



**Government  
of South Australia**



**South Australian  
Film Corporation**

## **Annual Report 2012/13**



**South Australian Film Corporation**

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# 1. OVERVIEW OF ACHIEVEMENTS

## 1.1 CHAIRMAN'S REPORT

At the time of writing this report, I have been the Chair of the South Australian Film Corporation for four months. I feel extraordinarily privileged to be at the helm of an iconic organisation that recently celebrated 40 incredible years.

When looking recently at the SAFC's current showreel, I was struck by the contribution filmmakers and program makers, with whom the SAFC has partnered, have made not only to South Australia but also to Australian screen culture over its lifetime. The SAFC has an incredible legacy of films that many of us remember from Australian cinematic renaissance – *Storm Boy*, *Breaker Morant*, *Picnic at Hanging Rock* to name just a few. Just as importantly the SAFC today is continuing to support films, television programs, and interactive projects that are likely to stay with generations to come – recent films like *Red Dog*, *Rabbit Proof Fence*, *Ten Canoes*, and *Snowtown*, as well as TV programs like *McLeod's Daughters*, *Danger 5* and *Figaro Pho*. A number of the projects made over the past twelve months, I believe will also stay in our collective psyche for a similarly long time. This speaks to the enduring power of the moving image.

I have been involved in the arts in South Australia for many years and appreciate the value of a thriving arts sector and the contribution it can make to the vitality of the state; to its economic development and to its cultural life. And I have a particular passion for film, and the creative talents that we have in the state, who I have seen develop since my time many years ago at Carclew Youth Arts Centre.

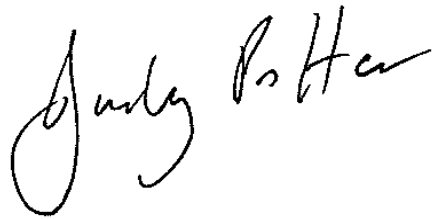
It is important to acknowledge the work of my predecessor Cheryl Bart. Cheryl was appointed Chairman in 2004 in what were challenging times for the organisation. Over the next nine years Cheryl was a driving force behind the success of both the SAFC and Adelaide Film Festival. During her tenure she oversaw a transformation in the local industry, and played a major role in the creation of the Adelaide Studios as a unique hub for production industry. Cheryl's legacy is an organisation I believe that is well equipped to face the numerous challenges before it.

I am excited about the job ahead, as I feel I come on board at a time of resurgence in the local sector, and when there is great momentum for our local production companies and emerging creative talent.

I welcome the new board members, Chris Ward, Adrian Tisato, and Susan Mitchell, who join industry experts Bridget Ikin, Des Monaghan and Anthony Maras who continue to bring their wealth of expertise and industry knowledge to the Corporation.

I must also give particular thanks to departing Board members Jane Yuile and Tony Clark, who both made invaluable contributions to the SAFC's business and strategic thinking over the past four years, both as board members and members of the Finance and Audit Committee.

There is much to be done as we enter the next 40 years of the South Australian Film Corporation's history. I look forward to working with Richard Harris and the SAFC team, building on the success that the organisation has had in recent years, and meeting the challenges and opportunities that the future promises.

A handwritten signature in black ink, reading "Judy Potter". The signature is written in a cursive, flowing style.

**Judy Potter**  
**Chairman**

## 1.2 CHIEF EXECUTIVE OFFICER'S REPORT

2012/13 was a year of both consolidation and renewal for the South Australian Film Corporation. Having successfully completed the transition to its new home at the Adelaide Studios the previous year, and fully commissioned its production facilities, a key priority for the Corporation over the course of this year was to generate production and exploit them to the maximum. And in its first full year of operation, the Studios have had a remarkably positive run, with the production facilities at full capacity for the majority of the year.

Feature film activity was particularly strong over the year, with five major feature films shooting over the course of the year, and a number of FilmLab films also in production.

The first of these to commence production was the psychological thriller *The Babadook*, directed by Jennifer Kent and produced by Kristina Ceyton and local producer Kristian Moliere. It was the first film to make significant use of the Adelaide Studios' sound stages, constructing the key location in the main stage. Following closely on its heels was John Curran's film *Tracks*, based on Robyn Davidson's trek from Alice Springs to the Indian Ocean. The film, starring Mia Wasikowska and Adam Driver, was produced by Academy Award winning producer Emile Sherman and local producer Julie Ryan.

Early 2012 saw two films move into production at the same time. The first was director Greg McLean's *Wolf Creek 2*. Produced by Steve Topic, Greg McLean and local producer Helen Leake, this follow up to the original horror classic was shot around Adelaide as well as in the Flinders Ranges. The Flinders was busy during this period as the area was also the key location for David Michod's film *The Rover*, the apocalyptic road movie starring Robert Pattinson and Guy Pearce, produced by Liz Watts.

The South Australian production slate was rounded out by Rolf de Heer's film *Charlie's Country*, yet another fascinating collaboration between Rolf de Heer and actor David Gulpilil, which shot in the Northern Territory in early 2013. The film will undertake sound post production at the Adelaide Studios prior to its premiere at the Adelaide Film Festival in October.

