past nine months has been securing the Dolby accreditation for the Studio's mixing room. Since the SAFC built its Hendon mixing room in the 1980s, South Australia has built a strong reputation for post-production sound. With this in mind, the aim has always been to build a new mixing room that is not only superior to Hendon, but is superior to other existing rooms in Australia. In other words, to build a room that not only met Dolby's usual exacting standards, but achieved Dolby's new, higher rated "Premier" accreditation. The standard required to meet this accreditation – not to mention the level of scrutiny and rigour applied by Dolby in its assessment process – is extremely high, with only 20 rooms worldwide being able to boast this accreditation. It was therefore welcome news to learn in early 2012 that the Adelaide Studios had successfully achieved Dolby Premier accreditation, making it one of only two rooms in Australia that have been accepted into this exclusive club.

The crucial and complementary counterpoint to this state-of-the-art complex is its positioning as a unique hub for the local creative filmmaking community, as a site that houses not only high tech facilities, but is in close physical proximity to the state's film support agency as well as a core of industry tenants. This represents a key conceptual underpinning for the Studios, which are located first and foremost as an important investment in infrastructure, designed to underpin the growth of the local filmmaking sector while at the same time creating an important point of differentiation in the national studios marketplace.

Attracting a critical mass of industry tenants to the site was identified from the beginning as a key to successfully developing the Studios as a creative hub, and the SAFC has been in the privileged position of fielding a higher than anticipated demand for tenancies. While this over-subscription for space has created some challenges, the SAFC has managed to accommodate a diverse range of

industry practitioners and production companies in the building, as well as find rooms that met each of their unique needs. Tenants on site include the Adelaide Film Festival, the Australian International Documentary Conference, production companies, advertising companies, animators, casting consultants, location managers and post-production sound professionals. The Studios are now at full complement, with a waiting list comprised of industry practitioners; an encouraging sign of the current robustness of the local sector.

The Studios were officially launched via a series of special events held between August to October. This program of events included an industry preview, a community day, and finally an official Studios launch on October 21. This program was developed over some time, with the primary focus clearly on the local and national production industry, which represents the key market for the facilities. The Studios launch was preceded by a Media Futures Forum – a policy session held in the new screening theatre, which focused on the implications of the draft recommendations of the Federal Government's Convergence Review, and attracted many national industry leaders to Adelaide. As a result, the launch was attended by a strong contingent of local industry practitioners as well as high level producers, broadcasters and industry executives from across the country.

It remains early days, but industry response has so far been overwhelmingly positive, with many film and television producers already beginning to plan for Adelaide-based productions, and a series of studio-based projects lining up for 2012/13. Importantly, the studios are beginning to gain widespread recognition in the national industry, and there has been a significant increase in the numbers of enquiries and location recces over the past twelve months.

The SAFC made the decision to use this rare opportunity to also engage the broader Adelaide community, which has supported its work and enjoyed its output for close to 40 years, hosting over 4500 people at the Adelaide Studios Open Day in September. The SAFC received overwhelmingly positive verbal and written responses from those who visited the site, with attendees awestruck by the incredible adaptive re-use of the Clock Tower building, and excited to have the chance to see production facilities up close, as well as watch screenings of classic SAFC films in the Studio's new screening theatre.

The SAFC is also acutely aware of the iconic nature of the Clock Tower building and its surrounds, and their part in Adelaide's history. The SAFC understands that the Studios occupy a physical building on the Glenside grounds that has over 100 years of history and holds many memories for Adelaide's citizens, and that this needs to be reflected and acknowledged as it becomes part of its new chapter. It is also aware that the development of the Studios is simply one part of the bigger story about the transformation of the Glenside precinct, which is itself connected to the Government's broader mental health strategy. The Open Day allowed many people who had previously worked at Glenside or who had had relatives in the hospital at some point, to visit the building and to see its adaptive renewal first-hand. The SAFC is pleased to be a part of this Glenside story, and looks forward to working alongside the mental health professionals in the precinct, with whom it has already developed a constructive working relationship.

In the midst of this transition to a new home, the SAFC remained focused on its core business – development and production. There were undoubtedly challenges over the course of the year, as a number of SAFC-supported high profile, larger budget productions – in particular *Wolf Creek 2* and *Resistance* – were unable to go ahead due to financing reasons. However, while these cancellations created a temporary hole in the SAFC's production schedule, and uncertainty for local crews, there continued to be a high number of projects in production and post-production throughout the year.

The first production company to use the Sound Stages was Piper Films. This company undertook a 6-week set build and six week shoot at the end of 2011, for a commercial client who was so impressed by the stages that they undertook the national launch of their advertising campaign with a silver service dinner for 120 guests in Soundstage 1 using the set that had been constructed.

On the feature film front, Rolf de Heer, who was the last filmmaker to shoot a feature film in the SAFC's Hendon Studios in May 2011, was also the first filmmaker to get full usage of the Adelaide Studios sound facilities, mixing his feature film *The King is Dead!* in the Adelaide Studios' Mixing Room. While the room had neither been fully commissioned, or accredited at the time, it was nonetheless a successful first outing, and the SAFC studios team learnt valuable lessons about both the room and the mixing desk that will serve them well on future productions.

Meanwhile, SA producer Julie Ryan followed up her recent success on *Red Dog* with the comedy/slasher feature film *100 Bloody Acres*, directed by brothers, Colin and Cameron Cairnes. The film, which stars Damon Herriman and Angus Samson, went into production in February 2012 in the Adelaide hills. This black comedy follows the brothers' bloody but hilarious attempts to gain a competitive advantage in running their home fertilizer business, and the unlikely love story that ensues when their business is interrupted by the arrival of a group of backpackers looking for a local music festival. The film, which won a script award at SlamDance, will have its premiere at the Melbourne Film Festival in August 2012.

The feature film slate was complemented by a number of FilmLab projects that went into production over the course of the year, as the Lab moved from the development phase to the production phase for the first tranche of productions. The films that got the green light included *52 Tuesdays*, *Inner Demon*, and the experimental *The Dead Speak Back*.

*52 Tuesdays*, the feature directing debut by Sophie Hyde, and the second FilmLab film produced by Closer productions, began shooting in August 2011. The film follows the relationship between a teenage daughter and her mother, following the mother's decision to become a man. The team chose an ambitious production methodology for the film, committing to shoot every Tuesday for a year, and as of June 30 they had managed to keep to this commitment. *Inner Demon*, the third FilmLab feature commenced its four week shoot in January. Produced by Julie Byrne and Sue Brown, and directed by Ursula Dabrowsky, the horror/supernatural feature shot in Eden Hills, Kuitpo Forest and Meadows. It is currently in post-production. Finally, *The Dead Speak Back* is an ultra-low budget project that emerged from the FilmLab process, produced by Unreasonable Films. This speculative fiction/experimental feature film takes viewers through a surreal world of secrets, songs and shadows of the nearly departed. Written and directed by Jason Sweeney and produced by Julie Byrne the film will be launched in 2013.

SAFC's television slate continued strongly, with two animations conceived by SA filmmaker Luke Jurevicius – *Horace in Slow Motion* and *Figaro Pho* – creating great excitement and gaining serious marketplace attention. *Horace*, produced by Boombada, is a short childrens' animation series starring a loveable but overweight, accident prone pig. The series beat high profile competition to take out "Best in Show" at the US-based Best Shorts Awards in February. *Figaro Pho*, on the other hand, is Luke's follow-up to the immensely popular and multi-award winning short series of the same name, which screened on the ABC in recent years, and which follows the adventures of a young boy plagued by multiple phobias. The new series, produced by the Chocolate Liberation Front, is extending *Figaro* to a longer-form series, but it promises to be more of the same, in terms of style, aesthetics and humour.

On the subject of humour, early 2012 finally saw the television release of *Danger 5*, the series created by Dario Russo and David Ashby, and produced by Kate Croser. The series screened in the SBS Monday night comedy slot, and earned solid audience numbers, as well as a cult following online. On the back of the success of the first series, SBS has committed to developing series 2.

Other television projects in production in 2011/12 included a number of documentaries, including the two series that evolved from the SAFC/ABC FACTory initiative – *Race to London*, and *Croc College*. Both series began shooting during this year, with *Race to London* – produced by Mark Patterson – completed in time for the leadup to the London Olympics. *Race to London* followed six Australian athletes preparing for the Olympic trials with the series screening in prime time on ABC1, to strong audiences in its Tuesday night time slot. *Croc College*, produced by Jennifer Jones and Kristian Moliere of Cineum, is expected to screen some time in 2012/13.

The range of other SAFC-supported documentaries that went into production in 2011/12 shows the depth and diversity of content currently being created by South Australian practitioners – titles include *Starlight Dreaming*, directed by Nicholas Cleary and produced by Kate Warren; *Chronicles of the New World*, directed by Richard Jasek and produced by Linda Cooper; *My Long Neck*, the latest film by award-winning documentary maker Shalom Almond; and *Sons and Mothers*, the ambitious cross-disciplinary project directed by Christopher Houghton and produced by Louise Pascale.

Over this year, SAFC-supported feature films had strong audience response at the cinema. The year began strongly with *Snowtown* earning over \$1M at the Australian box office, an incredible result for a film as confronting as this. Other features released throughout the year to strong audience and critical acclaim included *Swerve*, produced by Helen Leake and directed by Craig Lahiff, which premiered at the Melbourne International Film Festival and garnered good reviews and international sales, while feature documentary *Life in Movement* co-directed by Sophie Hyde and Bryan Mason, managed a solid independent release having won a number of festival awards.

The biggest film story of the year, however, was clearly *Red Dog*, directed by Kriv Stenders and produced by SA producer Julie Ryan. The film dominated the Australian box office and broke many records in the process, eventually taking \$21.3M. This places it as the eighth highest Australian box office earner ever for an Australian film, and the biggest local box office for any film supported by the South Australian Film Corporation. DVD sales were also stratospheric, with the film achieving the highest ever sales for an Australian feature film – behind only *Finding Nemo* and *Avatar* in the all-time DVD sales lists.

*Red Dog* was not just a winner at the box office, but joined a string of other SAFC-supported projects in gaining critical acclaim over the past twelve months. *Red Dog* won both the Inside Film and the AACTA award for best film, the AACTA Member's Award, and was nominated for a string of other awards.

The AACTA awards were dominated by SAFC-supported films. As well as *Red Dog*, *Snowtown* was a big winner, taking out Best Director, Best Adapted Screenplay, Best Lead Actor, as well as Best Supporting Actress for first time actor Louise Harris from Adelaide. It also took out a number of craft awards including Best Sound on a Feature Film, which went to SA practitioners John Simpson and Des Kenneally, and Best Editing. Meanwhile *Oranges and Sunshine* picked up best supporting actor for Hugo Weaving. Other winners on the night included Bryan Mason, Best Editor on a Documentary for *Shut Up Little Man: An Audio Misadventure!* Pete Smith for Best Sound on a Documentary (*Murundak: Songs of Freedom*), and *The Palace*.



Anthony Maras' short film *The Palace*, produced by Kate Croser, Anthony Maras and Andros Achilleos, continued SA's great recent run in the shorts arena, picking up major awards at the Sydney, Melbourne and Adelaide Film Festivals, as well as the renowned short film festival Flickerfest. This was all prior to winning its AACTA award for Best Short Screenplay and Best Short Film. Since these awards the film also won the South Australian Screen Award for Best Short Film. Anthony also won the Rising Star Award at the Inside Film awards at the end of 2011.

Other SA films nominated in other AACTA categories included *Life in Movement*, and *Shut up little Man: An Audio Misadventure* (Matt Bate, Sophie Hyde), for best documentary, while *The Moment* (Justin Wight, Kristian Moliere, Troy Bellchambers, Shane McNeill), and *Cropped* (Bettina Hamilton, Dave Wade) were both nominated in best short film categories.

From a critical and audience perspective then 2011/12 was something of a bumper year for the SAFC. It is particularly pleasing to see the diversity of projects, and the numbers of experienced and emerging South Australian practitioners gaining attention at both the long form and short form levels, at the key creative end as well as at the craft end of the production spectrum. This gives great confidence to the SAFC management and board, as it seeks build on the great opportunity that has been presented by the wonderful Adelaide Studios, and develop a new strategic plan for the organisation in 2012-13.

This plan will also be informed by the announcement of a new state strategic target for the screen industry. Target 100 in the State Strategic Plan 2011 seeks to "Increase South Australia's share of Australian film and screen production to 6% by 2020." While South Australia was progressing positively towards its previous target (double the number of feature films produced by 2014), this new target provides a more precise objective, and one that recognizes that the South Australian industry's fortunes are also dependent on the broader health of the national screen production ecosystem. The recent decision by the Federal Government to fund the ABS to once again survey the screen industries is welcome and will provide important statistical data which will help the SAFC measure its performance in achieving this target over coming years.

The success of the transition to the Adelaide Studios has many parents, and it is important to thank the SAFC Board in particular, who have continued to contribute to the ongoing success of the SAFC, to the process of change, and development of the SAFC's next strategic plan. The Board farewelled Gabrielle Kelly, Julie Ryan and Susan MacKinnon as Board members during 2011/12. Gabrielle, Julie and Susan have all been an integral part of the long journey to the Adelaide Studios, and all have made significant contributions during their tenure to the strategic positioning of the organisation during this time of change.

Arts SA has continued to be supportive of the needs of the SAFC during this period of transition, as the organisation has bedded in to its new premises, working through all of the issues associated with the building in a supportive and responsive manner. In particular, thanks must go to Arts SA Executive Director, Alexandra Reid, who has been so intimately involved in the project for so long, but also thanks to Phil Davis who has provided on-the-ground support, and has had to work through many building-related issues, and find solutions to often complex problems.

SAFC has continued to maintain ongoing positive relations with Arts SA, which is due in no small part to its immediate contacts in the Department, Jennifer Layther, Clare Tizard and Helen Richardson, who understand the core business of the organisation, and have been willing to recognise the pressures placed on the organisation in what is a period of extraordinary change in the industry, both locally and nationally.

The SAFC staff and management have also worked hard over the past year to make the shift to the Adelaide Studios, during what has been a challenging political environment, and their commitment to making the transition a success must also be acknowledged. It has been a time of uncertainty and change for the SAFC as well as for the industry, but we have embraced our new environment and remain as committed as ever to the SAFC's mission to support and develop the South Australian industry. Thanks go out as always to the SAFC's management team, but a particular acknowledgment needs to be made to Viron Papadopoulos, the new General Manager of Industry Development and Production. Viron was appointed early in the year and has had to keep the SAFC's development and industry programs on track during a time of significant upheaval and budgetary challenge.

Finally, the SAFC acknowledges the support and commitment of the Government from the very start of the journey to the Adelaide Studios, as well as the ongoing commitment that clearly remains to the organisation as it enters its 40<sup>th</sup> year in 2012/13. In particular, the SAFC thanks the Honourable Mike Rann, who during his tenure as Premier and Arts Minister was such a champion for the sector, and who was behind the concept of the Adelaide Studios from the very outset.

The SAFC also thanks Minister John Hill for his interest and support during his term as Minister for the Arts.

**Cheryl Bart**  
Chairman



**Richard Harris**  
Chief Executive Officer





## 2. CORPORATE GOVERNANCE

### 2.1 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 2011/12 the Board of Directors were:

- **Cheryl Bart AO (Chairman):** Cheryl Bart is a lawyer and company director. Cheryl is the Chairman of ANZ Trustees Ltd, (then) Bigpond Adelaide Film Festival (BAFF), the Environmental Protection Authority (EPA) and FARE (previously known as the Alcohol Education and Rehabilitation Foundation). 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 Chairman of the South Australian Film Corporation's Remuneration and Nominations Committee and has also served as a member of the Finance and Audit Committee.
- **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 *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*. Bridget has been the General Manager of SBSi, and was an establishing Evaluation Manager at the FFC in Sydney. She produced a series on contemporary Aboriginal art, entitled *Art + Soul*, for the ABC, and is now developing a second series, as well as a number of new fiction projects. She and her partner John Maynard have recently established a new company, Felix Media, and are collaborating with artists on exceptional moving image projects.

- **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 Built Environs, WorkCover, the Environmental Protection Authority, South Australian Film Corporation and Scotch College. Jane has a Master of Business Administration and Bachelor of Science and is a Fellow of the Institute of Chartered Accountants in Australian and the Australian Institute of Company Directors.
- **Susan MacKinnon:** Susan has produced documentaries for over 25 years. Her films have been screened around the world, winning many awards and international acclaim. Her many film credits include the feature documentaries *Paul Kelly: Stories of Me*, *Life In Movement*, *Honeybee Blues*, *The Oasis*, *Global Haywire*, *4* and *In The Company of Actors*. Others are *Over My Dead Body*, *Fetch*, *Eternity*, *Loaded - The Gun Lovers*, *You Must Remember This* and *Men And Their Sheds*. Susan is the Executive Director of the Documentary Australia Foundation established in 2008 to bring filmmakers and philanthropists together to create social change through documentary film. The growth in philanthropic engagement in documentary is a direct result of the work of DAF. 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. **(Term ended 24/9/11)**
- **Des Monaghan** is one of Australia's leading and multi-award winning Executive Producers. Formerly Controller of Programming and subsequently Director of Program and Production for Television New Zealand (TVNZ) Networks 1 and 2, in the late 1980s, Monaghan set up South Pacific Pictures Limited before being appointed Network Director of Production and Program Development for the Seven Network in Australia. Forming Screentime in 1996 with Bob Campbell, the television production company has operations in Australia, New Zealand and Ireland. With productions in all genres including telemovies, mini-series, long form drama, comedy, serial drama and infotainment/reality, Screentime also produces formats which are owned by the group in over 40 countries. Screentime has produced many of Australia's most celebrated dramas with Monaghan as Executive Producer, with recent productions including the *Underbelly* franchise, the critically acclaimed Tim Winton's *Cloudstreet* for Showtime Australia, *Crownies* for ABC TV, *Tricky Business* for the Nine Network, *Brothers In Arms* for Network TEN and most recently *Underbelly: Badness* for the Nine Network.