The SAFC's FilmLab program also saw a number of projects go into production in 2013. *One Eyed Girl*, directed by Nick Matthews and produced by David Ngo, shot primarily in the Adelaide Hills in late 2012, while the time-travel romantic comedy *The Infinite Man*, directed by Hugh Sullivan and produced by Kate Croser and Sandy Cameron shot on location in Woomera in early 2013. Both films, along with Jason Sweeney's experimental FilmLab feature *The Dead Speak Back* (produced by Julie Byrne), were selected to screen as part of the Melbourne Film Festival's 37 South Market.

Another low budget film supported by the SAFC, *The Boy Castaways*, also shot over the new year. Produced by South Australian expatriate Jo Dyer and directed by theatre director Michael Kantor, the project emerged from the Adelaide Film Festival's Hive program.

While these films were shooting on location the Studios were busy with the production of *Sam Fox: Extreme Adventures*, which commenced shooting in March 2013, and continued through until the end of June. This 26-part teen series, produced by Suzanne Ryan's SLR productions, will ultimately screen on Channel Ten in Australia and ZDF in Germany. It shot in both sound stages as well as on location, with Adelaide and its surrounding country doubling for multiple locations across the globe.

South Australia also saw television activity in the factual space, courtesy of the SAFC/ABC FACTory initiative, which has financed a number of prime-time factual series by South Australian production companies over the past eighteen months. The initial two series *Race To London* and most recently *Croc College* delivered smart entertainment and significant audience numbers to the ABC. The final series in the initiative, *Jillaroo School*, commenced shooting in South Australia in early 2013 and the SAFC looks forward to the broadcast of the program on the national broadcaster in 2014.

Another initiative delivered by the SAFC at the end of the 2012-13 year was the Digital360Lab. This Lab was the latest iteration of the FilmLab program, which had previously been run in different formats for feature film and television. The focus of the Lab was specifically on developing a range of projects that would work across multiple platforms. The 2013 Adelaide Film Festival will host all of the projects in their various stages of development as part of its multiplatform schedule.

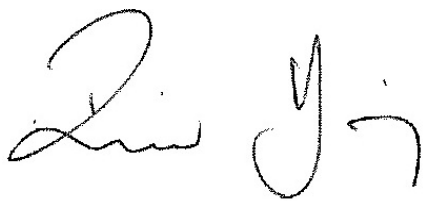
The strength and diversity of the South Australian production slate over 2012/13 is indicative of the substantive shift that has occurred within the industry over the past five years, with a range of local production companies building their level of screen credits and increasing their engagement with the screen marketplace both nationally and internationally. This significant qualitative change in the composition of the South Australian industry was one of the drivers of the South Australian Film Corporation's strategic program review, which started in late 2012 and was completed at the end of June 2013.

The SAFC's program review took place over six months, and included significant stakeholder consultation during each of its three phases. The review was informed by both changes in the local and broader industry, as well as the financial limitations of the organisation, and was driven by the SAFC's desire to maximise the efficiency with which it provides both funding and services to the industry.

The most significant change to the SAFC's business as a result of the review is a move away from its existing project-by-project development approach to an increased emphasis on slate development, via the new Seed development program, which will provide multi-year funding to successful applicants. While some project funding will continue, it will be the Seed companies that will be increasingly expected to drive the development of the local sector in the longer term. Seed companies will be provided with a minimum funding base, and will be able to augment this funding with additional funding to directly support their activities in working with new and established practitioners from South Australia. The suite of new programs will be rolled out over the course of 2013/14.

While this change is significant, it is worth noting that this and other program changes represent merely the latest iteration for an organisation which has now been operating for 40 years – making it the longest running agency of its kind in Australia. To mark this unique milestone the Corporation held a series of 40<sup>th</sup> anniversary celebrations throughout 2012, which culminated in the marquee event *From A Sunday Too Far Away* – an exhibition of behind-the-scenes photographs of cast and crew from films ranging from, from SAFC produced ‘classics’ *Sunday Too Far Away*, *Storm Boy* and *Breaker Morant*, through to more recent films such as *The Boys are Back* and *The Tracker*. Presented over six weeks at the Flinders University City Gallery and Art Museum, State Library of South Australia on North Terrace, this extensive exhibition was launched at a gala event with a key note speech presented by special guest Scott Hicks and was formally opened by State Minister for the Arts, The Hon. John Hill. Other special guests included actors Jack Thompson and Bryan Brown, producer Matt Carroll, Kerry Heysen, and inaugural SAFC founding Chairman/Director Gil Brealey along with SA practitioners and many former SAFC staff. The celebrations also included a series of public talks, special screening programs, and a recreation of the SAFC’s 360 Degree Super Circle Cinema.

So it has been a productive and busy year for the SAFC, as it enters the next 40 years of its life. A particular thanks should go to the SAFC staff who have ensured the organisation had the smoothest transition possible to its new home. The SAFC has been reviewing every aspect of what it does and how it does it, and looking for ways to do its job more efficiently, while continuing to deliver the programs and services that the industry expects. From the management team down to staff at all levels, SAFC staff have demonstrated an ongoing commitment to the core goals of the organisation and to supporting the local industry to achieve success in the longer term. I commend them for their resilience in what have been challenging times.