- **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. **(Term ended 24/9/11)**
- **Anthony Maras** is a multi-award winning Australian filmmaker whose latest film *The Palace*, an Australian-Cyprus co-production, was shot on location along the United Nations Green Line in Nicosia, Cyprus. The Palace had its US premiere at the 2011 Telluride Film Festival, was recently nominated for the 2012 Australian Academy of Cinema and Television Arts Award for Best Short Fiction Film, and has won top honors at the Sydney Film Festival (Best Short Fiction Film), Adelaide Film Festival (Audience Award) and Melbourne International Film Festival (Best Australian Short Film). Anthony's previous film *SPIKE UP*, a searing crime drama won the 2007 Australian Film Institute (AFI) Award for Best Short Fiction Film, and screened in or won accolades at numerous international film festivals including Rotterdam, Santa Barbara FF, Bilbao ISFF and Sao Paulo IFF. In 2005, Anthony's debut film *AZADI* was nominated for an AFI Award for Best Short Fiction Film, and received accolades and or official selection at more than 30 international festivals. Anthony also worked as an associate producer on *Last Ride*, the debut feature of Palm D'Or winning director Glendyn Ivin and starring Hugo Weaving. Anthony completed a Law Degree from Flinders University, and went on to study film production at the University of California. Anthony has served as a funding consultant to the South Australian Film Corporation, as an AFI Awards juror, and served as President of the University of California SB Filmmakers Cooperative, and on the board of the Media Resource Centre. **(Commenced 13/10/11)**
- **Vivienne Skinner** is a speechwriter and adviser on cities to the Federal Minister for Infrastructure and Transport, the Hon Anthony Albanese. She was arts adviser to former NSW premiers Bob Carr and Nathan Rees and took a special interest in the development of the screen industries. She was, until recently, deputy-chair of the Adelaide Film Festival. Vivienne is on the board of Beyond Empathy, which uses the arts to improve the lives of disadvantaged young people in regional Australia. She is also on the board of the physical theatre company Legs on the Wall and is a member of the Sydney Committee for the Big Issue. **(Commenced 13/10/11)**

- **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 was released 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). **(Term ended 26/10/11)**

## 2.2 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 2011/12 the members of the Finance and Audit Committee were:

- Jane Yuile (Chair)
- Tony Clark
- Julie Ryan (to October 2011)
- Anthony Maras (joined December 2011)

### 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 2011-12 the members of the Remuneration and Nominations Committee were:

- Cheryl Bart
- Tony Clark
- Bridget Ikin

### **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)**

- Chryssy Tintner
- Kath Shelper
- Michael Bouchier
- Tait Brady
- Avrill Stark
- Pauline Clague
- Robert Connolly

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

- Susan Mackinnon
- Joost den Hartog
- Michael McMahon
- Tom Zubrycki

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

- Chryssy Tintner
- Kristian Moliere

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

- Mike Jones
- Chris Winter
- Paul Daly

#### **Short Film Production Committee**

- Amy Gebhardt
- Chloe Brugale
- Shane McNeil

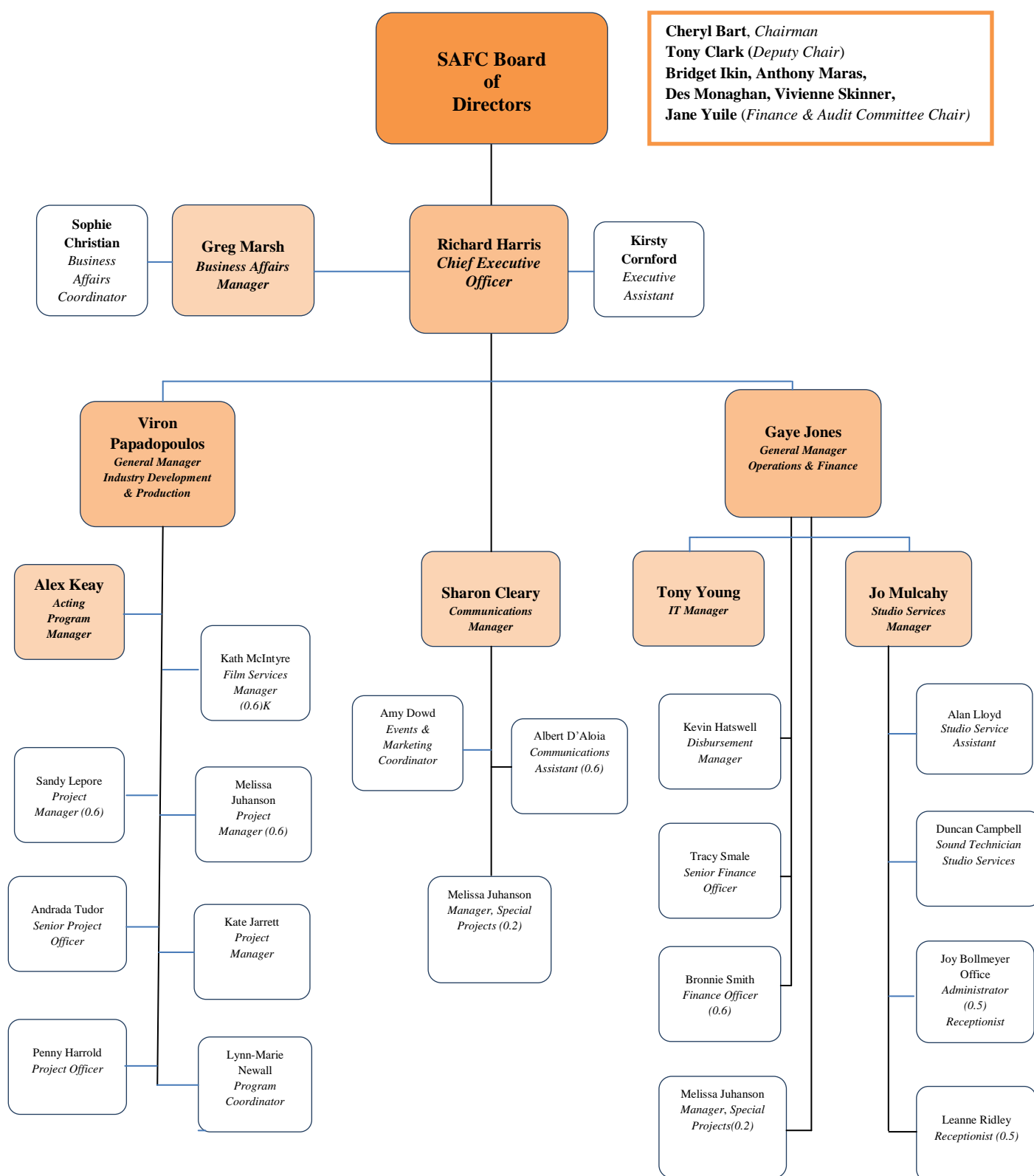
#### **Writing for Film Committee**

- Seph McKenna
- Stephen Kearney
- Stephanie McCarthy
- Miriam Katsambis

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

- Susan Andrews
- Dominic Burman

## 2.3 ORGANISATIONAL CHART





## 2.4 RECONCILIATION STATEMENT

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.

### 3. PLANS AND OBJECTIVES

#### 3.1 PURPOSE, MISSION AND VALUES

**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.

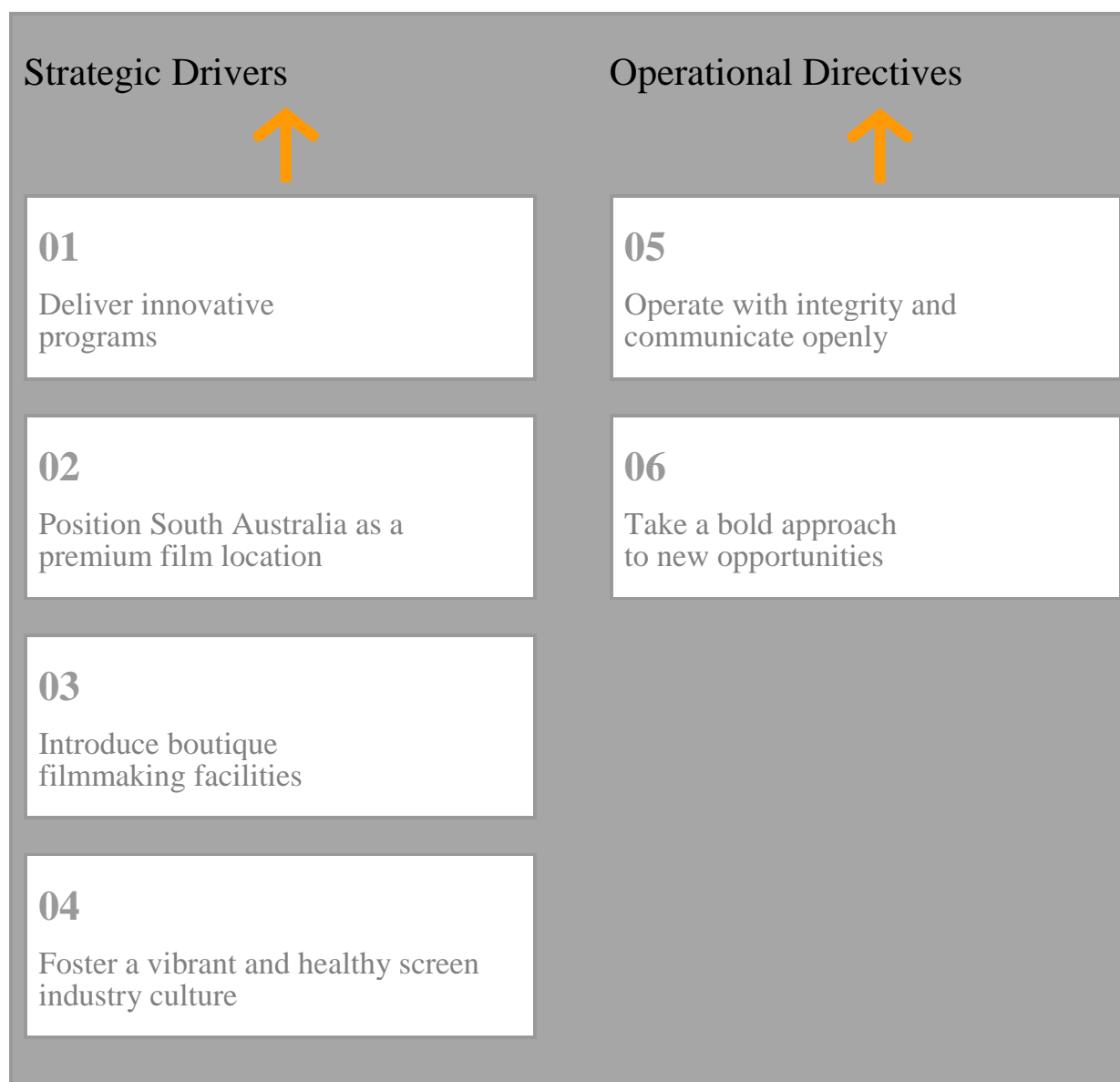
South Australia has a number of advantages that make this state an ideal place for filmmaking. It has well-trained local creatives and crews that are among the most experienced in Australia, with credits on domestic and international feature films, TV series, telemovies, TVCs and documentaries. The state 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 100: *'Increase South Australia's share of Australian film and screen production to 6% by 2020'*. These targets are assessed against the objectives set out in the annual Performance Agreement between Arts SA and the South Australian Film Corporation.

### 3.2 STRATEGIC DRIVERS AND OPERATIONAL DIRECTIVES



## 4. OPERATIONS AND INITIATIVES

### 4.1 INDUSTRY DEVELOPMENT AND PRODUCTION

The Industry Development & Production Department undertakes the core business of the SAFC in delivering government support to the South Australian film, television and digital media industries by supporting the economic, and creative growth of these sectors through either direct funding of projects or the facilitation of business and professional development programs.

The key methods of support are:

**Production Finance** – Provide investment and cash flow to feature film, television, documentary, digital media and short film projects, that are creative and original, possess overall appeal to diverse audiences, display good market prospects and have significant economic benefits to the South Australian production and post-production film and television sector.

**Project and Business Development** – Provide development investment to market viable projects and developing SA businesses to stimulate feature film, television drama, documentary and digital media production in South Australia.

**Professional Development** – Provide financial support for the professional development and career expansion of emerging screen practitioners in order to build a sustainable and vibrant local film industry and screen culture.

**Content Attraction** - Market and Promote South Australia as a premium film location by providing production incentives and delivering professional film & location services that help to fully utilize the SAFC Studios and Facilities.

#### PRODUCTION FINANCE

##### **Production Investment**

The Production Investment program supports the production of feature films, television drama and documentary projects. In particular those that are creative and original, possess overall appeal to diverse audiences, display good market prospects and have significant economic benefits to the South Australian production and post-production film and television sector.

## Highlights: Features and TV Drama

- Comedy TV series *Danger 5*, created by South Australian's Dario Russo (writer/director/producer), David Ashby (writer/actor) and producer Kate Croser, was launched as an online teaser series, that was then followed by a broadcast season on SBS television in March/April 2012.
- *Swerve* followed its World Premiere at the 2011 Melbourne International Film Festival with cinefestOZ, the Hamptons International Film Festival, Newport Beach Film Festival in Los Angeles and the Australian Film Festival in Sydney. It was theatrically released in Australia in June 2012 and has sold internationally to a number of territories including the United Kingdom and Germany.
- *100 Bloody Acres* produced by South Australian producers Julie Ryan and Kate Croser, secured its World Premiere for the opening weekend of the 2012 Melbourne International Film Festival, along with two weekend screenings during the festival.
- The SAFC Board approved production investment in a number of feature film and television projects due to begin production in late 2012 or early 2013 including *The Rover*, *Tracks*, *The Babadook* and *Sam Fox: Extreme Adventures*.

## Highlights: Documentaries

- During this period the SAFC committed production investment to eight documentaries; the equivalent of approximately sixteen hours of production. Four of these productions were documentary series for screening on ABC1 and ABC3: *Prank Patrol*, *Croc College*, *Race to London* and *Hannah Gadsbys Oz*, thereby providing unique opportunities for South Australian documentary practitioners to develop long form documentary series experience and credits.
- *Croc College* and *Race to London* were developed through The FACTory initiative, a \$2.1 million joint initiative between the South Australian Film Corporation (SAFC) and Australian Broadcasting Corporation (ABC) designed to assist in the development of the South Australian independent television production sector by developing and co-financing several factual entertainment series for prime time broadcast on ABC1. The 6 x half hour series *Race to London* screened on ABC TV in the lead up to the Olympics with the 6 x half hour series *Croc College* to screen on ABC TV in late 2012.
- Other documentaries supported during this period were: *Disassembly Line* (1 x ½ hour documentary) produced by Projector Films which received additional funding via Screen Australia and ABC's Opening Shot Initiative; *Project Baby* produced by Shalom Almond (1 x ½ hour documentary for ABC TV) which also received additional funding from Screen Australia; *Sons and Mothers*, produced by Pop

Pictures P/L (documentary feature) which also additional funding from Screen Australia; and *Quad Squad* produced by Sandra Cook (1 x 52 minute documentary).

### **Digital Media Production Investment**

Digital Media Production Investment aims to support the production of narrative-driven digital media projects, including feature and television animation projects as well as interactive and multiplatform projects delivered across web, smart-phone and/or app-based platforms. In particular support is given to those that are creative and original, appeal to diverse audiences, display good market prospects and have significant economic benefits to the South Australian digital media, production and post-production film and television sector.

The 2011/12 year saw strong support for digital media projects for the state with SAFC proving production investment support to five production ready projects with diverse business models.

#### **Highlights:**

- In 2012, the SAFC was the first funding agency in the country to initiate an innovative approach to supporting digital media projects without traditional market attachments. This approach was taken in acknowledgement of new approaches to financing and to establishing market traction for projects. The SAFC formally acknowledges projects with successful viral video campaigns, projects that have successfully developed online communities and secured crowd funding, and financing partnerships with relevant stakeholder organisations both within the entertainment industry and those that represent niche markets relevant to the project. The SAFC is developing new guidelines for non-traditional market attachments under the banner of the Digital360Lab Program, which will be launched in September 2012.
- The five projects funded by the SAFC presented innovative new business proposals and financing plans, including *Double Happy vs The Infinite Sadness*, produced by Justin Wight of Monkeystack Productions (transmedia animation project with web episodes, online games and comics), *Ringbalin*, produced by Jocelyn Pederick and Ben Pederick of Goodmorningbeautiful Films with Executive Producers, Julia DeRoeper and Sue Maslin (interactive documentary project, with narrative rich website and mobile app in conjunction with a broadcast documentary television series) and *Wastelander Panda* produced by Kirsty Stark of Epic Productions (web episodes in conjunction with a narrative rich interactive website). Two of these projects also secured broadcast attachments from the ABC, including *Peleda*, produced by Luke Jurevicius of Vishus Productions (an animated children's series for ABC3 and ABC iView and online game), and the official Australian-Canadian Co-production, *Time Tremors* (ABC and CBC attachment), produced by Patrick Crowe of Xenophile Media (Canada) and Sam White of the People's Republic of Animation (South Australia) (an animated transmedia project, including an online, mobile and physical treasure hunt and television minisodes for the CBC and ABC).



- 2012 saw an outstanding result for SAFC funded South Australian digital media projects with all four SAFC funded projects that applied to Screen Australia successful in securing federal financing.  
Projects supported through the Screen Australia Digital Ignition Program included: *Double Happy Vs. The Infinite Sadness* (Monkeystack Productions) and *Ringbalin* (Goodmorningbeautiful Films)  
Projects Supported through the Screen Australia All Media Fund included: *Time Tremors* (the People's Republic of Animation and Xenophile Media) and *Peleda* (Vishus Productions).

### **Project Outcomes and Industry Recognition**

As in previous years, SAFC funded digital media projects were strongly represented in international, national and state awards receiving significant industry recognition including the following honours:

- Justin Wight (Monkeystack) received the highly esteemed Sydney Film Festival Peter Rasmussen Award for Innovation for his SAFC funded project, *Double Happy Vs. The Infinite Sadness*.
- SAFC funded project *Big Stories, Small Towns 2* – an interactive website focused on the communities of Murray Bridge and Raukkan in South Australia as well as Cambodia, won the prestigious SXSW Interactive Awards, under the “Community” category. The project was produced by Anna Grieve, Martin Potter and Nick Crowther (Trading as Big Stories Company) and directed by Jenny Lee and Sieh Machwala.
- *Horace In Slow Motion (Series 2)* (produced by Luke Jurevicius, Andrew Kunzel and Arthur Moody of Boombada) won the prestigious Best of Show award at the Best Shorts Competition in California, succeeding over projects by high profile contenders who included Tim Burton.
- Digital Media Short Film *The Moment* (which also featured an interactive website) was nominated for six industry awards and screened at many high profile national and international festivals including Shorts Film Festival (winning the Merit Award), St Kilda Film Festival, Sydney Film Festival, Adelaide Film Festival, Palm Springs Shortsfest, Dungog Film Festival as well as being nominated for an Australian Academy of Cinema and Television Arts Award (AACTA) for Best Short Animation.

### **Revolving Film Fund**

The Revolving Film Fund (RFF) is a \$4,327,563 million financing facility administered by the South Australian Film Corporation. The aim of the RFF is to assist projects to move into production by cashflowing the Federal Producer Offset. Seven South Australian businesses and their respective projects were supported via the RFF in 2011/12 as follows:

1. *Croc College (FACTory)*
2. AMPCO Cashflow against marketing, financing and general development of AMPCO's slate of projects, including feature film *Mawson*
3. *100 Bloody Acres*
4. *The Babadook*
5. *One Eyed Girl (FilmLab)*
6. Rising Sun Pictures - Cashflow against service work undertaken in respect of the feature films *Gravity* and *The Incredible Burt Wonderstone*
7. *Race to London (FACTory)*

### **Documentary Innovation Fund**

The SAFC's Documentary Innovation Fund supports the creation of innovative and exciting documentaries that are creatively outside the limitations of Australian television commissioning requirements and processes.

#### **Highlights:**

- Innovative documentaries supported during this period include *Sam Klemke's Time Machine* (Closer Productions) and *Rough Diamonds* (Carousel Media).
- Shalom Almonds 2010 Documentary Innovation Fund product *My Long Neck* was still in production throughout 2012 and recently received additional Production Investment from Screen Australia.
- Sarah Wishart's, Philippa Campey's, and Peter O'Donoghue's *Park Life China* is currently in production.

### **PROJECT AND BUSINESS DEVELOPMENT**

#### **Producer Business Development**

Producer Business Development (PBD) funding is a development investment initiative designed to help enable South Australian producers to develop a slate of projects whilst encouraging sustainable business practices.

Seven applicants received Producer Business Development funding in the 2011-2012 financial year.

#### **Highlights:**

- JDR Screens multiplatform documentary *Ringbalin*, was successful in gaining Screen Australia support through their Digital Ignition program. The project has the financial and organisational support of key SA industry stakeholders including the Murray Darling Basin Authority and the South Australian Tourism Commission. The team also plans to apply for additional Screen Australia funds through the All Media Fund.

- In addition to SAFC Production Investment funding for *Disassembly Line*, Projector Films received additional funding via Screen Australia and ABC's Opening Shot Initiative. *Disassembly Line* is due to screen on ABC TV late in the year. In November 2011, Daniel Joyce received funding for two Short Film Production projects, a drama titled *Criticism* and documentary titled *Walking in Two Worlds*.
- Closer Productions received funding through the SAFC's Innovation Fund for *Sam Klemkes Time Machine* and SAFC Production Investment funding for *I Want to Dance Better at Parties*, which also received funding through the Adelaide Film Festival's Hive Fund and a screening on ABC TV. Closer Screens co-distributed *Life In Movement* with Antidote in a national release and set up the online Closer Shop, directly selling DVDs and merchandise.
- Pop Pictures is soon to release Feature Documentary *Sons and Mothers*, which was co-financed with the SAFC by Screen Australia's Signature Fund.
- Duo Art Productions collaborated with Jetty Films to co-distribute feature film *Swerve*, which was released theatrically in June 2012.

### **Drama Project and Script Development**

Drama Project and Script Development aims to support the development of outstanding original and creative Australian film and television projects.

Seven feature film projects and three TV series projects were supported during the 2010-11 financial year.