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

**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 2012/13 the Board of Directors were:

#### **Judy Potter: Chair**

Judy Potter is Chairperson of Adelaide Fringe Festival, Adelaide Botanic Gardens and State Herbarium and the inaugural Adelaide Central Market Authority. She is also the Director and State President of Musica Viva and the Duke of Edinburgh Awards. She has also been engaged by the joint venture HYLIC (Hansen & Yuncen - Leighton Contractors) since early 2009 as a consultant on the new Royal Adelaide Hospital. Her previous roles include Chief Executive Officer of SA Great, Director/CE of Carlcew Youth Arts Centre, and the South Australian Youth Arts Board, Consultant to Arts SA/Minister for Arts on the 'start up' and implementation of Windmill Performing Arts Company, Trainer in Management, leadership and group work for DEFET.

#### **Bridget Ikin**

Bridget Ikin is an independent film producer whose credits include *An Angel At My Table*, *Kitchen Sink*, *Crush*, *Loaded*, *Floating Life* and *Look Both Ways*. She was also the Executive Producer on *The Tracker*, *Australian Rules*, *Walking on Water* and *Kabbarli*. She was the establishing evaluation manager at the Film Finance Corporation, where the feature films she consulted include: *Candy*; *Footy Legends*; *Suburban Mayhem*; *The Home Song Stories*; *Clubland*; and *Lucky Miles*. Ms Iken was also the General Manager of SBSi where she was responsible for more than 400 hours of distinctive Australian television programming.

#### **Anthony Maras**

Anthony Maras is a multi-award winning filmmaker having won a plethora of state and national industry awards for his short fiction films *The Palace*, *Spike Up* and *Azadi*. He has also worked as an associate producer on *Last Ride*, the debut feature of Palm D'Or winning director Glendyn Ivin and starring Hugo Weaving. After completing a Law Degree at Flinders University, Anthony went on to study film production at the University of California. He has served as a funding consultant to the South Australian Film Corporation, as an AFI Awards juror, as President of the University of California SB Filmmakers Cooperative and as a board of the Media Resource Centre.



## **Des Monaghan**

Des Monaghan is one of Australia's leading and multi-award winning Executive Producers. He was the Controller of Programming and Director of Program and Production for Television New Zealand (TVNZ) Networks 1 and 2. He set up South Pacific Pictures Limited before being appointed Network Director of Production and Program Development for the Seven Network in Australia. He formed the television production company Screentime in 1996 with Bob Campbell with 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 produces formats in over 40 countries and has produced many of Australia's most celebrated dramas. Most recent of these, with Des as Executive Producer, include the Underbelly franchise, the critically acclaimed Tim Winton's Cloudstreet for Showtime Australia, Crownies for ABC TV and Underbelly: Razor for the Nine Network.

## **Vivienne Skinner**

Vivienne Skinner is a speechwriter and adviser on cities to the Federal Minister for Infrastructure and Transport, the Hon Anthony Albanese MP. She was arts adviser to former NSW premiers Bob Carr and Nathan Rees where she took a special interest in the development of the screen industries. She is the former deputy-chair of the Adelaide Film Festival. Ms Skinner sits on the board of Beyond Empathy—who use the arts to improve the lives of disadvantaged young people in regional Australia and the physical theatre company Legs on the Wall and is a member of the Sydney Committee for the Big Issue.

## **Chris Ward**

Chris Ward is a strategic consultant with broad business experience particularly in banking and finance along with marketing and project management. Up to 2012 Chris was General Manager Operations for BankSA. Chris is a non-executive director of HomeStart Finance and a member of its Asset and Liability Committee and Credit Committee. Chris is also a non-executive director of Australian Dance Theatre and Chairs the ADT Governance Committee. Chris Chairs the Risk and Audit Committee for South Australian Film Corporation.

## **Adrian Tisato**

Adrian Tisato is an experienced commercial lawyer and company director. He is the head of the commercial and corporate division at Griffins Lawyers, a firm he co-founded in 1996. Throughout his career, Adrian has been a director or board member in several private companies, Ministerially-appointed statutory authorities and non-profit associations. As well as the South Australian Film Corporation, Adrian is a board member of the Independent Gambling Authority, which regulates gambling in South Australia. Adrian's previous board positions include roles as Deputy Chairman of Australia's biggest arts festival, the Adelaide Fringe, and Chairman of multi-award-winning animation studio, The People's Republic of Animation. Adrian is the son of Italian migrants and is passionate about music, film and the arts.

## **Dr Susan Mitchell**

Dr Susan Mitchell is a writer, columnist, freelance journalist, broadcaster, scriptwriter for theatre, film and television, and public speaker. With fourteen best-selling titles, including the groundbreaking book and subsequent TV Series “Tall Poppies,” Susan's work has been published in the USA, UK, Germany and Holland. She has presented her own radio and television programs and has been a film reviewer for ABC 891. Susan currently writes a weekly column and produces a monthly film review video for Indaily. She has degrees from University of Adelaide and Flinders University (Masters in Drama and Film) plus a doctorate in Creative Arts from University of Western Sydney. A former senior lecturer in Creative Writing at University of South Australia, Susan has lived and worked in London, Melbourne, Brisbane and Sydney. Having served on both the Film Australia and Literature Board of the Australia Council, Susan is currently on the Board of the Adelaide Convention Centre.

## **Cheryl Bart AO (Chairman Retired 25/2/13):**

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: (Resigned 16/7/12)**

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.

## **Jane Yuile: (Resigned 30/4/13)**

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 Australia and the Australian Institute of Company Directors.

## 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 2012/13 the members of the Finance and Audit Committee were:

Chairman – Jane Yuile – (resigned 30/4/13)  
Chris Ward – (appointed 15/2/13 and then appointed as Chair 8/5/13)  
Anthony Maras  
Judy Potter – (joined 17/6/13)  
Tony Clark – (resigned 16/7/12)

### **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 2012/13 the members of the Remuneration and Nominations Committee were:

Cheryl Bart (retired 25/2/13) – Chair  
Judy Potter (appointed 26/2/13) – Chair  
Tony Clark – (resigned 16/7/13)  
Bridget Ikin  
Jane Yuile – (resigned 30/4/13)

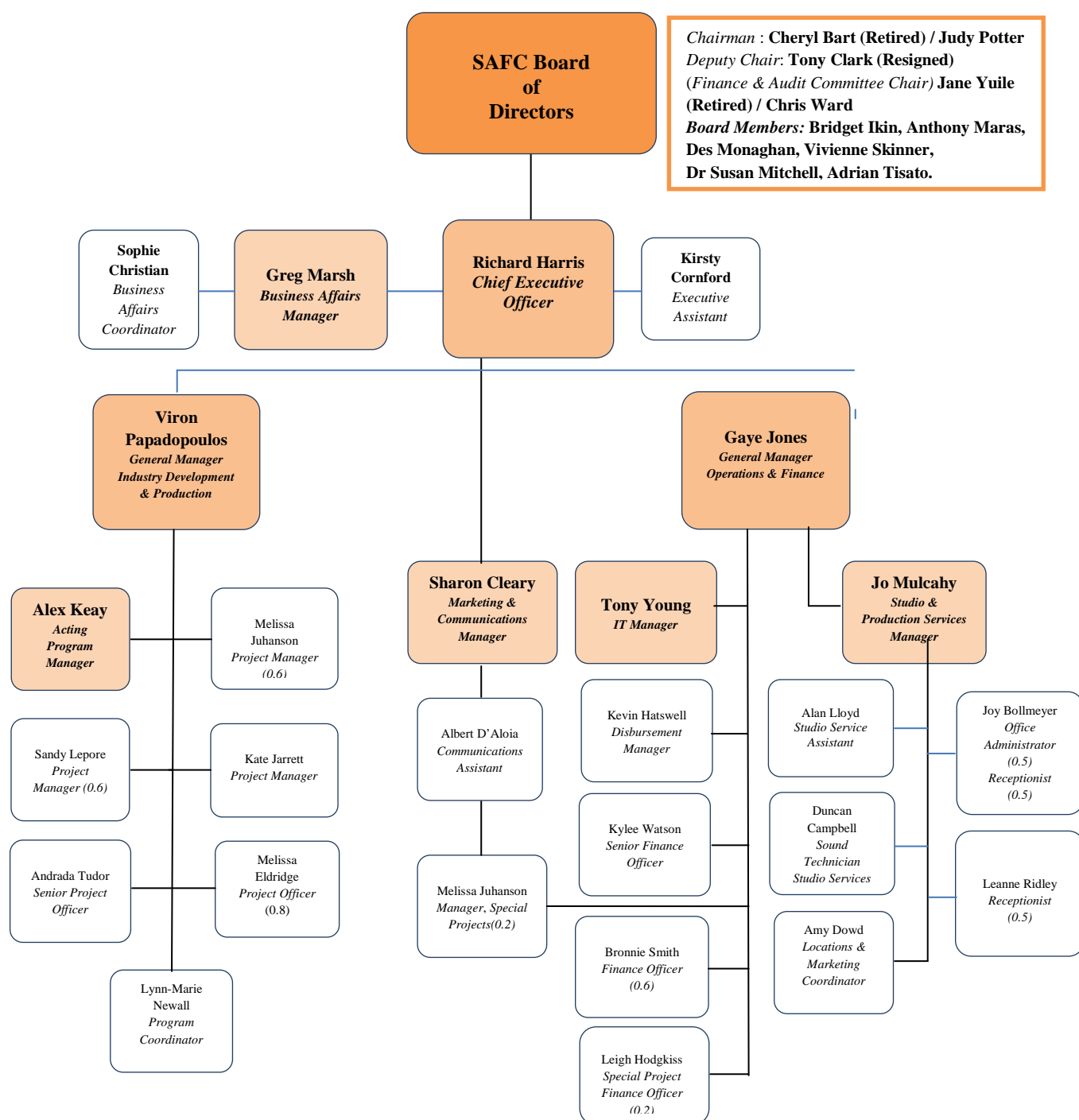
### **Committees with Delegated Authority**

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):**  
Michael Bouchier  
Tait Brady  
Tim White
- **Film Development Committee (Documentary):**  
Joost den Hartog  
Tony Wright

- **Digital Media Project Development Committee (Digital360Lab):**  
Gary Hayes  
Mike Jones  
Kylie Robertson
- **Short Film Production Committee:**  
Anthony Maras  
Amanda Duthie
- **Producer Business Development Committee:**  
Dominic Burman  
Susan Andrews

## 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.

To assist in promoting reconciliation between Indigenous and non-Indigenous Australians the South Australian Film Corporation established a protocol for acknowledging traditional Indigenous custodianship of land on which the Corporation operates at all official events and ceremonies. The wording for this acknowledgement follows that recommended by the Aboriginal Affairs and Reconciliation Division (AARD) of the South Australian Department of Premier and Cabinet as follows:

*We acknowledge this land that we meet on today is the traditional lands for Kurna people and that we respect their spiritual relationship with their country. We also acknowledge the Kurna people as the custodians of the Adelaide region and that their cultural and heritage beliefs are still as important to the living Kurna people today.*

*We also pay respect to the cultural authority of Aboriginal people visiting/attending from other areas of South Australia/Australia present here.*

## 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 *South Australian Film Corporation Act 1972*. It is the lead agency in South Australia for the development, support and promotion of the screen industries and celebrated 40 years of experience in supporting independent production in 2012. Since its inception, the SAFC has formed a vital part of South Australia's cultural and economic life.