### **Highlights: Drama**

- Dario Russo and Kate Croser's *Danger 5 Series 2* and Kristian Moliere's *Sleepwalker* came with market attachment and development finance in place, which the SAFC matched.
- After the success of the first series of *Danger 5*, SBS supported the development of a second series. SAFC has matched the SBS funds taking the *Danger 5 Series 2* development budget to \$84,000.
- Kristian Moliere's project *Cut to the Chase* (aka *One Hundred and Fifteen*), which was selected to participate in the Aurora Program last financial year, continues to be developed.
- Lindy Taylor's children's TV series project *ZAPA! The Zoo Academy of Performing Arts* is nearing the end of its development phase. The SAFC matched ABC's funds taking the development budget to \$30,000 which allowed the creation of a pilot episode.

- *Denby of Iniquity* (Kate Croser, Sandy Cameron and Hugh Sullivan) which was funded last financial year, continues to be developed while four other projects have now been delivered. These were Peta Astbury's *Lawson*, David Lightfoot, Michael Clarkin and David Haddin's *Keel Haul*, Michael Adante's *Blood in the Streets* and Wayne Groom and Bill Bennett's *Girl at the Edge of the Sea*.

### **Documentary Script and Project Development**

The Documentary Script and Project Development fund provides development investment for South Australian documentary projects. It funds the creation of scripts, treatments and visual materials in order to support a documentary project to secure production finance.

#### **Highlights:**

During this period the SAFC held one Documentary Script and Project Development Committee with four documentaries receiving support as follows:

- Farm School (Porthmeor Productions and JDR Screen),
- These Heathen Dreams (co-production between Anne Tsoulis and Film Projects Pty Ltd),
- Croc College (Travelling Tale Productions P/L); and
- Jillaroo School originally developed through The FACTory Initiative and which received additional SAFC and ABC TV development funding.

### **Digital Media Project Development**

Digital Media Project Development aims to support the development of outstanding original and creative Australian animation film and television projects and interactive and multiplatform projects delivered across web, smart-phone or app-based platforms.

#### **Highlights:**

Three digital media projects reflecting a range of genres, markets, platforms and diverse financing and recoupment strategies, were supported during the 2011/12 financial year as follows:

- *TravelAR*, by producer David Salomon, an interactive cross-platform documentary for iPhone,
- *Puzzletots*, by Kojo Productions, an animated cross-platform children's story, including an interactive e-book and animated video; and
- *Wastelander Panda*, by Epic Films, a narrative rich interactive website that extends the crossplatform storyworld of the short online films by the same title.

## **Producer Equity Scheme**

The Producer Equity Scheme (PES) aims provide copyright and recoupment benefits to South Australian producers in a manner that will enable them to share in the rewards from the success of their films and to build their production businesses within the State. Four South Australian producers were supported via the PES in 2011/12 as follows:

1. *Red Dog*
2. *Swerve*
3. *The Babadook*
4. *Charlie's Country*
5. *One Eyed Girl*

## **PROFESSIONAL DEVELOPMENT**

### **Practitioner Development**

Practitioner Development Funding provides professional and career development support for film, television, documentary and digital media practitioners. This year practitioner development funds were targeted to market based events and conferences which allowed practitioners to advance projects towards production, and build valuable networks towards achieving project based outcomes.

#### **Highlights:**

- Practitioners were supported to attend conferences such as the Screen Producers Association Conference, The Australian International Documentary Conference, 37 South Market, MIFF Accelerator Program, MIP TV, Input Conference and a number of master classes and craft skill workshops.
- The SAFC made a special arrangement with MIFF 37 South to run a program for upper emerging South Australian producers, to give them an introduction to the market and pitch their projects in development. This was a highly successful initiative and has resulted in many established relationships. These producers are now equipped to enter the professional marketplace and secure real deals at subsequent markets.

### **Interstate Business Travel**

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. In addition the fund supports attendance at interstate meetings vital to the development and financing of projects with market interest. These trips are vital in addressing the geographical disadvantage SA producers face during project development, as a large majority of deals are made interstate in Melbourne and Sydney where most broadcasters and market representatives are based.

The Interstate Business Travel fund supported a large number of practitioners to attend awards ceremonies nationally. This year South Australian filmmakers were particularly well represented with the majority of nominees supported to attend ceremonies to accept their awards in person.

**Highlights:**

- SA filmmaker nominations were received for the AACTA Awards (formerly the AFI Awards), The Australian Teachers of Media (ATOM) Awards, The Inside Film awards, DigiSPAA Awards, Australian Directors Guild Awards, and the Australian Editor's Guild Awards, Melbourne International Film Festival, Sydney Film Festival, St. Kilda Film Festival, and Flickerfest.
- SA Producer Micheal Clarkin won the DigiSPAA competition with his low budget feature *10 Metres*.
- Anthony Maras won the AFTRS IF Award for Rising Talent
- DOP Geoff Hall won the Inside Film Award for Best Cinematography for his work on *Red Dog*
- Anthony Maras & Kate Croser won the AACTA awards for Best Short Film and Best Short Screenplay for *The Palace*.

**International Travel**

Due to reduced funding this year the international travel program was targeted towards international trips with significant market opportunities for producers with projects at a late stage of development. Producers also maximized the funding available by structuring their itineraries to attend multiple events during one overseas trip.

**Highlights:**

- The SAFC supported five SA producers to attend the Cannes Marché du Film in May 2012, to market feature projects and secure market attachments. These producers were: David Lightfoot, Michael Clarkin, Peta Astbury, Lindy Taylor, and Michael Adante.
- The SAFC supported four practitioners to attend various AusFilm initiatives globally, including a showcase week in Los Angeles, and a co-production forum in London. Some who travelled to LA were also able to remain in the US for the American Film Market. Producers Helen Leake, Craig Lahiff, Anthony Maras, and David Lightfoot were able to take advantage of these initiatives.
- Brendon Skinner and Simon Williams received support to attend the MPA-CICE Film Workshop in Beijing, after winning the Australian SDA pitching competition. Their dedication saw them winning the international pitching competition which will now lead to development opportunities for their project in America.

**Emerging Writers and Producers Development**

This initiative provides financial support to South Australian writers and producers to develop their skills and generate high quality screenplays in preparation for further financing and market delivery.



- Two feature film projects were supported during the 2011/12 financial year. Two projects from the previous financial year are still in development. They are Lindy Taylor's *A Sweet and Sour Life* and Christopher Houghton's *Passing the Bone*. Six projects from the previous financial year have been delivered. They are Kale Needham's *Wolf Under the Bed*, Katharine McPhee's *Darcy Hard of Feeling*, Ryan Davidson's *I am Kevin*, Julie Byrne and Kelly Shilling's *In This Space*, Neil Molloy's *Just You Just Me* and Vicki Sugars and Kath Dooley's *Behind Closed Doors*.

### **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.

Throughout 2011/12 the SAFC supported 18 attachments across all genres (drama, documentary and digital media projects/companies) in a variety of target areas identified as skills gaps. It is expected that these practitioners are now suitably experienced to take on professional paid work in these roles.

#### **Highlights:**

- SAFC supported attachments for SA practitioners included attachments as follows:  
Drama Producers: Brendon Skinner and Simon Williams;  
Drama Continuity (script supervisor): Caitlin Hall;  
Data Wrangler: Michael Gojic;  
Documentary Editor: Krystle Penhall;
- SA Director Matt Vesely was also supported to undertake an internship at Foxtel in Sydney as the final candidate of the pilot Interstate Internship Scheme.

### **Digital Media Attachment Scheme**

- Digital media attachments allowed emerging digital media practitioners to be attached to animation companies for a period of 12 weeks and to be involved in the workflow pipeline and projects at a professional standard. A wide variety of roles were supported through the scheme at host companies Rising Sun Pictures, Monkeystack, Vishus Productions, Katalyst Interactive, Awesome Fighter Animations and the People's Republic of Animation. Attachments were supported for Alex Goldsmith: interactive developer; Christopher Green: storyboard artist; Ned Rogers: environmental artist; Phillip Whetstone: model and texture artist; Christopher Spencer: 3D generalist; Thomas Cant; 3D Artist: Anthea Wright: 2D generalist; Michael Dikih: pipeline developer; Ben Trotter: shader and lighting artist, and Chad Molyneux and Morgan Read: general animator.

### **Short Film Production**

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.

### Highlights:

- Anthony Maras gained unprecedented exposure for his SAFC funded short film, *The Palace* which was theatrically released by Palace Cinemas. The short screened directly after every session of the feature *Wish You Were Here*.
- *The Palace* enjoyed its US premiere to a sell-out audience at the Telluride Film Festival. *The Palace* also won two Australian Academy of Cinema and Television Arts Award (AACTA) for best short screenplay and best short film as well as 6 SASA awards, Best Screenplay in the Australian Writer's Guild Awards, Best Short Fiction Film at the Sydney Film Festival, Melbourne International Film Festival, Flickerfest, an Australian Cinematographer Society Award, and the Audience Award at the Adelaide Film Festival to name a few.
- The SAFC funded short film *Collision*, by Projector Films was invited to screen in competition at The 58th Oberhausen International Short Film Festival, Flickerfest 2012, Australia Israel Cultural Exchange festival in Israel, St Kilda Short Film Festival and Palm Springs Shortfest 2012, plus many more screenings at various festivals. *Collision* was also nominated for five SASA awards.
- Bettina Hamilton and Dave Wade's SAFC funded short film *Cropped*, was nominated for awards at Sydney Film Festival, Revelation Perth Film Festival, Dungog Film Festival, Chicago Film Festival and two Australian Academy of Cinema and Television Arts Awards (AACTA) to name a few.

### 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:

- Four FilmLab projects completed their development in the reporting period and were green lit for production. They include Closer Productions' *52 Tuesdays*, which began filming for one day a week for a year in August, Demon Girl's *Inner Demon* which began post production in June, and Projector Films' *One Eyed Girl* both of which are contracting.

- The other teams continue at various stages of development, including *The Infinite Man* (Hedone Productions) which is at advanced stages, Shane McNeil's *Untitled* project, which is in early stages and Ashlee Page's project *The Archive* which, although at treatment stage, is generating interest from sales agents.
- Closer Productions' *Shut Up Little Man* was distributed theatrically in the United States by Tribeca Films.
- Also green lit for production were the FilmLab observer team, who are producing *Dead Speak Back* (Velvet Orange) which is an ultralow budget feature film project whose production process mirrors director Jason Sweeney's experimental video and theatre production experience.

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

Screen Culture and Professional Development Funding is provided to support programs by organisations delivering tangible professional development outcomes to practitioners in SA. The funding also supports 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.

In 2011 – 2012, the SAFC approved funds to seven key stakeholder organizations for the 2012 Calendar year, representing a total value of \$268,038. This includes funding for the MRC, which in 2012 will include base funding of \$239,038, with anticipated additional funds to be approved to reflect the annual indexation of funds from Arts SA.

The SAFC has an ongoing annual partnership with a number of state and national industry stakeholder organisations, including the Australian Writers Guild (AWG), the Australian Director's Guild (ADG), Australian Cinematographers Society (ACS), the Screen Producers Association of Australia (SPAA), the Australian Interactive Media Industry Association (AIMIA), the Mobile Entertainment Growth Alliance (mEga SA), the Shorts Film Festival and the Australian Teachers of Media (ATOM) all of whom received Screen Culture Funding to assist with delivery of their activities.

### **Special Initiatives**

#### **Writing for Film**

Writing for Film is an AWG/SAFC initiative in which Stephen Cleary was the main development consultant. Fifty people were selected to participate in the Phase 1 workshops which took place in late 2010. Forty of the participants then applied for Writing for Film Phase 2 and eight were selected to participate. The Phase 2 workshop took place in February 2011. Seven of the eight Writing for Film Phase 2 projects were delivered in August 2011. From the seven projects, three projects were selected for Writing for Film Phase 3 and they have now all completed this stage of their development. Two of these projects have delivered and the other is currently in development. They are Peta Astbury and Andrew

Slattery's *Lawson*, Matt Vesely and Sonya Humphrey's *Living Out of a Suitcase* and Stephen Banham's *Drop Bears* (aka *Bloodwood*).

### **The FACTory**

The FACTory is a \$2.1 million joint initiative between the South Australian Film Corporation (SAFC) and Australian Broadcasting Corporation (ABC) which is designed to assist in the development of the South Australian independent television production sector by developing and co-financing several factual entertainment series for prime time broadcast on ABC1. Three projects were selected for funding including *Croc College*, *Race to London* and *Jillaroo School*.

### **Chris Vogler Masterclass**

In October 2011 the SAFC partnered with Inscription to bring the leading US script developer, Christopher Vogler, to South Australia. Vogler conducted a sold out one day master class at the Adelaide Studios Screening Theatre. The master class was well received by all who attended. Following this master class, Vogler conducted a 3-day intensive workshop with selected fiction development writers.

## **4.2 LOCATIONS AND FILM SERVICES**

The Locations and Film Services department is responsible for assisting national and international producers to source South Australian locations, facilities, and crew, as well as marketing the SAFC's incentives complementing Federal incentives designed to attract production to Australia.

The department applies an aggressive and proactive content attraction strategy that applies a lead generation and client discovery model (domestically and internationally) backed with the provision of location still galleries, marketing materials and free familiarisation tours. The strategy is aimed at increasing South Australia's share of Australian film and screen production to 6% by 2020 as per Target 100 in the State Strategic Plan.

The SAFC assists with on-the-ground costs for inbound location searches (assessed on a case by case basis) and with the assistance of SA location managers who are experienced in international and domestic feature film, television and television commercial production.

### **Inbound Missions and promotions**

During this period 19 major location searches were conducted representing approximately \$160 million in potential production activity for the state.

- *Driving from Dubbo* with producers Sue Brooks and Lizzette Atkins
- *Resistance* with producers Andrew Dillon and Catherine Nebauer
- *The Riders* with producer Heather MacFarlane
- *Kid Snowball* with producer Lizzette Atkins, and director Matt Saville

- *Gods of Love and War and Sisters* with producer/writer Stephen Sewell
- *Sleepwalker* with producer Kristian Moliere
- *The Diary of Jimmy Porter* (Telemovie/ series) with producer Gus Howard and Lisa McCune and Director Nadia Tass,
- *Sam Fox Extreme Adventures* (TV series) with producer Suzanne Ryan;
- *Tracks* (Feature Drama) with producer Emile Sherman and US based director John Curran
- *Cut Snake* with producers Michael McMahon, Trevor Blainey and director Tony Ayres
- *The Fall* with producer Murray Pope and director Nic Robinson
- Chinese TV series *Jiang Ai* (Cherish Our Love Forever) produced by Galloping Horse Media in partnership with the SATC
- *Babadook* (Feature Drama) with producer Kristina Ceyton and director Jennifer Kent
- *Blackwood* (Feature Drama) with producer Charlie Clausen and writer/director Gemma Lee;
- *The Rover* (Feature Drama) with producers Liz Watts and Libby Sharpe (Porchlight Films) and writer/director David Michôd
- *The Salvation* (Feature Drama) a Danish/French/Australian/UK co-production with Australian producer Cathy Overett.

In addition, 65 feature, 24 television commercials, 19 television series, 7 short films and 7 documentary projects were provided with assistance. An increase in domestic and off-shore feature and domestic TVC enquiries has been a feature of the reporting period and is expected to continue.

#### Other highlights:

- Japanese feature film *On the Hybusa Capsule* commenced their 5 day Australian part of principal photography in and around the Woomera area.
- *Speed of Light*, an art installation project was shot on Nilpena in the Flinders Rangers.
- A government delegation from Hebei in China visited the SAFC and new Adelaide Studios. They also met with SA producers.
- The SAFC Crew Talent Handbook featuring SA Heads of Department was produced.
- Additional SA location stills were added to the SAFC Location Images Database which features approximately 25,000 SA location images.

- The SAFC Film Services Manager progressed film friendly policies with the City of Norwood Payneham & St Peters and the South Australian Botanic Gardens.
- *Wolf Creek 2* producer Matt Hearn, director Greg McLean and line producer Helen Watts visited Adelaide and met with SA crew.
- At the start of February, the famous Chinese TV series Jiang Ai – *Cherish Our Love Forever* completed principal photography on what is a South Australian Tourism Commission (SATC) and Tourism Australia supported project. A combined Chinese and South Australian TV crew filmed in various locations within the state. Shot by renowned director Zhang Yibai, a total of four (4) episodes were shot in the Barossa, Adelaide, Adelaide Hills and Fleurieu Peninsula. The resulting drama will be aired in China in the latter half of 2012, with an audience of well over 100 million people. The SATC estimates that the PR value of the project is well over \$100 million. The Chinese contingent was extremely impressed with the local crew and locations, and is looking at other projects to bring to South Australia.
- Production on the children's TV series *Prank Patrol* completed during this period. Producers Amanda Peppard and Jaala Webster were extremely impressed with the local crew and South Australian locations.
- Locations and Film Services worked closely with December Media and their TV Miniseries *Mrs. Biggs*. The producers were not originally intending to film in South Australia.
- Locations and Film Services assisted Channel 7 and the TV series *Home and Away* with principal photography commencing in the Flinders Ranges region during May. South Australian won over Western Australian which had also been competing for the location.

#### 4.3 STUDIO SERVICES

The Studio Services department manages Adelaide Studios – the SAFC's new state of the art production and post-sound production facilities – adopting a tailored approach to provision of production solutions to the local and national screen industry.

The main activities for 2011-2012 financial year included settling SAFC staff and tenants into the new facilities, commissioning the production facilities, conducting tours for industry, key stakeholders and the community as well as working with Locations and Film Services and with Marketing and Communications on a range of activities and events to introduce the new facilities to the marketplace.



## Highlights:

- Assisted 23 screen industry businesses to take up tenancy at Adelaide Studios

Adelaide Film Festival  
Alexis West  
Angela Heesom Casting  
Australian International Documentary Conference  
Carly Turner  
Closer Productions  
Cyan Films Pty Ltd  
Duo Art Productions Pty Ltd  
Hammerfilms Pty Ltd  
JDR Screen Pty Ltd  
Krolyn Studios  
Mason Film Pty Ltd  
Piper Films Pty Ltd  
POP Pictures Pty Ltd  
Porthmeor Productions  
Reed Communications Pty Ltd  
Rising Sun Pictures Pty Ltd  
Rusty Production Soundworks  
Smoking Gun Productions Pty Ltd  
Sync It In Pty Ltd  
The People's Republic of Animation  
Tin Jungle Pty Ltd  
Velvet Orange Pty Ltd

- Conducted hundreds of tours of Adelaide Studios for local, national and international industry, key stakeholders and members of the SA community including hosting 4,500 visitors who attended the Adelaide Studios Community Open Day.

### **Tours**

TAFE	National Trust
School of Audio Engineering	Sean Materson and Susan Oliver
Phil Heywood	Channel 7
Big Bang Sound	Thomas Moore College
Stephen Emery	Ross Ioppolo
Andrew Zoke	Gus Howard
Australian Institute of Architects	Burnside History Group
Chad Murray	John Curran
Disability Lead Film Festival	Peter Scott
University of Adelaide Media Students	Jonathon Weston
Adelaide Festival Centre	AC Arts
Fremantle Media	Probus Club Aldgate
Flinders University	Michael Robinson & Anthony Bowman

- Managed a steady flow of work through the facilities with all commissioning phases completed:

### 1. Mixing Studios

*The King Is Dead!* (Vertigo Productions) final mix, print master and Foley  
*Sync It In*: ADR  
*Green Eyed Monster* - Anna Kojevnikov: Foley  
*Poppy* - December Media: Foley  
*Suburban Samurai* - Projector Films Pty Ltd: Foley  
*Life In Movement* - Closer Productions: Foley  
*Vessel* - Clark Baker: Foley  
*Figaro Pho* - Figaro Pho Productions Pty Ltd: Series - Foley

### 2. Screening Theatre

Australian Cinematographers Society: *Zacuto Shoot Out* and *Red Dog*  
 Duo Art Productions Pty Ltd: *Swerve* feature film cast and crew screening  
 Australian International Documentary Conference: Opening night

### 3. Sound Stages

Blackbock Pty Ltd  
 Piper Films: *Stratco*  
 Kojo Group: *MAC*  
 Active TV: *Prank Patrol*  
 Ernie Clark Films: *Breast Screen*  
 Nylon Films: *KWP*  
 100 Bloody Acres Production: *100 Bloody Acres*  
 James Mellor Funeral

### 4. Production Offices

Active TV: *Prank Patrol* TV Series  
 100 Bloody Acres Production: *100 Bloody Acres* Feature  
 Mark Evans Production: *Jiang Ai* Chinese TV Series  
 Peoples Republic of Animation: Various  
 Piper Films: *Stratco*  
 Australian International Documentary Conference 2012  
 Flinders Honours Showcase  
 ProAV Roadshow  
 Australian Screen Editors Guild  
 Duo Art Productions Pty Ltd: *Swerve* feature cast and crew evening  
 SAFC Industry Information night  
 Business SA Networking function – SAFC  
 SA History Festival Open Day – Administration Building  
 Karen Pocock Wedding  
 Adelaide Studios Gala night  
 Adelaide Studios Community Open Day  
 Adelaide Studios Media Launch  
 Adelaide Studios Industry Orientation Day

- Achieved Dolby Premier Accreditation for the Sound Mixing Studio making Adelaide Studios one of just two Dolby Premier accredited studios in Australia. Designed and built with Dolby Premier Accreditation in mind, James Seddon from Dolby UK confirmed the accreditation in May 2012. Led by SAFC Studios Services Manager, Jo Mulcahy, equipment specification was drawn up by current and former SAFC staff and freelance mixers, including Mike Rowan and Adrian Medhurst, with Adelaide acoustician Dr Peter Swift of AECOM who produced a theoretical design which ultimately enabled the studios to meet the Dolby requirements.
- Celebrated the fact that SA Architects Grieve Gillett and Cox Richardson (working in association) won The Keith Neighbour Award for Commercial Architecture for Adelaide Studios. The award was presented at the Australian Institute of Architects 2012 SA Architecture Awards.
- Finalised production of the Adelaide Studios Tenant and Hirers Handbooks, providing comprehensive information related to tenancy and production facilities hire at Adelaide Studios. Examples of topics covered include tenant and hirer responsibilities, computers and phone, business reception services, occupational health and safety and emergency evacuation procedures.