The SAFC has made a commitment to engaging directly with the local industry and to creating an environment that encourages creativity and is open to doing things differently.

The core activities of the SAFC are to foster the creation and delivery of critically acclaimed and commercially successful ideas, moving images and sound for any viewing medium; to support the SA screen industry in a dynamic and responsive manner and to optimise opportunities for production and post-production in this state.

The SAFC's core activities include:

- Screen practitioner development and support.
- Script and project development.
- Production investment funding, cash flow loans and incentives.
- Operation of production and post-production facilities.
- Marketing South Australia's unique locations, professional crew and state of the art facilities (Adelaide Studios) to both domestic and international markets, including offering a confidential locations and production liaison service for projects looking to shoot in South Australia.

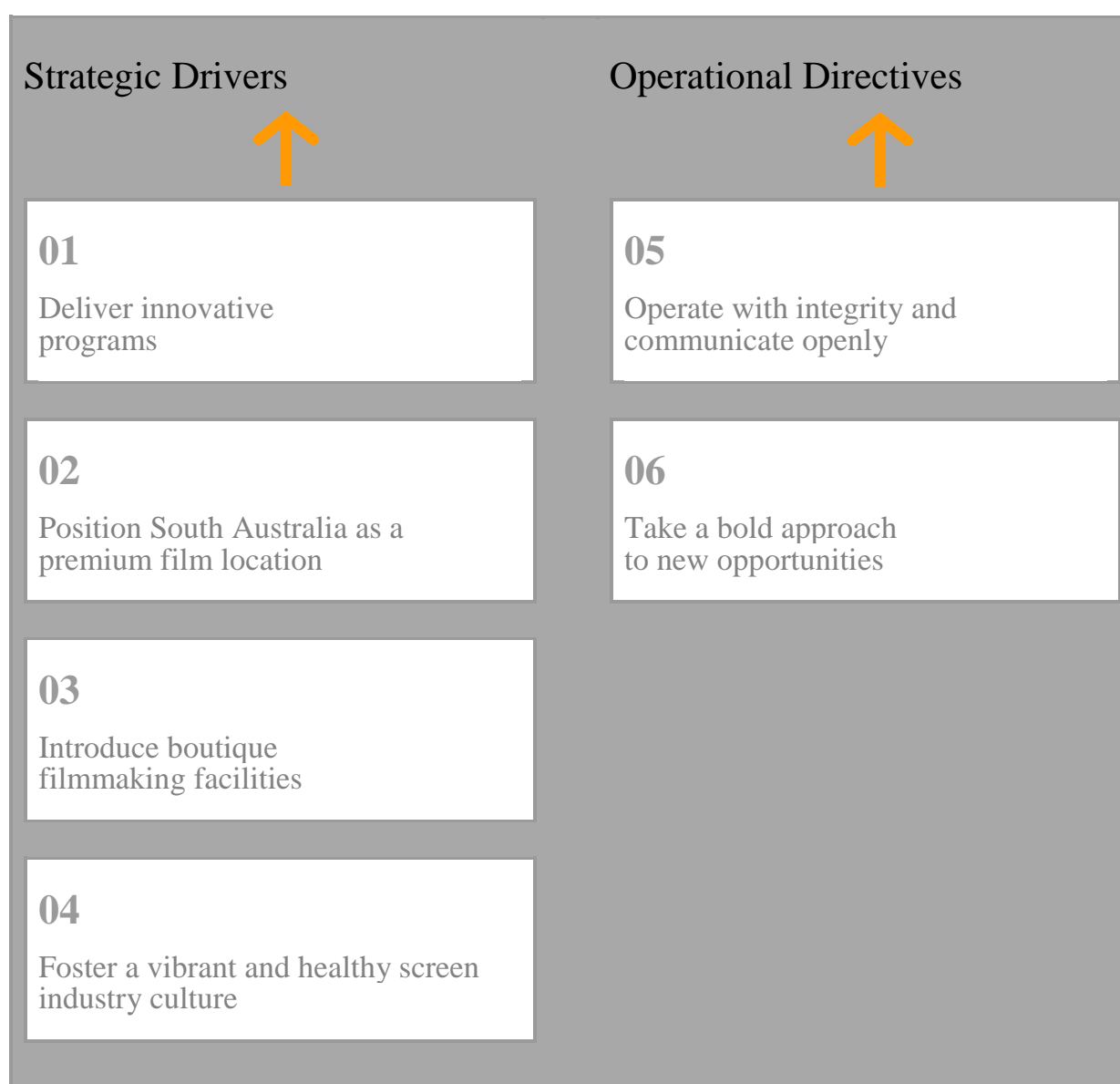
South Australia has a number of advantages that make this state an ideal place for filmmaking. It has highly skilled creatives and crews that are among the most experienced in Australia, with credits and awards on domestic and international feature films, television series, telemovies, documentaries, animation and cross platform digital content. The state also has credited post production and visual effects 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 in consultation with representatives of the screen industry. 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.