#### 4.4 INFORMATION TECHNOLOGY

The Information Technology department provides Information and Communication Technology (ICT) services to all SAFC staff, Adelaide Studios tenants and film production businesses hiring the Adelaide Studios production facilities.

##### **Highlights:**

During the 2011 financial year, the SAFC worked with DPC and Arts SA to develop an ICT framework for the new Adelaide Studios. CSG Pty Ltd was employed as consultants to assist with the design and purchase of new ICT equipment for the studios.

Initial installation was performed in June - July 2011 with ongoing work undertaken over the past 12 months implementing ICT systems at Adelaide Studios as follows:

- A Cisco Unified Communications Manager (CUCM) phones system has been deployed to provide VOIP phones to staff, tenants, and film productions. The CUCM has been highly reliable and has satisfied the requirements of our diverse client.
  - / SAFC Reception has been provided with a phones console that allows them to efficiently direct incoming phone calls to any of our clients.

- / The phones system also generates reporting that allows the SAFC to on-charge the cost of calls made by tenants and productions.
- Staff have transitioned into Shared Services of South Australia (SSSA) computer support, and now have efficient access to all Government resources via the high speed Government network. The SSSA team worked hard to enable a smooth transition in the very short timeframe available.
- Tenants and productions are provided with high speed (1 Gbps) internet access via Cinenet. This is a premium broadband service, used by many screen industry companies working in Australia.
  - / Within the studios, the SAFC has installed 1 Gbps networks to connect all tenants and productions, enabling the efficient transfer of large media files both within the studios and to interstate clients.
  - / All tenants and productions are provided with their own secure network, to allow for the secure storage and transmission of film materials.
- A Cisco Unified Wireless Network (CUWN) system has been installed to provide all production clients with wireless access to the internet from anywhere within the production studios. The wireless system provides medium to high speed access to production clients who frequently need to move their location while staying connected to the network.

## 4.5 COMMUNICATIONS

The Communications department of the SAFC undertakes a broad portfolio of activities focused on achieving the South Australian Film Corporation's vision of being recognised globally as the most dynamic screen agency in Australia. These activities encompass business planning, internal and external communications, stakeholder relations, media liaison and brand management as well as event management, sponsorship, publicity, promotions and advertising at local, national and international levels.

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. Articles regularly appeared in *ScreenHub* (Screen Daily), *Encore Magazine*, *Inside Film Magazine*, (IF online), *FilmInk* and various mainstream press including the *Adelaide Advertiser*, *The Australian*, *Sydney Morning Herald*, *Adelaide Review*, *InDaily* (online), *Sunday Mail* and *The West Australian*.

More than 370 articles featuring the SAFC, Adelaide Studios or projects related to the SAFC, and approximately 200 additional articles featuring stories about the South Australian Industry and or individual SA filmmakers were recorded. This coverage represents significant reporting at the local, national and international level for South Australian features, documentaries, shorts and digital media projects, and their teams as well as Adelaide Studios and the SAFC.

Highlights included:

- ABC & CH7 TV News, National trade and mainstream media coverage of the launch of Adelaide studios with CEO Richard Harris also undertaking a number of phone interviews for local and national publications and radio stations.
- Adelaide Magazine feature article ‘*In on the Act*’ (October edition) showcasing Adelaide Studios complemented by a fashion feature with local filmmakers Dario Russo and David Ashby as model talent.
- SAFC supported project wins at the 2011 Inside Film Awards including *Red Dog*, *Oranges and Sunshine*, *Snowtown*, *The Palace*, *Shut Up Little Man: An Audio Misadventure* *Murundak: Songs of Freedom*
- *Red Dog*’s major box office achievements and high Australian DVD sales.
- SAFC FilmLab feature *Shut Up Little Man: An Audio Misadventure!* US distribution by Tribeca.
- Encore Magazine feature article on Adelaide Studios’ post-production facilities (February 2012) edition
- Screen International (Cannes Edition) article re Adelaide Studios
- Hollywood Reporter (Cannes Edition) article re Adelaide Studios
- Danger 5 screening on SBS (February/March)
- Special TV segments featuring Adelaide Studios for Behind The News, Prank Patrol (ABC3) and Totally Wild (Network 10).
- *Snowtown* and *Oranges and Sunshine* awards both at the Australian Film Critics Association awards and Film Critics Circle of Australia awards.
- Production activity articles including *100 Bloody Acres*, *The King is Dead* and *Prank Patrol* at Adelaide Studios.

- SAFC supported digital project *Big Stories Small Towns* winning the award for Best Interactive Project at the SXSW Festival.
- SAFC supported short film *The Palace* theatrical release through Palace cinemas with screenings nationally prior to the season of *Wish You Were Here*.
- Adelaide Studios Dolby Premier Accreditation!
- David Lightfoot on ABC 891, Coast FM and Radio Adelaide, refuting misconceptions that Adelaide Studios should be ‘running at a profit’ within its first six months of operation, which he viewed as “a total misunderstanding of how studios around the world work”.

## **Advertising and Promotion**

Activities were guided by the *2010 Marketing Plan* which provides the overall marketing direction for the SAFC, with particular emphasis on introducing Adelaide Studios into the national and international mix and celebrating the SAFC’s milestone 40<sup>th</sup> anniversary in 2012. The plan takes an innovative, creative and smart campaign approach that maximises face to face marketing, advertising, PR opportunities, social media and sponsorship partnerships to simultaneously promote:

- the South Australian film and TV industry as a film friendly, highly capable, highly flexible and low cost production centre with a prevailing ‘can do’ attitude, superb location options with skilled, experienced crew and world-renowned post production expertise;
- the South Australian Film Corporation as a dynamic forward thinking organisation intent on building its reputation for innovation and doing things differently (innovatively) ;
- Adelaide Studios as the central access point for the state’s creative filmmakers and content creators with state of the art infrastructure and facilities available to all who seek the convenience and low cost advantages of a one stop shop filmmaking experience.

## **International positioning activities included:**

- Membership renewal of the Association of Film Commissioners International (AFCI).
- Membership renewal of Ausfilm (Australia’s peak national film industry marketing organisation) and participation by SAFC CEO with Ausfilm sponsored marketing events including G’Day USA, Ausfilm’s UK Co-Pro, Ausfilm Week in LA, Produced By in LA, American Film Market in LA, and Ausfilm’s 2011 Cannes promotional activities.
- Placement of print and online advertisements in key trade publications (Screen International, Hollywood Reporter, Locations Magazine and Variety Magazine coinciding with key festival and industry trade events.
- Contribution to editorial for Screen International, which featured the SA film industry and Adelaide Studios.

- Contribution to editorial for Locations Magazine promoting SA Locations.
- Testimonials secured from Rolf de Heer (Producer/Director), James Curries (Sound Engineer), Stephen Emery (EPV, circle of confusion) in relation to their experiences/impressions of Adelaide Studios and Emile Sherman (Producer, See-Saw Films) in support of SA Locations for inclusion in future promo materials.
- Update of all SAFC related content for Ausfilm promotional collateral, which includes Ausfilm directory, website and specialist publications.
- Creation and distribution of promotional collateral at key conferences, festivals and trade shows promoting South Australia as a premium film location. Collateral included branded compendiums, Adelaide Studios crystal paperweight, updated FilmLab Hero Booklet, updated Endless Possibilities glossy brochure, SAFC branded pens, SAFC branded moleskin diaries and updated Adelaide Studios promo flyers.
- Creation of virtual online tours of Adelaide Studios to enhance the Adelaide Studios website.

### **National Positioning**

- Purchase of the Front Cover position of the Encore Directory cover (the main directory of film industry professionals).
- Creation of the Screenhub Crew App featuring SAFC branding with links through to Adelaide Studios information and SA Locations information including galleries of images for each.
- Upgrade of the online Crew & Services Directory (in consultation with industry practitioners).

Other advertising and promotion highlights include:

- Design and delivery of a series of high profile events to formally open Adelaide Studios targeting local and national film industry, key government stakeholders and the broader Adelaide and SA community. Events included a media launch, industry orientation day, community open day, media futures forum and culminated in the gala opening event for approximately 800 guests at Adelaide Studios. The events were rolled out over three months from 16 August to 20 October, 2011.
- Community Open Day which attracted approximately 4,500 visitors to Adelaide Studios.
- Production of the 3D projection artwork designed specifically for the gala launch by Illuminart (Cindi Drennan).
- Production of A Made in SA Showcase DVD jointly produced by the SAFC and AFF featuring short films and trailers from the 2011 Big Pond Adelaide Film Festival. Made in SA Showcase distributed to approximately 600 local and national film industry gala invitees as a follow up to the Gala event.



- Provision of collateral for more than 80 face to face visits undertaken by SAFC Locations and Studios Services staff with line producers and production executives located in New South Wales, Queensland and Victoria, building on similar levels of activity undertaken in 2010-2011.
- Design, production and launch of the Adelaide Studios website and coinciding with the media launch of Adelaide Studios in August, including creation of the Adelaide Studios Tenant Directory.
- Commissioning award winning architectural photographer Peter Barnes to produce a portfolio of promotional images for Adelaide Studios, which went on to win local photographic awards.
- Development and production of the SAFC Crew Talent Handbook featuring South Australia's Heads of Department. The publication includes a section featuring local businesses and is available for download as a supplement to the SAFC online Crew & Services Directory.
- Development of the ScreenHub Mobile App in partnership with Screenhub.
- Development of the SAFC 40<sup>th</sup> Anniversary (2012) projects and collateral, including the commissioning of a historical monograph to be authored by Dr Mike Walsh, in partnership with Flinders University and 40<sup>th</sup> Anniversary Showreel, SAFC Swap Cards featuring 40 titles from SAFC supported features, documentaries, shorts and digital projects made since 1972.
- SAFC 40<sup>th</sup> Anniversary Symposium
- Hosting the 2012 AIDC Opening Night at Adelaide Studios with special guest Gil Brealey (SAFC Founding Chairman/CEO).
- Production of the Adelaide Studios Tenants and Hirers Handbooks providing detailed information about operational procedures and policies.

### **Website/s**

The SAFC [safilm.com.au](http://safilm.com.au) website continues to be the standout communication tool for the organisation, with an average of 53,000 page visits per month – a healthy increase on last year's figure of 42,000. The top four pages for the 2010-11 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 was distributed every three weeks to 3,395 subscribers.

### **Social Media**

Marketing and Communications has worked to consolidate the SAFC's social media tools understanding their critical role in building relationships with audiences who demonstrate an interest in the organisation's activities and those of the SA industry as a whole. The most popular social media stories were about the SAFC community open day.

- At 30 June 2011 the SAFC's Facebook page had 1,184 people who 'like' it up from 978 in 2010.

- At 30 June 2011 the SAFC's FilmLab Facebook page had 1100 from up from 918 in 2010.
- As at 30 June 2011, the SAFC had 1,372 followers on Twitter.

### **Industry Sponsorship**

As in other years, the SAFC undertook significant sponsorship of key industry events, disbursement of promotional items at these events, delegate attendance to maximise networking opportunities and other associated sponsorship entitlements. Sponsorships range from the annual program of Screen Culture funding determined by Industry Development and Production which is complemented by other sponsorships across a range of events and activities offering the alignment opportunities to enhance and promote the SAFC brand. Sponsorships have focused on promotion of Adelaide Studios for the latter half of 2011 and on the SAFC's 40<sup>th</sup> Anniversary for those events taking place in the first half of 2012.

Sponsorship of industry events included the following:

- 2011 MIFF37 South (Melbourne International Film Festival)
- 2011 Australian Writer's Guild Conference
- 2011 Australian Cinematography Society Awards
- 2011 OzAsia Festival
- 2011 Australian Teachers of Media (ATOM) Awards
- 2011 Inside Film Awards (Best Sound Award category)
- 2011 Screen Producers Association of Australia Conference
- 2012 Fuse Festival
- 2012 Tropfest
- 2012 Flickerfest
- 2012 South Australian Screen Awards (Media Resource Centre)
- 2012 The Hive (BAFF)
- 2012 Australian Director's Guild Conference
- 2012 Australian International Documentary Conference
- 2012 Shorts Film Festival

The Inside Film sponsorship in particular cemented the SAFC's position as an integral and influential member of the Australian film industry with SAFC's Sound Engineer, Adrian Medhurst again being invited to be part of the Inside Film Craft Panels for the event. SAFC supported projects picked up a significant number of awards at the event, thereby maximising the SAFC's association with the awards.

The SAFC was also a Gold Sponsor of the IQ International Quorum of Motion Picture Producers' Conference held in Sydney in 2011, attended by SAFC staff Kath McIntyre (Locations and Film Services Manager) and Jo Mulcahy (Studio Services Manager) to pitch South Australia as a location destination and Adelaide Studios to 50 high profile delegates attending from around the world.

## Business and Professional Development

A significant portfolio of events was delivered throughout the 2011-2012 financial year with a particular focus on introducing the Adelaide Studios to the industry, key stakeholders and SA community.

Highlights included:

- **Thank God It's Friday Farewell to Hendon** – 70 local industry presented with duplicate block mounted posters and other paraphernalia auctioned for charity.
- **Media Launch: Tuesday 16 August** - 24 TV and print press attended. A full tour of the facilities with coverage on major stations and print press the same night and following day.
- **Industry Orientation Day: Tuesday 24 August** - 300 local practitioners and related businesses who went on tours of the new studios conducted by SAFC staff. A morning and afternoon tea intersection between groups was held in the Greenroom, providing the opportunity for CEO Richard Harris to formally welcome SA industry practitioners to their new facilities.
- **PwC Entertainment and Media Outlook 2011 Launch: Thursday 6 October 2011** – 65 PwC guests gathered at Adelaide Studios with an overview of the Entertainment and Media Outlook provided by the report's main author, Megan Brownlow. The event provided the SAFC with an opportunity to co-host and for SAFC CEO Richard Harris to address a high profile group of PriceWaterHouse clients interested in the entertainment and media industry from the Adelaide business community.
- **Community Open Day: Sunday 18 September** – more than 4,500 visitors, including SA health current and former staff, relatives, carers and consumers past and present. Activities on the day included tours and screenings. Bach to Blues (a group of musicians living with mental illness under the direction of musical therapist, Jeannette Milford from Glenside Hospital) provided musical entertainment in the courtyard while Glenside Hospital Historical Society presented historical tours of the refurbished clocktower building every half hour throughout the day. SA Health provided site plans and an information stand for those interested in the future of the redevelopment on the Glenside Campus site. SAFC staff conducted a number of tours with the majority of guests undertaking the self-guided tour using the specially prepared program map. Adelaide Artists Agency provided volunteer assistance with more than 22 members assisting on the day including hollywood movie star lookalikes Marilyn Monroe, Audrey Hepburn and George Clooney which added greatly to the festive atmosphere.
- **A Day with Christopher Vogler: Sat 15 October** – High profile Hollywood story consultant and author of *The Writer's Journey: Mythic Structure for Writers*. Presented in partnership with Inscription.

- **Media Futures Forum: Thursday 20 October (day)** – Simon Molloy and Peter Herbert of Systems Knowledge Concepts (SKC) conducted a survey of 150 industry leaders handpicked to garner their opinion on a range of questions around convergence and its impact on creation and delivery of Australian content. Rolled out in the leadup to the event with more than 40 industry representatives participating (30% of invitees) approximately 40 guests attended the forum itself. Forum Panellists included new SPAA President Brian Rosen; Julie Flynn from Free TV; Justin Milne from Quickflix; Micheal Brealey, Head of Strategy & Governance for ABC TV; Anthony Msrnik, Director of Legal & Business Affairs at Showtime; and Nathan Anderson from Envelop Entertainment. High profile industry journalists invited to attend as guests, included Michael Bodey from the Australian, Sandy George from Screen International and David Tiley from Screenhub. A report was submitted to the Federal Convergence Review summarising the results of the survey with interest in the findings shown by Minister Conroy's office. SAFC CEO Richard Harris facilitated the forum.
- **Gala Opening: Thursday 20 October (night)** – Approximately 1600 invitations were extended to guests from around Australia including celebrities and industry heavyweights with more than 750 guests attending on the night. Premier Mike Rann formerly opened the studios and announced Anthony LaPaglia as South Australia's Adelaide Studios Ambassador in Hollywood and that the SAFC Boardroom was to be named in honour of John Chataway. Gil Brealey, the SAFC's first CEO, was a VIP guest. The evening was considered a success. Anecdotally there was a sense of great pride amongst those who attended and an excitement at being able to witness a milestone moment for the SAFC and the SA Industry.
- **Tenants Orientation Session: Wednesday 23 November** – Tenants were provided information around the SAFC's responsibilities as lead tenant, tenant responsibilities, SAFC reception services, information technology and computer networks, security and emergency evacuation procedures.
- **SAFC 40th Anniversary Symposium: Monday 27 February** – As a precursor to the Australian International Documentary Conference the SAFC presented the SAFC 40th Anniversary Symposium: Australia's Documentary Industry - Who is the industry serving? Guest panelists included National Film and Sound Archive Senior Curator, Meg Labrum; Producer and Executive Director of the Documentary Australia Foundation, Susan MacKinnon; SAFC CEO, Richard Harris; Screen Australia's Manager Documentary, Liz Stevens; award winning documentary filmmaker, Tom Zubrycki; newly appointed BAFF CEO, Amanda Duthie; Head of ABC Documentaries, Alan Erson; and AIDC Director, Joost den Hartog. Former Screen NSW CEO Tania Chambers moderated the panel with approximately 50 AIDC delegates, undertaking a tour of the new facilities prior to participating in the symposium. Screenhub's David Tiley provided closing remarks and summarized the discussion in a followup article, which appeared in Screenhub later the same week.

- **AIDC Opening Night: Monday 27 February** – The SAFC hosted AIDC at Adelaide Studios for the opening of the 2012 AIDC with approximately 350 guests attending. Founding SAFC Chairman/CEO Gil Brealey AO was invited to attend as the SAFC's special guest. Gil delivered a short speech which highlighted the SAFC's 40<sup>th</sup> Anniversary and touched on the SAFC's roots in documentary filmmaking.
- **Business SA Networking Gathering: 1 May, 2012** – Approximately 60 Business SA members were invited to tour the new facilities at Adelaide Studios. SAFC CEO Richard Harris presented an overview of the SAFC's operations and the SAFC's 40<sup>th</sup> Anniversary Showreel played in the Screening Theatre receiving a very favourable response.

## 4.6 SAFC COLLECTIONS

The South Australian Film Corporation is committed to ensuring its cultural assets (recognised by the National Film and Sound Archive as being nationally significant) are preserved for future generations.