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 and Production Department undertakes the core business of the SAFC in delivering government support to the South Australian film, television and digital media industries. It does this 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** – Promote South Australia as a premium film location by providing production incentives that help to fully utilise the SAFC's Adelaide Studios.

## 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.

#### **Investment Highlights: Features and TV Drama**

- *The Boy Castaways* – Feature / Drama
- *Wolf Creek 2* – Feature / Drama
- *Anzac Girls* – TV Drama Series (6 x 57 mins)
- *Danger 5 Series 2* - TV Drama Series (7x 25mins)
- *The Gallipoli Story* – TV Drama Series (4 x 1 hr)

#### **Investment Highlights: Documentaries**

- *Muriel Matters* – ½ hour broadcast documentary
- *Hannah Gadsby's Oz* – 3 x 1 hour broadcast documentary series
- *Jillaroo School* – 6 x ½ hour broadcast documentary series
- *Meat Works* – ½ hour broadcast 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 2012/13 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.

#### **Investment Highlights:**

- *Time Tremors* (Stage 2: Interactive Multiplatform Children's Project: 7 x 3 minute TV/web episodes, Narrative rich website with seven chapters of interactive content, mobile App (iOS/Android).
- *Ringbalin* (Interactive Multiplatform Documentary: 40 x 2 minute episodes for online, 27 minute documentary, Narrative Rich Interactive Website, Mobile and Tablet App)

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

***Wastelander Panda*** (online series and interactive website) funded through the Digital Media Production Investment program and accepted in to the SAFC's Digital360 Lab, was selected through the South by South West (SXSW) Film Festival's highly competitive "panel picker" process to be featured as a panel presentation for the SXSW in March 2013. The team from Epic Films travelled to Austin Texas to present on the topic of 'Storyworlds and Online Strategy'. Following the release of the online series and website, ***Wastelander Panda*** secured a market attachment from the ABC, with finance for the development of the next online series, to be co-produced and co-financed by Madman Entertainment, and financed in association with Screen Australia and the South Australian Film Corporation.

As in previous years, SAFC funded digital media projects were strongly represented in international, national and state awards receiving significant industry recognition. Please refer to Awards and Nominations within the Marketing and Communications section of this report for full details of awards for the following SAFC supported digital projects:

- ***Double Happy vs The Infinite Sadness*** (online game and web series)
- ***Horace in Slow Motion (Series 2)*** (ABC3Animated television and web series)
- ***The Adventures of Figaro Pho*** (ABC3Animated television series)
- ***Peleda*** (ABC Online game and television series)

## **Revolving Film Fund**

The Revolving Film Fund (RFF) is a \$4,444,277 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. Six (6) South Australian businesses and their respective projects were supported via the RFF in 2012/13 as follows:

1. ***Jillaroo School*** – Documentary series (6 x 30mins)
2. ***52 Tuesdays*** – FilmLab Feature Drama
3. ***Wolf Creek 2*** – Feature Drama
4. ***The Infinite Man*** – FilmLab Feature Drama
5. ***Danger 5 Series II*** –TV Drama Series (7 x 25mins)
6. ***Touch*** – FilmLab Feature Drama

## 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.

#### **Highlights:**

Eight applicants received Producer Business Development funding in the 2012/13 financial year as follows:

- Closer Productions Pty Ltd
- Corner Table Productions Australia Pty Ltd
- Hedone Productions Pty Ltd
- Monkeystack Pty Ltd
- New Twist Films Pty Ltd
- Pop Pictures Pty Ltd
- Porthmeor Productions Pty Ltd
- Ultra Films Pty Ltd

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

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

#### **Highlights: Drama**

- The SAFC matched ABC's development investment of \$7,000 in the interstitial TV Series *Henry Hoke*. This project has since been financed and will go into production in early 2014.
- In the 2011/12 financial year the SAFC matched SBS's development investment of \$42,000 in the TV series *Danger5 Series 2*. This project has since been financed and will go into production in late 2013.

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

The Documentary Script and Project Development scheme 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 two documentaries receiving support as follows:

- *The Panther Within*
- *These Heathen Dreams*

**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:**

Six digital media projects reflecting a range of genres, markets, platforms and diverse financing and recoupment strategies were supported during the 2012/13 financial year as follows:

- *The Babadook* (Interactive Narrative Rich Website)

**Digital360Lab Development Funds (Electronic Proof of Concept):**

- *13th Jewel* – Animated TV series - 13 x 11 minute episodes. Tablet game with augment reality (AR) features and app with packaged content, plus Interactive Narrative rich website and Book/E-Book.
- *Demon House* – Freemium Tablet App and Narrative Rich Web Site.
- *The King's Seal* – Broadcast documentary, Interactive documentary website and Augmented Reality Situated Documentary Experience via Smart Phone and Tablet app.
- *Limbo* – Six episode short film series. A six-level point and click game with a "choose your own adventure" narrative.
- *Stasis* – Web-Based Game; Alternate Reality Game (ARG); TV Series.

**Producer Equity Scheme**

The Producer Equity Scheme (PES) aims to provide copyright and recoupment benefits to South Australian producers to enable them to share in the rewards from the success of their films and to build their production businesses within the state. Twenty two (22) South Australian producers were supported via the PES in 2012/13 as follows:

- *Tracks* – Cyan Films
- *Red Dog* – Cyan Films
- *100 Bloody Acres* – Cyan Films
- *The Infinite Man* – Hedone Productions Pty Ltd

- *Life In Movement: Tanja Liedtke's Story* – Closer Productions Pty Ltd
- *52 Tuesdays* – Closer Productions Pty Ltd
- *Shut Up Little Man! An Audio Misadventure* – Closer Productions Pty Ltd
- *Touch* – fka Velvet Orange Pty Ltd now Tryptich Pictures
- *Danger 5 Series 2* – Dinosaur Pty Ltd
- *Croc College* – Travelling Tales Pty Ltd
- *Magic Harvest* – JDR Screen
- *Son's and Mothers* – Pop Pictures Pty Ltd
- *Time Tremors* – The People's Republic of Animation
- *Ringbalin* – Good Morning Beautiful Films
- *Double Happy Vs The Infinite Sadness* – 2 X Cubed Pty Ltd
- *Peleda* – Vishus Productions
- *Muriel Matters* – fka JDR Porthmeor now Rivet Pictures Pty Ltd
- *Horace in Slow Motion Series 2* – Vishus Productions
- *Hannah Gadsby's Oz* – Closer Productions Pty Ltd
- *Henry Hoke* – JDR Screen
- *Sam Klemke's Time Machine* – Closer Productions Pty Ltd
- *I Want to Dance Better at Parties* – Closer Productions Pty Ltd

## 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. This allowed practitioners to advance projects towards production, and build valuable networks towards achieving project based outcomes.

#### **Highlights:**

- Seven (7) producers were supported to attend MIFF 37° South Market in Melbourne, and were able to attract significant interest in their projects while raising the profile of SA. Most notably the FilmLab projects *The Dead Speak Back*, *The Infinite Man* and *One Eyed Girl* were three of only a handful of films selected nationally for the highly competitive MIFF BreakThru Screenings.
- Seven (7) producers were supported to attend the SPAA conference in Melbourne, including three (3) emerging producers for the SPAA Emerging Producers Scheme.
- 12 Documentary producers were supported to attend the Australian International Documentary Conference (AIDC) in Adelaide maintaining a strong South Australian presence at the event.



- The SAFC collaborated with AIDC and AFTRS to support five (5) South Australian based Aboriginal & Torres Strait Islander practitioners to attend the AIDC Conference as part of AIDC's documentary project development and pitching workshop program. As a result a number of producers have received market interest with their projects continuing to develop.

### **Interstate Business Travel**

The Interstate Business Travel program supports filmmakers and digital media practitioners to travel to interstate meetings vital to the development and financing and promotion of projects with market interest. In addition the fund supports attendance at key festivals and award ceremonies where practitioners are being recognised nationally for their work. These trips are vital in addressing the geographical disadvantage SA creatives 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.

#### **Highlights:**

- festivals and awards ceremonies SA key creatives that SAFC funds were used to support attendance and travel include the Melbourne International Film Festival, Sydney International Film Festival, AACTA Awards, and St Kilda Film Festival. SA created animation project *The Adventures of Figaro Pho* won best Children's TV series at AACTA. Also of interest is that the SA produced stop motion animation *Sleight of Hand* was nominated for best short animation at the 2013 AACTAs and went on to win the award for that category at the St Kilda Festival.
- Seven (7) SA writers were supported to travel to Sydney and Melbourne for project meetings.
- Eight (8) SA producers were supported to travel to Sydney and Melbourne for market meetings.

### **International Business Travel**

The International Business Travel program provides support for attendance at a range of international feature or television drama, documentary and digital media markets to create sales, marketing and financing opportunities by helping to access potential investors, sales agents and distributors.

Funding was also available for producers to attend a range of international short film, feature, documentary and digital media festivals to help forge critical overseas networks for projects gaining interest before an international audience.

**Highlights:**

- Eight (8) SA producers received assistance to attend the “2013 Cannes Film Market”. This has been the largest SA contingent attending the market in several years and reflects the high level of development and production activity and projects being generated by local SA producers.
- Three (3) SA producers were supported to attend the “Ausfilm Co-production Forum” held in Los Angeles, to forge critical networks with the US commercial market.
- Vicki Sugars was selected as one of only nine participants in Amsterdam’s prestigious and internationally competitive “Binger FilmLab”. Vicki attended the lab as a director in residence and is continuing to develop her projects through ongoing connection with the program.

**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. This program did not run in the 2012-13 financial year however projects from previous years delivered and one is still in development.

**Highlights:**

- Three (3) feature film projects completed and delivered draft scripts.
- One (1) project is currently in development.

**SAFC Attachment Scheme**

The SAFC 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 2012/13 the SAFC supported eight (8) attachments across all genres (drama, documentary and digital media projects/companies). These attachments were offered in a variety of target areas where skill gaps had been identified in consultation with the industry.

Digital media attachments allowed emerging digital media practitioners to be attached to companies for a period of 12 weeks. This length of time enabled the practitioners to be involved in the workflow pipeline and to observe projects in production at a professional standard with the expectation that these practitioners are now suitably experienced to take on professional paid work in these roles.