This commitment saw the SAFC embark on a major project to clear the 'SAFC film vault' prior to relocating from Hendon Studios (where it had been for 31 years) to its new permanent home at Adelaide Studios in Glenside.

Managed by SAFC staff member, Melissa Juhanson the project involved three major phases and culminated in the development of a comprehensive records management system and proposal for a series of projects and activities that would deliver tangible outcomes from the process.

The project included:

1. Sorting of sound mix materials, including returning these to producers who wished to retain them. These materials included location atmospheres, foley and master original recordings for over 100 film titles;
2. Offering SAFC produced and owned materials to the NFSA and State Records SA, with curatorial staff visiting Hendon to assist in the process of selecting materials of state and national significance; and
3. Identifying hundreds of digibetas, VHS's, DVD's, print materials and posters lodged with the SAFC as investment 'deliverables'. Deliverables included a collection of 1300 feature film scripts, all of which were selected 'for deposit' by the NFSA.

#### Highlights include:

- Development of the SAFC Records Disposal Schedule, approved by South Australian State Records Committee 13 September 2011.
- Development of the three year SAFC Records Management Action Plan 2012-2015 approved by South Australian State Records.
- Identification, cataloguing, packing and depositing of 1000's of items into the National Film & Sound Archive in Canberra and South Australia's State Records. (Although the SAFC retains ownership of all materials, these deposits ensure the collection will now be formally cared for and catalogued for future generations of Australians. It also ensures it will remain accessible to all.)
- Donation of select items eg approximately 1000 glass lantern slides were donated to the SA State Library and excess promotional materials were donated to Flinders University Library.
- Scoping of a number of history projects to celebrate the SAFC's 40th Anniversary. Celebrations will draw heavily upon the SAFC's Film Archive Collection of SAFC produced feature films, television series, documentaries, short films, government training films, including promotional and corporate materials identified by the National Film and Sound Archive as being of highly significant national value.

#### Projects include:

- **History Monograph** – a 50,000 word history monograph authored by Dr Mike Walsh, Flinders University Senior Lecturer and film historian (in partnership with Flinders University).
- **Digitisation Project** – preserving up to 20 hours of SAFC owned films, documentaries, short films and SAFC promotional materials identified as being in urgent need of preservation. (In partnership with NFSA, State Records and the State Library of SA).
- **Oral Histories Project** – capturing the stories from those people who have been closely involved with the SAFC since its inception through to the present day.
- **40th Anniversary Exhibition** – From *Sunday Too Far Away*, dedicated to crew and featuring a selection of photographs, posters, films and related ephemera to tell the 'behind-the-scenes' stories of the SAFC. The event is being presented in partnership with NFSA, Flinders University and Atkins Photography.

## 4.7 LEGAL AND BUSINESS AFFAIRS

Reporting to the Chief Executive Officer, the Legal and Business Affairs team (comprising the *Business Affairs Manager* and the *Business Affairs Coordinator*) is responsible for providing general legal and business affairs advice and support across all departments of the SAFC.

In addition the team manages the contracting process for all agreements entered into by the SAFC including those relating to the SAFC's core business; namely the Industry Development and Production funding programs and initiatives.

During the reporting period, a total of 150 agreements relative to the SAFC's Industry Development and Production funding programs and initiatives were executed (refer to Table 1. below).

**Please note:** *while every care has been taken in compiling the information contained in the following table, no warranty is made (either express or implied) as to the completeness or accuracy of the information which is provided for guidance only.*



**Table 1: Industry Development and Production Funding Contracts Executed 2011/2012**

<b>Contract Name</b>	<b>Applicable Industry Development and Production Funding Program(s) and Initiative</b>	<b>Number of Contracts Executed</b>
Production and Investment Agreement	<ul style="list-style-type: none"> <li>• Production Investment (Drama, Documentary and Digital Media)</li> <li>• FilmLab Initiative</li> <li>• FACTory Initiative</li> <li>• Short Film Production Fund</li> </ul>	14
Loan Agreement, Security Agreement and Deed of Guarantee and Indemnity	<ul style="list-style-type: none"> <li>• Revolving Film Fund</li> </ul>	5
Producer Business Development Investment Agreement	<ul style="list-style-type: none"> <li>• Producer Business Development</li> </ul>	6
Development Investment Agreement	<ul style="list-style-type: none"> <li>• Drama Project and Script Development</li> <li>• Documentary Project and Script Development</li> <li>• Digital Media Project Development</li> <li>• Short Film Development</li> <li>• Emerging Writers and Producers Development</li> <li>• Writing for Film</li> </ul>	22
International Business Travel Development Investment Agreement and International Business Travel Grant Agreement	<ul style="list-style-type: none"> <li>• International Business Travel</li> </ul>	11
Grant Letters of Agreement	<ul style="list-style-type: none"> <li>• Screen Culture and Professional Development</li> <li>• Practitioner Development</li> <li>• Interstate Business Travel</li> <li>• Attachment Scheme</li> </ul>	92
<b>TOTAL</b>		<b>150</b>

The Legal and Business Affairs team also drafts and/or reviews and approves any associated transaction documents to the SAFC's principal funding agreements including but not limited to the following:

- Consultancy Agreements;
- Letters of Commitment or Offer;
- Licence Agreements and/or Licence and Investment Agreements provided by broadcasters (such as ABC and SBS);
- Production and Development Investment Agreements provided by other Screen agencies;
- Producer Equity Scheme Agreements;
- Disbursement Administration Service Agreements;
- Collection Account Management Agreements;
- Interparty Agreements (which in the more complicated film financing deals will supplement and in some cases supersede the terms of the SAFC funding agreement);
- Completion Guaranties or Bonds;
- Distribution and Sales Agreements;
- Variation Deeds (where the principal agreement is subsequently amended); and
- Chain of Title Agreements and Service Agreements.

In addition, the team manages the contracting processes for other SAFC departments such as:

- the SAFC's Disbursement Service;
- any Sponsorship or other agreements required by the SAFC's Communications Manager; and
- in conjunction with Studio Services, the SAFC's Lease Agreements with its tenants at the Adelaide Studios.

The Business Affairs Manager is also the SAFC's accredited *Freedom of Information* (FOI) Officer and the Legal and Business Affairs team manage and respond to all FOI applications received by the SAFC of which there have been nine in the reporting period.

#### 4.8 DISBURSEMENT SERVICES

The SAFC's Disbursement Services department offers clients access to a unique "purpose-written" computer program, which administers all income and expenditure associated with film and television projects, providing producers with up to date and confidential sales distribution information.

Disbursement Services include:

- Calculating Investor Returns - specialises in "10B" and "10BA" titles

- Calculating Actor Residuals - payments due to actors (from time to time) are monitored and processed direct from the database - similar to the investor's disbursements. The reporting requirements of the MEAA are included in this service.
- Sales and Contract Management - tracks agent reporting with agents contacted regarding late reporting and outstanding payments thereby maximising receipts and returns to Investors

#### **Highlights:**

- More than 200 films were managed by the Disbursement Service throughout the 2011-2012 financial year.
- This represents a total disbursement to investors of \$2,288,279.
- Fees generated for the service were \$30,297.
- A total of \$7,860 worth of disbursements income was received for SAFC owned productions.

## **4.9 FINANCIAL MANAGEMENT**

The South Australian Film Corporation received \$7,412,084 from the South Australian Government, which comprised of program funding of \$3,680,000, operating funding of \$977,000, FilmLab funding of \$995,000, funding of \$199,620 to project manage the transition and relocate to the South Australian Film Corporation's new premises at Glenside and a further \$1,560,464 in Donated Assets for the Adelaide Studios. 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 the delay in the commissioning of the Adelaide Studios, New Build, which included the Sound Stages, Production Office, Mixing and Foley theatres and the Screening Theatre. Investment Return revenues were higher than anticipated with Red Dog contributing to almost half of the income. Interest on Bank deposits was also higher than forecast as was interest income from Revolving Film Fund loans. Although operational expenditure was higher than forecast due to increases in utility and maintenance costs for the new Adelaide Studios. The Operating profit shows as \$1,470,910 however this includes the income value of the donated asset for the Adelaide Studio of \$1,560,464.

The South Australian Film Corporation has reported an overall loss for the financial year ending 30 June 2012 of \$403,111. The Corporation remains in a strong financial position with cash reserves to meet its obligations and commitments.

## 5. FINANCIAL PERFORMANCE

### 5.1 INDEPENDENT AUDITORS REPORT

#### INDEPENDENT AUDITOR'S REPORT



Government of South Australia

Auditor-General's Department

9th Floor  
State Administration Centre  
200 Victoria Square  
Adelaide SA 5000  
DX 56208  
Victoria Square  
Tel +618 8226 9640  
Fax +618 8226 9688  
ABN 53 327 061 410  
audgensa@audit.sa.gov.au  
www.audit.sa.gov.au

#### To the Chairman

#### South Australian Film Corporation

As required by section 31(1)(b) 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 2012. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2012
- a Statement of Financial Position as at 30 June 2012
- a Statement of Changes in Equity for the year ended 30 June 2012
- a Statement of Cash Flows for the year ended 30 June 2012
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman, Chief Executive Officer and the General Manager Operations and Finance.

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

The members of the South Australian Film Corporation's Board 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's Board 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

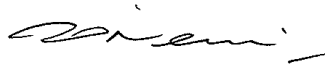
My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical 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's Board, 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 2012, 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**  
8 January 2013

## 5.2 AUDITED FINANCIAL STATEMENTS

### SOUTH AUSTRALIAN FILM CORPORATION

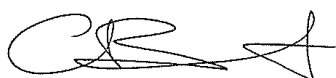
#### CERTIFICATION OF THE FINANCIAL STATEMENTS

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 2012 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.

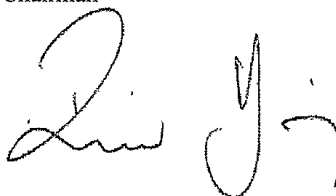
Signed in accordance with a resolution of the Board.



**Cheryl Bart**  
Chairman



**Jane Yuile**  
Member



**Richard Harris**  
Chief Executive Officer



**Gaye Jones**  
General Manager Operations & Finance

Dated at Adelaide, South Australia, this

18th day of December 2012



# **SOUTH AUSTRALIAN FILM CORPORATION**

## **STATEMENT OF COMPREHENSIVE INCOME for the year ended 30 June 2012**

		<b>2012</b>	2011
	Note	<b>\$'000</b>	<b>\$'000</b>
<b>Expenses</b>			
Development and Production Investment funding	4	<b>3 722</b>	2 157
Depreciation and amortisation	5	<b>316</b>	55
Documentary Innovation Fund grants		<b>164</b>	82
Staff benefits expenses	6	<b>1 929</b>	1 783
Supplies and services	7	<b>1 980</b>	1 550
Other expenses		<b>20</b>	479
Remuneration of members and related expenses	8	<b>139</b>	122
Professional and Industry Development grants		<b>644</b>	927
Other special grants		<b>83</b>	124
<b>Total expenses</b>		<b>8 997</b>	7 279
<b>Income</b>			
Film distribution returns		<b>213</b>	160
Interest revenues	9	<b>476</b>	475
Studio hire		<b>292</b>	189
Other income	10	<b>202</b>	99
Asset received free of charge	15	<b>1 560</b>	-
<b>Total income</b>		<b>2 743</b>	923
<b>Net cost of providing services</b>		<b>(6 254)</b>	(6 356)
Revenues from SA Government	11	<b>5 852</b>	7 446
<b>Net result</b>		<b>(402)</b>	1 090
<b>Total comprehensive result</b>		<b>(402)</b>	1 090

**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.



## SOUTH AUSTRALIAN FILM CORPORATION

### STATEMENT OF FINANCIAL POSITION as at 30 June 2012

	Note	2012 \$'000	2011 \$'000
<b>Current assets</b>			
Cash	12	6 991	8 404
Receivables	13	80	557
Revolving Film Fund Secured Loans	14	2 337	2 275
<b>Total current assets</b>		<b>9 408</b>	<b>11 236</b>
<b>Non-current assets</b>			
Plant, equipment and leasehold improvements	15	1 679	150
Revolving Film Fund Secured Loans	14	739	596
<b>Total non-current assets</b>		<b>2 418</b>	<b>746</b>
<b>Total assets</b>		<b>11 826</b>	<b>11 982</b>
<b>Current liabilities</b>			
Payables	16	1 338	1 144
Revenues in advance		52	33
Staff benefits	17	114	200
<b>Total current liabilities</b>		<b>1 504</b>	<b>1 377</b>
<b>Non-current liabilities</b>			
Payables	16	43	6
Staff benefits	17	190	68
Provision for worker compensation	18	5	45
<b>Total non-current liabilities</b>		<b>238</b>	<b>119</b>
<b>Total liabilities</b>		<b>1 742</b>	<b>1 496</b>
<b>Net Assets</b>		<b>10 084</b>	<b>10 486</b>
<b>Equity</b>			
Contributed capital		8 460	8 460
Retained earnings		1 624	2 026
<b>Total equity</b>		<b>10 084</b>	<b>10 486</b>

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

Commitments 19

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

**SOUTH AUSTRALIAN FILM CORPORATION**

**STATEMENT OF CHANGES IN EQUITY**  
for the year ended 30 June 2012

	<b>Contributed Capital</b>	<b>Retained Earnings</b>	<b>Total</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
<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>
Error correction	-	(278)	(278)
Restated balance as at 30 June 2011	8 460	2 026	10 486
Net result for 2011-12	-	(402)	(402)
Total comprehensive result for 2011-12	-	(402)	(402)
<b>Balance at 30 June 2012</b>	<b>8 460</b>	<b>1 624</b>	<b>10 084</b>

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

22

# **SOUTH AUSTRALIAN FILM CORPORATION**

## **STATEMENT OF CASH FLOWS** **for the year ended 30 June 2012**

	Note	2012 \$'000	2011 \$'000
<b>Cash flows from operating activities</b>			
<b>Cash outflows</b>			
Staff benefit payments		(1 922)	(1 719)
Revolving Film Fund secured loans		(2 480)	(1 121)
Screen Industry Program grants		(3 446)	(1 095)
Development and Production Investment funding		(795)	(2 622)
Other special grants		(179)	(90)
Other payments		(2 058)	(1 654)
<b>Cash used in operations</b>		<b>(10 880)</b>	<b>(8 301)</b>
<b>Cash inflows</b>			
Studio, film development and documentary sales		295	281
Interest received		495	492
Repayment of Revolving Film Fund secured loans		2 275	125
Returns from film investments		212	251
Other		219	50
GST recovered from ATO		424	323
<b>Cash generated from operations</b>		<b>3 920</b>	<b>1 522</b>
<b>Cash Flows from SA Government</b>			
Receipts from SA Government		5 852	7 342
<b>Cash generated from SA Government</b>		<b>5 852</b>	<b>7 342</b>
<b>Net cash provided by operating activities</b>	20(b)	<b>(1 108)</b>	<b>563</b>
<b>Cash flows from investing activities</b>			
<b>Cash outflows</b>			
Purchase of plant, equipment and leasehold improvements		(305)	(26)
<b>Cash used in investing activities</b>		<b>(305)</b>	<b>(26)</b>
<b>Net decrease in cash</b>		<b>(1 413)</b>	<b>537</b>
Cash at the beginning of the period		8 404	7 867
<b>Cash at the end of the period</b>	20(a)	<b>6 991</b>	<b>8 404</b>

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

## **SOUTH AUSTRALIAN FILM CORPORATION**

### **NOTE INDEX**

Objectives and funding	Note	1
Summary of significant accounting policies	Note	2
New and revised accounting standards and policies	Note	3
<u>Expense Notes</u>		
Development and Production Investment funding	Note	4
Depreciation and amortisation	Note	5
Staff benefits expenses	Note	6
Supplies and services	Note	7
Remuneration of members and related expenses	Note	8
<u>Income Notes</u>		
Interest revenues	Note	9
Other income	Note	10
Revenues from SA Government	Note	11
<u>Asset Notes</u>		
Cash	Note	12
Receivables	Note	13
Revolving Film Fund secured loans	Note	14
Plant and equipment and leasehold improvements	Note	15
<u>Liability Notes</u>		
Payables	Note	16
Provision for staff benefits	Note	17
Provision for workers compensation	Note	18
<u>Other Notes</u>		
Commitments	Note	19
Notes to the Statement of Cash Flows	Note	20
Financial instruments/Financial risk management	Note	21
Administered items	Note	22
Consultants	Note	23
Events after balance date	Note	24

## 5.3 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

### SOUTH AUSTRALIAN FILM CORPORATION

#### 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 is a not-for-profit entity.

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.

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

**2. Summary of significant accounting policies**

**(a) Statement of compliance**

The Corporation has prepared these financial statements in compliance with section 23 of the *Public Finance and Audit Act 1987*.

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

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 2012. 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

## SOUTH AUSTRALIAN FILM CORPORATION

- 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 and assets received free of charge, 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 Statement of Comprehensive Income);
  - 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 report for the year ended 30 June 2012 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.

## SOUTH AUSTRALIAN FILM CORPORATION

### *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 22.

#### (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 income 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.

The Corporation does not guarantee the performance of these funds.



## SOUTH AUSTRALIAN FILM CORPORATION

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.

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:

<b>Class of assets</b>	<b>Useful lives</b>
Production equipment	5-25 years
Office equipment	3-20 years

### **(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.

### **(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.

### ***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.

## SOUTH AUSTRALIAN FILM CORPORATION

### *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 assets with a value equal to or in excess of \$1 000 are capitalised.

#### *Impairment*

All non-current tangible 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.

#### *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.

## SOUTH AUSTRALIAN FILM CORPORATION

### 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

An actuarial assessment of long service leave liability 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 a short hand method was no materially different from the liability measured using a present value of expected future payments.

Based on this actuarial assessment, the short hand method was used to measure the long service liability for 2012. Refer Note 17.

This calculation is consistent with the Corporation's experience of employee retention and leave taken.

### ***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 workers compensation

The workers compensation provision is an actuarial estimate of the outstanding liability as at 30 June 2012 provided by a consulting actuary engaged through the Public Sector Workforce Relations Division of the Department of the Premier and Cabinet. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

The Corporation is responsible for the payment of workers compensation claims.

### **(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 Corporation has entered into operating leases and finance leases.

## SOUTH AUSTRALIAN FILM CORPORATION

### *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.

### *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 have required a change.

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

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

## SOUTH AUSTRALIAN FILM CORPORATION

**(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.

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

The Corporation changed its accounting estimate for the provision of workers compensation during 2011-12. The Corporation change from an internal estimate to an actuarial review performed by the Department of the Premier and Cabinet. This change is reflected in Note 18. The Corporation did not voluntarily change any of its accounting policies during 2011-12.

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 2012. 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.

*Prior Period adjustment*

In 2010-11 financial statements the Corporation capitalised assets of \$278 000 in work in progress, which should have been expensed.

The prior period error effect on the Statement of Comprehensive Income and Statement of Financial Performance for 2010-11 is stated below.

	2011 Published result \$'000	Correction \$'000	2011 Revised result \$'000
<b>Statement of Comprehensive Income</b>			
<b>Expenses</b>			
Other expenses	201	278	479
<b>Total expenses</b>	7 001	278	7 279
<b>Net cost of providing services</b>	(6 078)	(278)	(6 356)
<b>Total comprehensive result</b>	1 368	(278)	1 090
<b>Statement of Financial Position</b>			
<b>Non-Current Assets</b>			
Plant, equipment and leasehold improvements	428	(278)	150
<b>Total Non-Current Assets</b>	1 024	(278)	746
<b>Total Assets</b>	10 764	(278)	10 486
<b>Equity</b>			
Retained Earnings	2 304	(278)	2 026
<b>Total Equity</b>	10 764	(278)	10 486

Revised values are presented as comparatives throughout the financial statements, including the notes to and forming part of the financial statements.

## SOUTH AUSTRALIAN FILM CORPORATION

	2012 \$'000	2011 \$'000
<b>4. Development and Production Investment funding</b>		
Film investments	3 095	1 466
Project development	627	691
<b>Total Development and Production Investment funding</b>	<b>3 722</b>	<b>2 157</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.

	2012 \$'000	2011 \$'000
<b>5. Depreciation and amortisation</b>		
Depreciation:		
Production equipment	145	11
Office equipment,	170	42
Amortisation:		
Leasehold improvements	1	2
<b>Total depreciation and amortisation</b>	<b>316</b>	<b>55</b>
<b>6. Staff benefits expenses</b>		
Salary and wages (including annual leave)	1 604	1 539
Superannuation	158	142
Long service leave	127	19
Workers compensation insurance*	(40)	18
Payroll and fringe benefits tax	80	65
<b>Total staff benefits expenses</b>	<b>1 929</b>	<b>1 783</b>

\* refer to note 18

<b>Remuneration of employees:</b>	2012 Number	2011 Number
The number of employees whose remuneration received or receivable falls within the following bands:		
\$144 000 - \$153 999	-	1
\$154 000 - \$163 999	1	-
	<b>1</b>	<b>1</b>

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 \$156 189 (\$144 938).

## SOUTH AUSTRALIAN FILM CORPORATION

	2012 \$'000	2011 \$'000
<b>7. Supplies and services</b>		
Audit fees for the audit of the financial report *	44	36
Audit and Accounting fees	5	4
Computer supplies and related expenses	170	93
Contractors	10	94
Cost of goods sold	12	15
Industry promotion and participation	431	220
Legal fees	23	22
Location promotion costs	90	56
Building rent	63	240
Contract cleaning and associated expenses	79	36
Utility expenses	228	83
Other	146	70
Staff related expenses	100	82
Committee fees	56	61
General Administration expenses	52	26
Facility expenses	165	58
Repairs and maintenance	25	31
Stationery	25	26
Telephones and communications	65	29
Temporary staff and contractors	71	64
Travel	120	204
<b>Total supplies and services</b>	<b>1 980</b>	<b>1 550</b>

\* The Auditor-General's Department provided no other services.

	2012 \$'000	2011 \$'000
<b>8. Remuneration of members and related expenses</b>		
Remuneration paid to Board members for the year ended 30 June	95	86
Board related expenses	44	36
<b>Total remuneration of members and related expenses</b>	<b>139</b>	<b>122</b>

The amount paid to a superannuation plan for board/committee members was \$8 500 (2011 \$8 000) and is included in Board related expenses

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

	2012 Number Members	2011 Number Members
\$0 - \$ 9 999	4	2
\$10 000 - \$19 999	4	5
\$20 000 - \$29 999	1	1
<b>Total number of members</b>	<b>9</b>	<b>8</b>

## SOUTH AUSTRALIAN FILM CORPORATION

The following held office as Board members for the year ended 30 June 2012

- C Bart
- Anthony Maras – *appointed 13/10/2011*
- S MacKinnon – *term completed 24/09/2011*
- G Kelly\* – *term completed 24/9/2011*
- B Ikin
- T Clark
- J Yuile
- J Ryan – *resigned 5/12/2011*
- D Monaghan
- V Skinner – *appointed 13/10/2011*

\* G Kelly is a government employee and thus not entitled to fees in accordance with Department of Premier and Cabinet Circular 16.

### 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.

From 1 July 2011 to 5 December 2011 the Corporation entered into commitments with organisations that J Ryan is associated with, to provide investment funds of \$Nil (2011 \$400 000), development funding of \$Nil (2011 \$19 400), Revolving Film Fund loan of \$738,791 (2011 \$250 943) and FilmLab development funding of \$Nil (2010 \$20 000).

During the current year the Corporation entered into commitments with organisations C Bart is associated with, to provide IDEA funding of \$Nil (2011 \$70 000), production Investment funds of \$Nil (2011 \$1 374 250) and revolving film fund loan of \$Nil (2011 \$51 000). Note the 2011 funds were committed to the Australian Broadcasting Commission and Adelaide Film Festival, of which C Bart is a Board member.

From 13 October 2011 to 30 June 2012 the Corporation entered into commitments with organisations A Maras associated with, to provide producer business development funds of \$50 000, international business travel funds of \$3 500 and interstate business travel of \$300.

During the current year the Corporation entered into commitments with organisations T Clark is associated with, to provide funding for post sound production funds for \$70 000 (2011 \$Nil), however, this commitment was written back during June 2012 and a revolving film fund loan of \$303 645 (2011 \$Nil).

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.

rev /



## SOUTH AUSTRALIAN FILM CORPORATION

	2012 \$'000	2011 \$'000
<b>9. Interest revenues</b>		
Deposits with SA Government Financing Authority	302	304
Deposits with non-SA Government Financial Institutes	97	120
Revolving Film Fund loans	75	51
Marketing & Development Loans	2	-
<b>Total interest revenues</b>	<u>476</u>	<u>475</u>
<b>10. Other income</b>		
Revolving Film Fund fees	50	23
Disbursement Service fees	31	33
Grant repayments	40	39
Sundry income	81	4
<b>Total other income</b>	<u>202</u>	<u>99</u>
<b>11. Revenues from SA Government</b>		
Operating grant	977	950
Screen Industry Program Fund program grant	3480	3 473
Film Lab grant	995	1 104
Documentary Innovation Fund grant	200	200
Contribution from other State Government agencies	200	1 719
<b>Total revenues from SA Government</b>	<u>5 852</u>	<u>7 446</u>
<b>12. Cash</b>		
Short term deposits	5 918	5 706
Cash at bank and on hand	1 073	2 698
<b>Total cash</b>	<u>6 991</u>	<u>8 404</u>
<b>13. Receivables</b>		
Debtors*	91	388
Provision for doubtful debts	(22)	(2)
	<u>69</u>	<u>386</u>
Sundry debtors and prepayments	11	171
	<u>11</u>	<u>171</u>
<b>Total Receivables - Non-SA Government Entities</b>	<u>80</u>	<u>557</u>

\*Debtors in 2011 included receivables from SA Government entities of \$324 000

### **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.

## SOUTH AUSTRALIAN FILM CORPORATION

	2012 \$'000	2011 \$'000
<b>Movements in the provision for doubtful debts</b>		
Carrying amount at the beginning of the period	(2)	(1)
Increase in the allowance	(22)	(2)
Amounts recovered during the year	2	1
<b>Carrying amount at the end of the period</b>	<b>(22)</b>	<b>(2)</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 21.

	2012 \$'000	2011 \$'000
<b>14. Revolving Film Fund Secured Loans</b>		
<b>Current</b>		
Revolving Film Fund Secured Loans	2 597	2 535
Provision for impairment	(260)	(260)
<b>Total current Revolving Film Fund Secured loans</b>	<b>2 337</b>	<b>2 275</b>
<b>Non-current</b>		
Revolving Film Fund Secured Loans	739	596
<b>Total non-current Revolving Film Fund Secured Loans</b>	<b>739</b>	<b>596</b>
<b>Total Revolving Film Fund Secured loans</b>	<b>3 076</b>	<b>2 871</b>

As at 30 June 2012 loans were provided on an interest bearing basis and secured, with due regard to the credit worthiness of the producer and its track record for delivery, by a combination of:

- a) a first ranking security interest over guarantees provided by either:
  - (i) film distributors and/or sales agents; or
  - (ii) the Federal Government through its Producer Offset Scheme;
- b) a further security interest over the producer's company assets, including its entitlement to gross proceeds from exploitation of the film;
- c) where the borrower is a special purpose vehicle (SPV) created solely for the production of the film, surety provided by the parent company in the form of a Deed of Guarantee; and
- d) in certain circumstances, a bank guarantee.

# **SOUTH AUSTRALIAN FILM CORPORATION**

	2012 \$'000	2011 \$'000
<b>15. (a) Plant, equipment and leasehold improvements</b>		
Leasehold improvements - At cost	-	54
Accumulated amortisation at end of period	-	(49)
	<u>-</u>	<u>5</u>
Production equipment - At cost	1 096	208
Accumulated depreciation at end of period	(302)	(177)
	<u>794</u>	<u>31</u>
Office equipment - At cost	1 232	354
Accumulated depreciation at end of period	(347)	(256)
	<u>885</u>	<u>98</u>
Work in progress	-	16
<b>Total plant, equipment and leasehold improvements</b>	<b>1 679</b>	<b>150</b>

## **Impairment**

There were no indication of impairment of plant, equipment and leasehold improvement at 30 June 2012.

## **(b) Reconciliation of non-current assets**

SAFC 2011-12	Leasehold improvements	Production equipment	Office equipment	Work in progress	Non- current assets total
		\$'000			
	\$'000		\$'000	\$'000	\$'000
<b>Carrying amount at the beginning of the period</b>	5	31	98	16	150
Assets written off	(4)	-	-	(16)	(20)
Assets free of charge*	-	903	657	-	1 560
Additions	-	5	300	-	305
Depreciation and amortisation	(1)	(145)	(170)	-	(316)
<b>Carrying amount at end of period</b>	<b>-</b>	<b>794</b>	<b>885</b>	<b>-</b>	<b>1 679</b>

\* Assets free of charge relate to the fitout of the new building at Glenside. The fitout was done by Arts SA and donated to the Corporation during 2011-12.

SAFC 2010-11	Leasehold improvements	Production equipment	Office equipment	Work in progress	Non- current assets total
		\$'000			
	\$'000		\$'000	\$'000	\$'000
<b>Carrying amount at the beginning of the period</b>	7	37	135	-	179
Additions	-	5	5	16	26
Depreciation and amortisation	(2)	(11)	(42)	-	(55)
<b>Carrying amount at end of period</b>	<b>5</b>	<b>31</b>	<b>98</b>	<b>16</b>	<b>150</b>

## SOUTH AUSTRALIAN FILM CORPORATION

	2012 \$'000	2011 \$'000
<b>16. Payables</b>		
<b>Current</b>		
Creditors*	9	325
Production investments	1 071	513
Employment on-costs	21	28
Other payables	205	278
Finance lease	32	-
<b>Total current payables</b>	<b>1 338</b>	<b>1 144</b>
<b>Non-Current</b>		
Employment on-costs	11	6
Finance Lease	32	-
<b>Total non-current payables</b>	<b>43</b>	<b>6</b>
<b>Total payables</b>	<b>1 381</b>	<b>1 150</b>

\*Creditors for 2011 included payables from SA Government entities of \$324 000.

### 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 21.

	2012 \$'000	2011 \$'000
<b>17. Staff benefits</b>		
<b>Current</b>		
Annual leave	114	144
Accrued salaries and wages	-	56
<b>Total current staff benefits</b>	<b>114</b>	<b>200</b>
<b>Non-current</b>		
Long Service Leave	190	68
<b>Total non-current staff benefits</b>	<b>190</b>	<b>68</b>
<b>Total staff benefits</b>	<b>304</b>	<b>268</b>

AASB 119 Employee Benefits contains the calculation methodology for long service leave liability. It is accepted practice to estimate the present values of future cash outflows associated with the long service leave liability by using a shorthand measurement technique. The shorthand measurement technique takes into account such factors as changes in discount rates and salary inflation.

AASB 119 requires the use of yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds had decrease from 2011 (5.25%) to 2012 (3.0%).

## SOUTH AUSTRALIAN FILM CORPORATION

This significant decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in a significant increase in the reported long service leave liability.

The net financial effect of the changes in the current financial year is an increase in long service leave liability of \$94 000 and employee benefit expense of \$100 000. The impact on future period is impracticable to estimate as the benchmark is calculated using a number of assumptions – a key consumption is the long-term discount rate. With current conditions, the long-term discount rate is experiencing significant movement.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate at 4%. As a result there is no net financial effect resulting from changes in the salary inflation rate.

	2012 \$'000	2011 \$'000
<b>18. Provision for workers compensation</b>		
<b>Non-current</b>		
Provision for workers compensation	5	45
<b>Total non-provision for workers compensation</b>	<b>5</b>	<b>45</b>

There are no current workers compensation claims and the likelihood of a claim being made against the Corporation in the next twelve months is minimal.

	2012 \$'000	2011 \$'000
<b>Reconciliation of provision for workers compensation</b>		
<b>Carrying amount at the beginning of the period</b>	<b>45</b>	<b>28</b>
Additional provisions recognised	-	17
Derecognition of provisions	(40)	-
<b>Carrying amount at end of the period</b>	<b>5</b>	<b>45</b>

During the year the Corporation changed its accounting estimate from an internal estimation to an actuarial assessment performed by the Department of the Premier and Cabinet. The net financial effect of this change on the current financial year was a decrease in the provision for workers compensation of \$57 000. The estimated impact on future years is impracticable to estimate.

## 19. Commitments

### (a) Screen Industry Program Funds

The Corporation has given commitments of \$4 118 160 (2011 \$4 227 500) to approved applicants in respect of production investments. These commitments were not recognised in the financial statements at 30 June 2012.

### (b) Documentary Innovation Fund

The Corporation has given commitments of \$100 000 (2011 \$60 000) in respect of productions to be financed from the Fund. These commitments were not recognised in the financial statements as at 30 June 2012.

### (c) Revolving Film Fund

Cash flow loans of \$1 040 384 (2011 \$1 701 000) had been approved by the Board. These commitments were not recognised in financial statements at 30 June 2012.

## SOUTH AUSTRALIAN FILM CORPORATION

(d) *Finance lease commitments*

At the end of the lease term the Corporation will retain ownership of the photocopiers. The lease repayments are non-interest bearing and the future minimum lease payments represent the present value of the commitment.

	2012 \$'000	2011 \$'000
<i>Photocopier commitments</i>		
Within one year	29	29
Later than one year but not later than five years	29	58
<b>Total photocopier commitments</b>	<b>58</b>	<b>87</b>

(e) *Operating lease commitments*

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

	2012 \$'000	2011 \$'000
<i>Accommodation commitments</i>		
Within one year	-	77
Later than one year but not later than five years	-	-
<b>Total accommodation commitments</b>	<b>-</b>	<b>77</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:

	2012 \$'000	2011 \$'000
Within one year	1 496	1 416
Later than one year but not later than five years	341	483
<b>Total remuneration commitments</b>	<b>1 837</b>	<b>1 899</b>

(g) *Contingent liabilities*

There were no contingent liabilities as at 30 June 2012 (2011 Nil).

## SOUTH AUSTRALIAN FILM CORPORATION

### 20. Notes to the Statement of Cash Flows

#### (a) Reconciliation of Cash

Cash reported in:

	2012	2011
	\$'000	\$'000
Statement of Cash Flows	6 991	8 404
Statement of Financial Position	6 991	8 404

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

Net cash provided by (used in) operating activities	(1 108)	563
Less revenues from SA Government	(5 852)	(7 446)
<b>Add/less non cash items</b>		
Depreciation and amortisation expense	(316)	(55)
Bad and doubtful debts expense	(20)	(201)
Assets received free of charge	1 560	-
<b>Changes in assets and liabilities</b>		
(Decrease)/Increase in receivables	(477)	159
Increase in Revolving Film Fund loans	205	996
(Increase) in payables	(231)	(282)
(Increase) in revenues in advance	(19)	(17)
(Increase) in provision	40	(17)
(Increase) in staff benefits	(36)	(56)
<b>Net cost of providing services</b>	<b>(6 254)</b>	<b>(6 356)</b>

### 21. 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 2012 \$'000	Fair value 2012 \$'000
<b>2012</b>				
<b>Financial assets</b>				
Cash	Cash	12	6 991	6 991
Loans and receivables	Receivables (1)(2)	13	80	80
	Revolving Film fund secured loans	14	3 076	3 076
	<b>Total financial assets</b>		<b>10 147</b>	<b>10 147</b>
<b>Financial liabilities</b>				
Financial liabilities	Payables (1)	16	237	237
	Production investments	16	1 071	1 071
	<b>Total financial liabilities</b>		<b>1 308</b>	<b>1 308</b>

## SOUTH AUSTRALIAN FILM CORPORATION

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)(2)	13	239	239
	Revolving Film fund secured loans	14	2 871	2 871
	<b>Total financial assets</b>		<b>11 514</b>	<b>11 514</b>
<b>Financial liabilities</b>				
Financial liabilities	Payables (1)	16	603	603
	Production investments	16	513	513
	<b>Total financial liabilities</b>		<b>1 116</b>	<b>1 116</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.
- (2) Receivables amount disclosed here excludes prepayments. Prepayments are presented in Note 13 as sundry debtors and prepayments in accordance with paragraph 78(b) of AASB 101. However, prepayments are no financial assets as defined in AASB 132 as futures economic benefits as these assets are for the receipt of goods and services rather than the right to receive cash or another financial asset.

### 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.



## SOUTH AUSTRALIAN FILM CORPORATION

				Past due by			Total
				Overdue for < 30 days \$'000	Overdue for 30 – 60 days \$'000	Overdue for > 60 days \$'000	
<b>2012</b>							
<b>Not impaired</b>							
Receivables (1)				51	3	12	66
Revolving Film fund				-	-	260	260
secured loans							
<b>Impaired</b>							
Receivables (1)				7	3	12	22
Revolving Film fund				-	-	260	260
secured loans							
<b>Total</b>				<b>44</b>	<b>-</b>	<b>-</b>	<b>44</b>
<b>2011</b>							
<b>Not impaired</b>							
Receivables (1)				3	3	3	9
Revolving Film fund				-	-	260	260
secured loans							
<b>Impaired</b>							
Receivables (1)				-	-	2	2
Revolving Film fund				-	-	260	260
secured loans							
<b>Total</b>				<b>3</b>	<b>3</b>	<b>1</b>	<b>7</b>

(1) Receivable amounts disclosed here exclude relating statutory receivables. In Government, certain rights to receive cash may not be contractual and therefore in these situations, the requirement will not apply. Where rights or obligations have their source in legislation such as levy receivables, tax receivables etc they would be excluded from the disclosure. The standard defines contracts are enforceable by law. They are carried at cost.

### Maturity analysis of financial assets and liabilities

	Carrying Amount \$'000	Less than 1 year \$'000	1-5 years \$'000
<b>2012</b>			
<b>Financial assets</b>			
Cash	6 991	6 991	-
Receivables	80	80	-
Revolving Film Fund secured loans	3 076	2 337	739
<b>Total financial assets</b>	<b>10 147</b>	<b>9 408</b>	<b>739</b>
<b>Financial liabilities</b>			
Payables	237	205	32
Production investments	1 071	1 071	-
<b>Total financial liabilities</b>	<b>1 308</b>	<b>1 276</b>	<b>32</b>
<b>2011</b>			
<b>Financial assets</b>			
Cash	8 404	8 404	-
Receivables	239	239	-
Revolving Film Fund secured loans	2 871	2 275	596
<b>Total financial assets</b>	<b>11 514</b>	<b>10 918</b>	<b>596</b>

## SOUTH AUSTRALIAN FILM CORPORATION

	Carrying Amount \$'000	Less than 1 year \$'000	1-5 years \$'000
<b>Financial liabilities</b>			
Payables	603	603	-
Production investments	513	513	-
<b>Total financial liabilities</b>	<u>1 116</u>	<u>1 116</u>	<u>-</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 is no interest bearing liabilities. In addition, there is no exposure to foreign currency or other price risks.

### Sensitivity analysis disclosure

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.

22	<b>(a) Administered Item: Disbursement Returns Account</b>	<b>2012 \$'000</b>	<b>2011 \$'000</b>
	Balance at 1 July	140	285
	Add: Receipts-		
	Royalties, distribution advances, etc.	3 547	1 734
	Less: Expenditure-		
	Disbursements to and on behalf of investors	(2 285)	(1 244)
	Producer overhead costs	(1 000)	(603)
	Disbursements fees	(31)	(32)
	<b>Balance at 30 June</b>	<u><b>371</b></u>	<u><b>140</b></u>
	<b>(b) Administered Item: Unclaimed Investor Returns Account</b>		
	Balance at 1 July	57	45
	Add: Unclaimed returns	1	13
	Less: Returns to investors	(3)	(1)
	<b>Balance at 30 June</b>	<u><b>55</b></u>	<u><b>57</b></u>

## **SOUTH AUSTRALIAN FILM CORPORATION**

### **23. Consultants**

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

	<b>2012</b>	<b>2012</b>	2011	2011
	<b>No</b>	<b>\$'000</b>	No	\$'000
Below \$10 000	<b>1</b>	<b>2</b>	5	11
\$10 000 - \$50 000	<b>1</b>	<b>17</b>	3	74
Total paid/payable to the consultants engaged	<b>2</b>	<b>19</b>	8	85

### **24. Events after balance date**

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

*~*

## APPENDICES

### 6.1 FINANCIAL STATEMENTS

#### 6.1.1 – CONTRACTUAL ARRANGEMENTS

##### 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
--	-----

#### 6.1.2 – 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 *	2061	95.42	9 503 914	97.14
Paid late, within 30 days of due date	55	2.55	80 421	0.82
Paid more than 30 days from due date	44	2.04	199 423	2.04

*\*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.*

#### 6.1.3 – 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

#### 6.1.4 – CONSULTANTS

	<b>Total amount spent \$</b>	<b>Total expenditure for year on all consultancies</b>	<b>Number of consultants engaged</b>
Below \$10 000	10 025		2
\$10 000 to \$50 000	47 020		2
Above \$50 000	0		

<b>Consultants with spend above \$10 000</b>	<b>Brief summary of services for which engaged</b>
Edwards Marshall IT Solution	Internal Audit – Dec 2011
CSG Services	SA Film Scoping Proposals

#### 6.1.5 - OVERSEAS TRAVEL

<b>Number of Employees</b>	<b>Destination/s</b>	<b>Reasons for Travel</b>	<b>Total Cost \$</b>
1	Los Angeles, USA	Attendance at Ausfilm/American Film Market	23 905
2	Cannes, France	Cannes Film Festival	41 736

## 6.2 HUMAN RESOURCES

### APPENDIX 6.2.1 – STAFF LIST

**Chief Executive Officer:** Richard Harris  
**Executive Assistant:** Kirsty Cornford  
**Business Affairs Manager:** Greg Marsh  
**Legal Assistant:** Sophie-Ann Christian  
**General Manager Industry and Development:** Viron Papadopoulos  
**Acting IDP Program Manager:** Alex Keay  
**Project Manager/Manager, Archives & Transition:** Melissa Juhanson  
**Project Manager:** Sandy Lepore  
**Project Manager:** Kate Jarrett  
**Senior Project Officer:** Andrada Tudor  
**Project Officer:** Penelope Harrold  
**Program Coordinator:** Lynn-Marie Newall  
**Film Services Manager:** Kathryn McIntyre  
**Communications Manager:** Sharon Cleary  
**Events and Marketing Coordinator:** Amy Dowd  
**Communications Assistant:** Albert D'Aloia  
**General Manager Operations and Finance:** Gaye Jones  
**Disbursement Manager:** Kevin Hatswell  
**Financial Services Officer:** Kylee Watson  
**Senior Finance Officer:** Tracy Smale  
**Finance Officer:** Bronwyn Smith  
**IT Manager:** Tony Young  
**Studio Services Manager:** Jo Mulcahy  
**Studio Services Assistant:** Alan Lloyd  
**Sound Technician:** Duncan Campbell  
**Office Administrator/Receptionist:** Joy Bollmeyer  
**Reception:** Leanne Ridley

## APPENDIX 6.2.2 - MANAGEMENT OF HUMAN RESOURCE INFORMATION

<b>Total number of employees</b>	
Persons	26
FTEs*	24.3

*\*FTEs shown to 1 decimal point*

<b>Gender</b>	<b>% Persons</b>	<b>% FTEs</b>
Male	29.6	7.6
Female	70.4	17.7

<b>Number of Persons during the 2011/12 Financial Year</b>	
Separated from the agency	8
Recruited to the agency	4

<b>Number of Persons at 30 June 2012</b>	
On leave without pay	1

### Number of employees by salary bracket

<b>Salary Bracket</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>
\$0 - \$51,599	2	8	10
\$51,600 - \$65,699	2	4	6
\$65,700 - \$84,099	1	5	6
\$84,100 - \$106,199	2	1	3
\$106,200+	1	0	1
<b>Total</b>	<b>8</b>	<b>18</b>	<b>26</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 Equivalent FTE's	Ongoing	Short-term contract	Long-term contract	Other (casual)	TOTAL
Male		1	6.6		7.6
Female		4	13.7		17.7
<b>Total</b>		<b>5</b>	<b>20.3</b>		<b>25.3</b>

Persons	Ongoing	Short-term contract	Long-term Contract	Other (casual)	TOTAL
Male		1	7		8
Female		4	15		19
<b>Total</b>		<b>5</b>	<b>22</b>		<b>27</b>

### EXECUTIVES

#### 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					1				1	100		
Total					1				1	100		

\*An Executive is someone who:

1. Receives a total salary equivalent to \$106,608 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 \$134,013 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.



## LEAVE MANAGEMENT

### Average days leave per current full time equivalent employee

Leave Type	2008-09	2009-10	2010-11	2011-12
Sick Leave	3.4	5.3	5.7	6.8
Family Carer's Leave	0.4	1.2	1.0	1
Miscellaneous Special Leave	0	0	0	0

## WORKPLACE DIVERSITY

### Aboriginal and/or Torres Strait islander employees

Salary Bracket	Aboriginal Employees	Total Employees	% Aboriginal Employees	Target*
\$0 - \$51,599	0	10	0	2%
\$51,600 - \$65,699	0	6	0	2%
\$65,700 - \$84,099	0	6	0	2%
\$84,100 - \$106,199	0	3	0	2%
\$106,200+	0	1	0	2%
TOTAL	0	26	0	2%

\*Target from SASP

### Number of employees by age bracket and gender

Age Bracket	Male	Female	Total	% of Total	2012 Workforce Benchmark*
15-19	0	0	0	%	6.4%
20-24	1	0	1	3.7%	10.4%
25-29	0	3	3	11.1%	11.0%
30-34	1	3	4	14.8%	10.1%
35-39	1	1	2	7.4%	10.3%
40-44	3	2	5	18.5%	11.0%
45-49	0	2	2	7.4%	11.5%
50-54	1	6	7	25.9%	11.4%
55-59	0	1	1	3.7%	9.4%
60-64	1	0	1	3.7%	5.5%
65+	0	1	1	3.7%	3.0%
Total	8	19	27	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 2011.

### Cultural and linguistic diversity

	Male	Female	Total	% of Agency	% of SA Community*
Number of employees born overseas	3	0	3	11.1	20.3
Number of employees who speak language(s) other than English at home	0	0	0	0	0

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

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

	Male	Female	Total	% of Agency
Total	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 PLAN**

**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	The Chief Executive Officer attends annual

Outcome Areas	Progress
Australian Film Corporation has met the requirements of the Disability Discrimination Act 1992 (Cwlth) and the Equal Opportunity Act 1984 (SA).	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.
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

### 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	4	5
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%.*

## PERFORMANCE MANAGEMENT

### Documented review of individual performance management

Employees	% of total workforce
A review within the past 12 months	37
A review older than 12 months	40.7
No review	22.2

## LEADERSHIP AND MANAGEMENT DEVELOPMENT

### Leadership and management training expenditure

Training and Development	Total cost \$	% of total salary expenditure
Total training and development expenditure	23 455	1.3
Total leadership and management development expenditure	3 120	0.2

## ACCREDITED TRAINING PACKAGES

### Accredited training packages by classification

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

## EMPLOYMENT OPPORTUNITY PROGRAM

### Equal opportunity employment programs

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

## OCCUPATIONAL HEALTH, SAFETY & INJURY MANAGEMENT

### Table 1: OHS Notices and corrective action taken ANDRADA

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**

<b>Expenditure</b>	<b>2011-12 (\$m)</b>	<b>2010-11 (\$m)</b>	<b>Variation (\$m) + (-)</b>	<b>% Change + (-)</b>
Income Maintenance	0	0	Nil	Nil
Lump Sum Settlements Redemptions – Sect.42	0	0	Nil	Nil
Lump Sum Settlements Permanent Disability – Sect.43	0	0	Nil	Nil
Medical/Hospital Costs combined	0	0	Nil	Nil
Other	0	0	Nil	Nil
<b>Total Claims Expenditure</b>	<b>0</b>	<b>0</b>	<b>Nil</b>	<b>Nil</b>

*\*before third party recovery*

**Table 3: Meeting Safety Performance Targets**

	<b>Base 2006</b>	<b>Performance: 12 months to end of June 2010 *</b>			<b>Final Target</b>
	<b>Number s or %</b>	<b>Actual</b>	<b>Notional Quarterl y Target **</b>	<b>Variatio n</b>	<b>Numbers or %</b>
1. Workplace Fatalities					
2 New Workplace Injury Claims					
3 New Workplace Injury Claims Frequency Rate					
4 Lost Time Injury Frequency Rate ***					
5 New Psychological Injury Claims					
<b>6 Rehabilitation and Return to Work:</b>					
6a. Early assessment within 2 days					80% or more
6b Early intervention within 2 days					80% or more
6c RTW within 5 business days					75% or more
<b>7 Claim Determination:</b>					
7a Claims determined in 10 business days					75% or more
7b Claims still to be determined after 3 months					3% or more
<b>8 Income Maintenance Payments for Recent Injuries</b>					
2008-09 Injuries (at 24 months development)					Below previous 2 years average
2009-10 Injuries (at 12 months development)					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					

## 6.3 – INDUSTRY DEVELOPMENT & PRODUCTION APPROVALS

### 6.3.1 – DRAMA & DOCUMENTARY

#### Production Investment

			<b>Drama</b>
<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
15.11.10	Emu Creek Pictures P/L	Wolf Creek 2	500 000
09.08.11	David Lightfoot/Ultra Films	Skylab	400 000
05.12.11	David Lightfoot (Additional)	Skylab	100 000
09.08.11	Catherine Nebauer/Persistence	Resistance Series 1	500 000
14.02.12	Kristina Ceyton/Kristian Moliere	The Babadook	250 000
12.03.12	Murray Pope/Lux Monkey P/L	The Fall	200 000
12.03.12	Suzanne Ryan/SLR Productions	Sam Fox: Extreme Adventures	650 000
02.05.12	Southern Star Entertainment P/L (John Edwards)	Gallipoli	600 000
02.05.12	Emile Sherman/Simone Nicholson/Julie Ryan & See Saw Productions	Tracks	550 000
05.06.12	Rolf de Heer/Nils Erik Nielson/Vertigo Productions	Charlies Country	200 000
25.06.12	Liz Watts/Porchlight Films	The Rover	450 000
25.06.12	Liz Watts/Porchlight Films	The Rover (underwriting Payroll Tax)	50 000
<b>Sub-Total</b>			<b>4 450 000</b>

**Documentary**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
05.09.11	Amanda Peppard/Activetv.com.au	Prank Patrol 3 – Road Trip	150 000
16.09.11	Mark Patterson/Kay Pavlou – Dream TV P/L	Olympic Dreams	474 000
16.09.11	Travelling Tale Productions P/L/ Steven Geddes/Colin Thrupp	Croc College	525 000
05.12.11	Shalom Almond	Project Baby	28 000
05.12.11	Rebecca Summerton/ Closer Productions	I Want To Dance Better at Parties	75 000
02.05.12	Daniel Joyce	Disassembly Line	40 000
02.05.12	Pop Pictures Pty Ltd	Sons & Mothers	10 000
<b>Sub-Total</b>			<b>1 302 000</b>

**Producer Equity Scheme**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
5.12.11	Helen Leake	Swerve	300 000
02.05.12	Kristian Moliere/ Smoking Gun Productions	The Babadook	187 500
02.05.12	Daniel Joyce	Disassembly Line	40 000
05.06.12	Rolf de Heer/Nils Erik Nielson/ Vertigo Productions	Charlies Country	200 000
25.06.12	David Ngo	One Eyed Girl	300 000
<b>Sub-Total</b>			<b>1 027 500</b>

**Sound Facilities Post Production Investment**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
05.12.11	Antony Ginnane	Patrick	70 000
<b>Sub-Total</b>			<b>70 000</b>



### Short Film and Marketing Fund

Date Committed	Applicant	Project	\$
21.11.11	Daniel Joyce	Walking In Two Worlds	53 000
21.11.11	Daniel Joyce	Criticism	53 000
20.09.10	Julie Byrne/Jack Sheridan/ Gawain Gollop	Injury Time	25 000
<b>Sub-Total</b>			<b>131 000</b>

### Development

### Producer Business

Date Committed	Applicant	Project	\$
18.07.11	Duo Art Productions/Helen Leake	Producer Business Development Fund	50 000
18.07.11	Pop Pictures/ Christopher Houghton	Producer Business Development Fund	40 000
18.07.11	JDR Screen/Julia de Roeper	Producer Business Development Fund	50 000
18.07.11	Closer Productions/Sophie Hyde	Producer Business Development Fund	80 000
18.07.11	Anthouse Films/Anthony Maras	Producer Business Development Fund	50 000
18.07.11	Velvet Orange/Vicki Sugars	Producer Business Development Fund	25 000
18.07.11	Projector Films/David Ngo	Producer Business Development Fund	30 000
14.02.12	Helen Leake/Craig Lahiff (Duo Art)	Additional Funds to Producer Business Development 2011	75 000
<b>Sub-Total</b>			<b>400 000</b>

### Drama Script and Project

Date Committed	Applicant	Project	\$
01.08.11	Dario Russo (Dinosaur Pty Ltd)	Danger 5	1 000
08.12.11	Craig Lahiff/Duo Art Productions	Florey	20 000
08.12.11	Peta Astbury/ For Pete's Sake Productions	Warby	14 000
08.12.11	Simon Butters/ Butterboy Productions	Shanghai	15 000
08.12.11	Frank Shields/Frontier Films	Kept	7 000
21.12.11	Kristian Moliere/ Smoking Gun Productions	Sleepwalker	15 000
14.02.12	Dinosaur Pty Ltd/ Kate Croser/Dario Russo	Danger 5 Series 2	42 000
21.06.12	Mike Piper/Corey Piper/ Piper Films	The Adventures of Billy Dangerfield	12 000
21.06.12	Julia de Roeper/JDR Screen	Witching Hour	9 000
21.06.12	Allan Collins/David Jowsey/ Michael Wren	Four Boys	12 000
<b>Sub-Total</b>			<b>147 000</b>

### Documentary

Date Committed	Applicant	Project	\$
28.06.11	Travelling Tale Productions P/L/ Steven Geddes/Colin Thrupp	Croc College	20 000
01.05.12	The Cineum Group Pty Ltd	Jillaroo School	5 000
03.05.12	Claire Harris/Julia de Roeper	Farm School	10 000
03.05.12	Anne Tsoulis/Georgia Wallace- Crabbe	These Heathen Dreams	5,000
<b>Sub-Total</b>			<b>40 000</b>

### Emerging Writers and Producers

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
22.02.11	Matt Vesley	Living Out of a Suitcase – Writing for Film	1 500
22.02.11	Alexis West	Black Hack – Writing for Film	1 500
22.02.11	Ryder Grindle/Daniel Joyce	Servo – Writing for Film	1 500
22.02.11	Jack Sheridan	Injury Time – Writing for Film	1 500
22.02.11	Stephen Banham	Dropbears – Writing for Film	1 500
11.10.11	Vicki Sugars/Velvet Orange	Behind Closed Doors	500
14.09.11	Peta Astbury	Lawson – Writing for Film Phase 3	12 500
14.09.11	Matt Vesley/Sonya Humphrey	Living Out of a Suitcase – Writing for Film Phase 3	11 000
14.09.11	Stephen Banham	Bloodwood (fka Dropbears)/Writing for Film Phase 3	10 000
<b>Sub-Total</b>			<b>41 500</b>

### International Business Travel (up to 23.04.12)

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
20.09.11	Anthony Maras/Anthouse Films	Ausfilm LA week US 24 <sup>th</sup> – 28 <sup>th</sup> October 2011	3 500
14.10.11	Helen Leake/Duo Art Productions	American Film Market/Hamptons International Film Festival	8 800
14.10.11	Michael Adante/Hammer Film Group	American Film Market/Hamptons International Film Festival	4 000
<b>Sub-Total</b>			<b>16 300</b>

## Industry and Practitioner

### Practitioner Development Grants

Date Committed	Applicant	Project	\$
05.07.11	Peta Astbury/ For Pete's Sake Productions	37 South Film Market, Melbourne 2011	1 248
05.07.11	Michael Clarkin	37 South Film Market, Melbourne 2011	1 050
05.07.11	Daniel Joyce	37 South Film Market, Melbourne 2011	580
01.08.11	Lara Damiani	Bob Connolly Masterclass	450
23.08.11	Alexandra Blue	AFTRS Production Budgeting & Accounting 2011	500
06.10.11	Julia de Roeper	SPAA Conference 2011	940
06.10.11	Rebecca Sumerton	SPAA Conference 2011	1 390
06.10.11	David Ngo	SPAA Conference 2011	900
06.10.11	Daniel Joyce	SPAA Conference 2011	835
06.10.11	Megan Huitema	SPAA Conference 2011	850
12.10.11	Megan Huitema	The National Pitch Competition 2011/ Megan Huitema	430
05.01.12	Rebecca Summerton	Australian International Documentary Conference 2012	370
05.01.12	Matthew Bate	Australian International Documentary Conference 2012	370
05.01.12	Julia de Roeper	Australian International Documentary Conference 2012	370
05.01.12	Claire Harris	Australian International Documentary Conference 2012	370
05.01.12	Louise Pascale	Australian International Documentary Conference 2012	370
05.01.12	Kim Mavromatis	Australian International Documentary Conference	370

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
		2012	
05.01.12	Gerard Reed	Australian International Documentary Conference 2012	370
05.01.12	Vanna Morosini	Australian International Documentary Conference 2012	370
05.01.12	Lara Damiani	Australian International Documentary Conference 2012	170
05.01.12	Tim Standing	Australian International Documentary Conference 2012	370
05.01.12	Anne Tsoulis	Australian International Documentary Conference 2012	370
05.01.12	Madeleine Parry	Australian International Documentary Conference 2012	370
05.01.12	Lara Damiani	Tom Zubrickyi Master Class	535
22.03.12	Mark Knight	MIPTv France	1 000
18.04.12	Kate Croser	Input 2012	430
18.04.12	Jennifer Jones	Input 2012	430
18.04.12	Sam White	Input 2012	430
18.04.12	Sam Hardy	Input 2012	410
07.05.12	Zane Roach	Billy Marshall Stoneking Drama of Screenwriting 4 day Workshop	140
<b>Sub-Total</b>			<b>16 788</b>

## Interstate Business Travel

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
25.10.11	Megan Huitema	IF Awards	180
25.10.11	Brendon Skinner	IF Awards	180
25.10.11	Simon Williams	IF Awards	180
02.11.11	James Currie	IF Awards	300
07.11.11	Michael Clarkin	Digi SPAA Awards Dinner 2011	300
07.11.11	Rory Noke	Digi SPAA Awards Dinner 2011	300
09.11.11	Caroline Man	Meetings with Broadcaster for Otherkin and Other Projects	250
09.11.11	Ruth Estelle	Meetings with Broadcaster for Otherkin and Other Projects	500
09.11.11	Pete Monaghan	Meetings with Broadcaster for Otherkin and Other Projects	500
17.11.11	Carly Turner	Australian Screen Editors Guild Awards	220
17.11.11	Sean Lahiff	Australian Screen Editors Guild Awards	220
07.10.11	Sophie Hyde/Closer Productions	ATOM Awards & AACTA Screening Melbourne Vic	300
07.10.11	Luke Jurevicius/Vishus Productions	ATOM Awards	300
05.01.12	Dave Wade	AACTA Awards Sydney 2012	300
05.01.12	Anthony Maras	AACTA Awards Sydney 2012	300
05.01.12	Bettina Hamilton	AACTA Awards Sydney 2012	300
05.01.12	Troy Bellchambers	AACTA Awards Sydney 2012	300
05.01.12	Justin Wight	AACTA Awards Sydney 2012	300
05.01.12	Geoffrey Hall	AACTA Awards Sydney 2012	300
05.01.12	David Ngo	Flickerfest 2012 Sydney NSW	300
05.01.12	Nick Matthews	Flickerfest 2012 Sydney	300

		NSW	
<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
05.01.12	Craig Behenna	Flickerfest 2012 Sydney NSW	300
06.03.12	Katharine McPhee	Interstate Business Travel - Melbourne	500
29.03.12	Anne Tsoulis	Sydney Interstate Business Travel 2012	400
17.04.12	Ruth Estelle	Interstate Business Travel – Melbourne	500
17.04.12	Pete Monaghan	Interstate Business Travel – Melbourne	500
01.05.12	Dario Russo	ADG National Awards 2012, Sydney NSW	300
01.05.12	Nick Matthews	ADG National Awards 2012, Sydney NSW	300
04.05.12	Dimitrios Pouliotis	ADG National Awards 2012, Sydney NSW	300
21.05.12	David Ngo	St Kilda Film Festival Awards 2012, Melbourne VIC	300
21.05.12	Nick Matthews	St Kilda Film Festival Awards 2012, Melbourne VIC	300
21.05.12	Michael Darren	St Kilda Film Festival Awards 2012, Melbourne VIC	300
04.06.12	Ashlee Page	Meetings & Sydney Film Festival 2012, Sydney NSW	500
04.06.12	Paul Gallasch	Sydney Film Festival 2012, Sydney NSW	300
<b>Sub-Total</b>			<b>10 930</b>

### International Business Travel (from 24/04/12)

Date Committed	Applicant	Project	\$
23.04.12	Lindy Taylor T/As Snowglobe Factory	Cannes du Marche Film 2012	2 400
23.04.12	David Lightfoot/Ultrafilms	Cannes du Marche Film 2012	10 000
23.04.12	Peta Astbury/ For Pete's Sake Productions	Cannes du Marche Film 2012	4 695
23.04.12	Michael Adante/Hammer Films	Cannes du Marche Film 2012	6 000
28.11.11	Brendon Skinner/Simon Williams	MPA-CICE Film Workshop, China	2 500
21.05.12	Julia de Roeper/JDR Screen	Sheffield Doc Fest 2012	3 300
<b>Sub-Total</b>			<b>28 895</b>

### Interstate Internships

Date Committed	Applicant	Project	\$
28.06.11	Matt Vesely	Interstate Internship/Foxtel	7 406
13.09.11	Matt Vesely	Interstate Internship – Foxtel Additional Funding	500
<b>Sub-Total</b>			<b>7 906</b>

### Mentors/Attachments

Date Committed	Applicant	Project	\$
07.10.11	Simon Williams	Associate Producer Attachment/AMPCO Films	6 000
07.10.11	Brendon Skinner	Associate Producer Attachment/AMPCO Films	6 000
12.01.12	Michael Gojic	Data Wrangler/Editing Department Attachment/ 100 Bloody Acres	5 000
12.01.12	Caitlin Hall	Continuity Attachment/ 100 Bloody Acres	6 000
27.01.12	Krystle Penhall	Editing Attachment/ Sons & Mothers	6 000
<b>Sub-Total</b>			<b>29 000</b>



### Independent Short & Feature Marketing Fund

Date Committed	Applicant	Project	\$
07.11.11	Peter Leovic	Roadman	3 000
<b>Sub-Total</b>			<b>3 000</b>

### Events and Activities

Date Committed	Applicant	Project	\$
13.09.10	SAFC	Writing for Film Workshop	58
27.06.11	Media Resource Centre	Sci Docs	10 000
<b>Sub-Total</b>			<b>10 058</b>

### Special Initiative – Working Safely at Heights Industry Training

Date Committed	Applicant	Project	\$
2011	Practitioners Construction Industry Training Centre	Course:- Work Safely at Heights	1 300
<b>Sub-Total</b>			<b>1 300</b>

### Program Cost Recoupment

	\$
Legal Fees	14 767
Script & Committee Fees	51 584
<b>Sub-Total</b>	<b>66 351</b>

<b>TOTAL</b>	<b>7 370 528</b>
--------------	------------------

### 6.3.2 - DIGITAL MEDIA FUND APPROVALS

#### Production Investment

Date Committed	Applicant	Project	\$
05.12.11	Jocelyn Pederick/ Ben Pederick/Julia de Roeper	Ringbalin	65 000
05.12.11	Luke Jurevicius	Peleda	80 000
14.02.12	Sam White (The PRA)/ Patrick Crowe (Xenophile Media Inc. Toronto Canada)	Time Tremors	11 000
27.04.12	Sam White/Patrick Crowe	Time Tremors	69 000
14.02.12	Justin Wight	Double Happy vs The Infinite Sadness	34 160
22.06.12	Kirsty Stark	Wastelander Panda	53 000
<b>Sub-Total</b>			<b>312 160</b>

#### Development

#### Project Development

Date Committed	Applicant	Project	\$
22.06.12	David Salomon	TravelAR	5 000
22.06.12	Alexandra Blue/Richard Coburn	Puzzletots	11 000
22.06.12	Kirsty Stark	Wastelander Panda	18 311
<b>Sub-Total</b>			<b>34 311</b>

#### Project Development) International Business Travel (up to 23/04/12)

Date Committed	Applicant	Project	\$
17.02.12	N Crowther/S McHawala	Big Stories Small Towns – Sthb y SW Interactive, Austin Texas USA	3 400
<b>Sub-Total</b>			<b>3 400</b>

## Industry and Practitioner

### Practitioner Development Grants

Date Committed	Applicant	Project	\$
06.12.11	Alex Graham	Toon Boom Masterclass Brisbane	650
05.01.12	Troy Bellchambers	Concept Design Workshop 2012	710
<b>Sub-Total</b>			<b>1 360</b>

### Interstate Business Travel

Date Committed	Applicant	Project	\$
04.11.11	Sandra Cook	Australian Road Safety Awards 2011	300
<b>Sub-Total</b>			<b>300</b>

### Attachments/Mentors

Date Committed	Applicant	Project	\$
13.07.11	Alex Goldsmith	Digital Media Attachment Karalyst Interactive	9 600
20.07.11	Morgan Read	Digital Media Attachment – Rising Sun Pictures	9 600
12.09.11	Ned Rogers	DM Attachment – Artist/Matte Painter	9 600
12.09.11	Christopher Green	DM Attachment – Character/Storyboard Artist	9 600
21.09.11	Phillip Whetstone	DM Attachment – Vishus Productions	9 600
21.09.11	Ben Trotter	DM Attachment – Vishus Productions	9 600
09.11.11	Chad Molyneux	DM Attachment – Awesome Fighter Animation	2 000
30.03.12	Michael Dikih	DM Attachment – Rising Sun Pictures	9 600
30.03.12	Anthea Wright	DM Attachment – Moneystack	9 600
30.03.12	Christopher Spencer	DM Attachment – People’s Republic of Animation	9 600
30.03.12	Thomas Cant	DM Attachment – People’s Republic of Animation	9 600
<b>Sub-Total</b>			<b>98 000</b>

### Events and Activities

Date Committed	Applicant	Project	\$
29.08.11	PY Media & Indigenous Remote Communications Association	13 <sup>th</sup> National Remote Indigenous Media Festival – Digital Media Skills Workshop	7 500
30.09.11	Systems Knowledge Concepts	Media Futures Forum	40 000
14.05.12	Melbourne International Film Festival	MIFF 37 South – Silver Government Sponsor	5 750
<b>Sub-Total</b>			<b>53 250</b>

### Program Cost Recoupment

	\$
Legal Fees	7 589
Script & Committee Fees	3 650
<b>Sub-Total</b>	<b>11 239</b>

<b>TOTAL</b>	<b>514 020</b>
--------------	----------------

### 6.3.3 - SCREEN CULTURE APPROVALS

#### Program Funding

(Note: approvals are on a calendar year basis)

Applicant	\$
Media Resource Centre	239 038
Australian Writers Guild	10 000
Australian Cinematographers Society – SA Branch	3 000
Screen Producers Association of Australia	5 000
DEFEST on behalf of MEGA SA	3 000
Australian Teachers of Media	3 000
Shorts Film Festival	5 000
<b>TOTAL</b>	<b>268 038</b>

### 6.3.4 - DOCUMENTARY INNOVATION FUND APPROVALS

#### Investment

Date Committed	Applicant	Project Title	\$
06.12.11	Rebecca Summerton/Closer Productions	Sam Klemke's Time Machine	100 000
06.12.11	Jenni Lee/Carousel Media	Rough Diamonds	100 000
<b>Sub-Total</b>			<b>200 000</b>

#### Program Cost Recoupment

	\$
Legal Fees	0
Script & Committee Fees	0
<b>Sub-Total</b>	<b>0</b>

<b>TOTAL</b>	<b>200 000</b>
--------------	----------------

### 6.3.5 - FILM LAB COMMITMENTS

#### Production Investment

Date Committed	Applicant	Project	\$
12.05.09	Sophie Hyde/Bryan Mason/Matthew Cormack	Film Lab – 52 Tuesdays	262 500
12.05.09	Sonya Humphrey/Ashlee Page	Film Lab – Archive	262 500
<b>Sub-Total</b>			<b>525 000</b>

#### Marketing Investment

Date Committed	Applicant	Project	\$
09.01.12	Sue Brown	Inner Demon (fka City of Corpses)	20 000
09.01.12	Sophie Hyde/Bryan Mason/Matthew Cormack	Film Lab – 52 Tuesdays	20 000
01.02.12	Shane McNeil	New Project/The Big Twitch	20 000
01.02.12	David Ngo/Craig Behenna	One Eyed Girl	20 000
01.02.12	Vicki Sugars/Julie Byrne	Touch	20 000
27.03.12	Julie Byrne/Fiona Sprott/Jason Sweeney	The Dead Speak Back	20 000
<b>Sub-Total</b>			<b>120 000</b>

#### Project Development

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
01.02.12	Sue Brown	Inner Demon (fka City of Corpses)	20 000
01.02.12	Shane McNeil	New Project/The Big Twitch	20 000
<b>Sub-Total</b>			<b>40 000</b>

#### **Program Cost Recoupment**

	<b>\$</b>
Legal Fees	5 218
Script & Committee Fees	450
Market Place Support	41 350
<b>Sub-Total</b>	<b>47 018</b>

<b>TOTAL</b>	<b>1 032 018</b>
--------------	------------------

#### 6.3.6 – FILM SA

#### **Investment**

#### **Drama**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
15.11.10	Emu Creek Pictures Pty Ltd	Wolf Creek 2	350 000
09.08.11	Catherine Nebauer/Persistence Productions	Resistance Series 1	350 000
<b>Sub-Total</b>			<b>700 000</b>

#### **Program Cost Recoupment**

	<b>\$</b>
Legal Fees	0
Script & Committee Fees	0
Market Place Support	0
<b>Sub-Total</b>	<b>0</b>

<b>TOTAL</b>	<b>700 000</b>
--------------	----------------

### 6.3.7 - PROGRAM WRITE BACKS

#### **DRAMA & DOCUMENTARY**

##### **Production Investment**

#### **Drama**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
15.11.10	Emu Creek Pictures P/L	Wolf Creek 2	150 000
13.12.10	John Molloy	Texas Dolly	300 000
24.02.11	Julie Ryan/Cyan Films Pty Ltd	100 Bloody Acres	150 000
09.08.11	David Lightfoot/Ultra Films No. 2	Skylab	400 000
05.12.11	David Lightfoot (Additional)	Skylab	100 000
09.08.11	Catherine Nebauer/Persistence Productions P/L	Resistance Series 1	500 000
12.03.12	Suzanne Ryan/SLR Productions	Sam Fox: Extreme Adventures	200 000
02.05.12	Southern Star Entertainment P/L (John Edwards)	Gallipoli	100 000
02.05.12	Emile Sherman/Simone Nicholson/See Saw Productions	Tracks	20 000
<b>Sub-Total</b>			<b>1 920 000</b>

#### **Documentary**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
11.10.05	Camerawork Pty Ltd	I Love A Sunburnt Country	28 000
18.10.10	SAFC	SAFC/ABC Funding Initiative (refer The Cineum Group – Jillaroo School)	999 000
24.02.11	Louise Pascale/Pop Pictures	Sons & Mothers	29 669
<b>Sub-Total</b>			<b>1 056 669</b>

#### **Sound Facilities Post Production Investment**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
05.12.11	Antony Ginnane	Patrick	70 000
<b>Sub-Total</b>			<b>70 000</b>

## Development

### Documentary

Date Committed	Applicant	Project	\$
10.05.11	Kuranda Seyit/Whirling Devish Media	Battle of broken Hears – History of Australia's Afghan Cameleers	6 200
<b>Sub-Total</b>			<b>6 200</b>

### Emerging Writers and Producers

Date Committed	Applicant	Project	\$
12.10.10	Ryan Davidson	I Am Kevin	3 196
22.02.11	Matt Vesley	Living Out of a Suitcase – Writing for Film	1 234
22.02.11	Alexis West	Black Hack – Writing for Film	1 234
22.02.11	Kath Dooley	Out Cold – Writing for Film	1 234
22.02.11	Ryder Grindle/Daniel Joyce	Servo – Writing for Film	1 234
22.02.11	Cathy Evele	The Poster Kid – Writing for Film	1 234
22.0.11	Jack Sheridan	Injury Time – Writing for Film	1 234
22.0.11	Stephen Banham	Dropbears – Writing for Film	1 234
07.06.11	Neil Molloy	Just You Just Me	3 500
<b>Sub-Total</b>			<b>15 334</b>

### Short Film

Date Committed	Applicant	Project	\$
30.07.10	Ryan Davidson	Smokin' Joe, He's Our Man	500
<b>Sub-Total</b>			<b>500</b>

### International Business Travel (up to 23/04/12)

Date Committed	Applicant	Project	\$
05.05.11	Rose Tucker	Cannes Film Festival/Market 2011	1 040
<b>Sub-Total</b>			<b>1 040</b>



## Industry and Practitioner

### Practitioner Development Grants

Date Committed	Applicant	Project	\$
01.08.11	Lara Damiani	Bob Connolly Masterclass	12
05.01.12	Rebecca Summerton	Australian International Documentary Conference 2012	18
05.01.12	Matthew Bate	Australian International Documentary Conference 2012	18
05.01.12	Claire Harris	Australian International Documentary Conference 2012	18
05.01.12	Louise Pascale	Australian International Documentary Conference 2012	18
05.01.12	Kim Mavromatis	Australian International Documentary Conference 2012	18
05.01.12	Lara Damiani	Australian International Documentary Conference 2012	188
05.01.12	Anne Tsoulis	Australian International Documentary Conference 2012	18
05.01.12	Madeleine Parry	Australian International Documentary Conference 2012	18
05.01.12	Lara Damiani	Tom Zubrickyi Master Class	535
07.05.12	Zane Roach	Billy Marshall Stoneking Drama of Screenwriting 4 day workshop	140
<b>Sub-Total</b>			<b>1 002</b>

### Events and Activities

Date Committed	Applicant	Project	\$
02.06.10	Quentin Kenihan/Shane McNeil	TV Mini Lab	4 708
02.09.10	SAFC	ScreenHub Industry Mobile Apps	2 000
21.10.10	SAFC	Webisode MiniLab – Scoping Phase	23 100
17.01.11	SAFC	Marcus West Inscription 2011 Masterclass & Public Workshop	9 818
02.03.11	SAFC	AFTRS Distribution & Low Budget Seminar with Tait Brady	8 247
24.02.11	SAFC	SAFC Labs (Short Film Lab, TV Lab, TV Pilot Lab, Doc Lab)	430 000
<b>Sub-Total</b>			<b>477 873</b>

### International Business Travel (from 24/04/12)

Date Committed	Applicant	Project	\$
28.11.11	Brendon Skinner/Simon Williams	MPA-CICE Film Workshop, China	243
<b>Sub-Total</b>			<b>243</b>

### Interstate Internships

Date Committed	Applicant	Project	\$
28.06.11	Matt Vesley	Interstate Internship/Foxtel	742
<b>Sub-Total</b>			<b>742</b>

### DIGITAL MEDIA FUND

#### Production Investment

### Digital Media

Date Committed	Applicant	Project	\$
21.02.06	Re Angle Pictures Pty Ltd	Iloveasunburntcountry.com	59 500
29.06.10	Dario Russo/Kate Croser	Danger 5	20 000
12.11.10	Jay Weston	Class 3 Outbreak	50 000
<b>Sub-Total</b>			<b>129 500</b>

## Development

### Producer Business Development

Date Committed	Applicant	Project	\$
24.03.10	Quentin Kenihan	Q Productions	20 000
<b>Sub-Total</b>			<b>20 000</b>

### Project Development

Date Committed	Applicant	Project	\$
14.05.10	Shane McNeil/Greg Holfeld	Monsters of The Deep	25 000
<b>Sub-Total</b>			<b>25 000</b>

## SCREEN CULTURE

### Program Funding

(Note: approvals are on a calendar year basis)

Applicant	\$
MEGA SA	3 000
<b>Sub-Total</b>	<b>3 000</b>

## FILM LAB

### Production Investment

Date Committed	Applicant	Project	\$
12.05.09	Sonya Humphrey/Ashlee Page	Film Lab – Archive	20 000
12.05.09	Hugh Nguyen/Eddie White	Film Lab	87 500
<b>Sub-Total</b>			<b>107 500</b>

### Project Development

Date Committed	Applicant	Project	\$
01.02.12	Sue Brown	Inner Demon (fka City of Corpses)	20 000
<b>Sub-Total</b>			<b>20 000</b>

## **FILM SA**

### **Investment**

#### **Drama**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
15.11.10	Emu Creek Pictures Pty Ltd	Wolf Creek 2	350 000
09.08.11	Catherine Nebauer/Persistence Productions	Resistance Series 1	350 000
<b>Sub-Total</b>			<b>700 000</b>

### **IN KIND**

<b>Date Committed</b>	<b>Applicant</b>	<b>Project</b>	<b>\$</b>
05.07.11	Christopher Houghton	Passing The Bone	5 853
<b>Sub-Total</b>			<b>5 853</b>

## 6.4 - OPERATIONS

### 6.4.1 - FREEDOM OF INFORMATION - STATEMENTS

**SOUTH AUSTRALIAN FILM CORPORATION**  
Freedom of Information Act 1991 Part 2 - Section 9  
Information Statements  
**(FOI Agency Number G244)**

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

**1. Agency Structure**

The South Australian Film Corporation was established by the *South Australian Film Corporation Act 1972* to stimulate and encourage 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 and the management of a production and post-production facility. 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.

On receipt of a valid application the South Australian Film Corporation's accredited FOI Officer will deal with each application as soon as practicable after it is received and in any case within 30 days (unless an extension of time is applied pursuant to section 14A of the FOI Act) and as part of this process will:

- Endeavour to identify the relevant documents;
- Specify to whom enquiries about documents can be made;
- Consult with the applicant where necessary to clarify any aspect of an application;
- 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 applicantin 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  
Adelaide Studios  
226 Fullarton Road  
Glenside SA 5065

PO Box 636  
Kent Town SA 5071

General queries regarding South Australian Film Corporation's FOI processes may be directed to the Freedom of Information Officer at the above address, or via telephone, facsimile or email as follows:

Telephone No: (08) 8394 2000  
Facsimile No: (08) 8357 1391  
Email:

*FOI@safilm.com.au*

\*Fees and charges are reviewed every financial year in line with an agreed South Australian government indexation factor. Information on fees and charges can be found at [www.archives.sa.gov.au](http://www.archives.sa.gov.au).

#### 6.4.2 - 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.

#### 6.4.3 - WHISTLEBLOWERS PROTECTION ACT 1993

Nil to report for 2011/12

#### 6.4.4 - ASBESTOS MANAGEMENT

As building tenants we do not report on this item, nor do we have any equipment in our possession to which this might apply.

#### 6.4.5 – URBAN DESIGN CHARTER

Nil to report for 2011/12.

#### 6.4.6 – ENERGY EFFICIENCY ACTION PLAN REPORTS

Nil to report for 2011/12.

#### 6.4.7 – GREENING OF GOVERNMENT OPERATIONS (GoGO) FRAMEWORK

Strategic Milestone	Timeframe	Outcome
M1: Established Chief Executive 'Statement of Commitment' to Greening of Government Operations		The SAFC became a member of Zero Waste's Resource Efficiency Assistance Program (REAP) as part of the National Green Screen Committee targets.
M2: Allocated resources to set up governance and initiate internal review		In progress

M3: Completed initial review of environmental impacts and determined priorities and allocated resources		In progress
M4: Set performance goals/internal targets (informed by SA's Strategic Plan targets and/or other targets agreed by Government)		In progress
M5: Approved South Australian Film Corporation Implementation Plan		In progress
M6: Reported on status/progress in reaching performance goals/targets		In progress
M7: Initiated South Australian Film Corporation implementation plan		In progress
M8: Undertaking ongoing measuring, monitoring, reporting and continuous improvement of performance		In progress

#### 6.4.8 – REPORTING AGAINST THE CARERS RECOGNITION ACT 2005

NOT APPLICABLE.

#### 6.4.9 – REGIONAL IMPACT ASSESSMENT STATEMENTS

NOT APPLICABLE.

ENDS.