**Highlights:**

- Successful attachments supported this year include Production Accountant, Locations Assistant, Data Technician, Location Sound, Drama Director, Documentary Producer, Tracker/Rotoscoping Artist, 3D Generalist & Technical Director.
- Emerging producer Nara Wilson completed an attachment on multiplatform project *Ringbalin*, and was successful in extending her training experience further through Screen Australia's Indigenous Internship Program.
- Stephen Banham undertook an attachment to high profile director David Michod on the SA based production of feature drama *The Rover*.

**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:**

- *Welcome To Iron Knob* – previous title *A Small Town Problem* (produced by Alexandra Blue and written and directed by Dave Wade), was supported through the SAFC's Short Film Fund. The film wrapped in April 2013 and will premiere at the Adelaide Film Festival in October 2013.
- *Walking In Two Worlds*, the 2011 SAFC funded documentary short film (produced by Daniel Joyce and directed by Madeleine Parry) wrapped filming and went into post production.
- *Criticism*, the 2011 funded SAFC short drama (produced by Daniel Joyce and directed by Ryder Grindle) went into pre-production in June 2013.
- *The Palace*, SAFC funded award winning short film by Anthony Maras, Kate Croser and Andros Achilleos gained theatrical release through Palace Cinemas/Hopscotch, screening before feature film *Wish You Were Here* which had its theatrical release nationally from April 2012.

**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 bespoke project development program and the production of original low budget films, primarily aimed at the local and international festival market.

There have been two intakes into the FilmLab Program (2009 and 2010) with a total of nine (9) low budget feature films (dramas and documentaries) being produced along with one short drama produced by a FilmLab observer team.

## Highlights:

The following FilmLab films went into production in 2012/13 with a number of these selected for the BreakThru Screenings at this year's MIFF 37South. Three have been selected for screening at the 2013 Adelaide Film Festival (AFF) as per below:

- *52 Tuesdays* (AFF Australian Premiere)
- *Inner Demon* (MIFF BreakThru Screening 37South)
- *One Eyed Girl* (MIFF BreakThru Screening 37South + AFF Australian Premiere)
- *The Dead Speak Back* (MIFF 37South BreakThru Screening + AFF Australian Premiere)
- *The Infinite Man*

Three FilmLab projects are still in development with production expected to go ahead on each in 2014/15.

## **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 2012/13, the SAFC approved funds to eight key stakeholder organisations representing a total value of \$279,731. This includes funding for the MRC, which in 2012/13 included 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 Shorts Film Festival and the Australian Teachers of Media (ATOM) all of whom received Screen Culture Funding to assist with delivery of their activities.

## 4.2 STUDIO AND PRODUCTION SERVICES

The Studio & Production Services department manages the operation of Adelaide Studios which includes assisting productions with all aspects of hiring the facilities across pre-production, production and post-production stages. In addition, the department assists national and international producers to source South Australian locations, facilities, and crew.

The main activities for the 2012/13 financial year included managing a steady flow of work through Adelaide Studios as follows:

### 1. Dolby Premier Studio

Dolby Accreditation

Adelaide Football Club Commercial – Kojo

Fantastic Noodles x 2 – Kojo

### 2. Foley/Additional Digital Recording (ADR) Studios

*The Adventures of Figaro Pho* – Chocolate Liberation Front

*The Martyr* – Anomaly Media

*There's Always Tomorrow* – Anomaly Media

*Wastelander Panda* – Epic Films

*One Eyed Girl* – Sonic Art

Adelaide University Commercial – Nation Creative

### 3. Screening Theatre

Pop Pictures

Screen Australia Roadshow

Australian Institute of Architects

*The Adventures of Figaro Pho*

### 4. Sound Stages & Production Rooms

*The Babadook* – Sound Stages and Production rooms

*Tracks* – Production rooms only

Jungle Boy Ltd (Commercial) – Sound Stage only

PRA – Production room only.

*The Rover* – Production rooms only.

*Sam Fox: Extreme Adventures* – Sound Stages and Production rooms

*The Boy Castaways* – Production rooms only.

### 5. Dry Hire Edit Suites

*Sam Fox: Extreme Adventures* – Kojo Sound Post

### **Adelaide Studios Tenancies:**

As at 30 June 2013 in addition the South Australian Film Corporation who manages and operates Adelaide Studios the following businesses were tenants:

Adelaide Film Festival  
Angela Heesom Casting  
Australian International Documentary Conference  
Closer Productions  
Cospective  
Cyan Films Pty Ltd  
Duo Art Productions Pty Ltd  
Good Morning Beautiful Films  
JDR Screen Pty Ltd  
Krolyn Studios  
Mason Films Pty Ltd  
Piper Films Pty Ltd  
POP Pictures Pty Ltd  
Porthmeor Productions  
ReedComm Entertainment  
Rusty Production Soundworks  
Smoking Gun Productions Pty Ltd  
Southern Light Alliance  
Sync It In Pty Ltd  
The People's Republic of Animation  
Tin Jungle Pty Ltd  
Velvet Orange Pty Ltd  
You're Dreaming

### **Location Services**

In April 2012, Location Services (formerly known as Location & Film Services) was relocated from Industry Development & Production to Studio and Production Services.

The SAFC provides funding toward on-the-ground costs of inbound location searches (assessed on a case by case basis) with the assistance of SA Location Managers who are experienced in international and domestic feature film, television and television commercial production. As a member of Ausfilm the SAFC acts on leads provided in relation to projects considering South Australia as a location destination.

During this reporting period nine (9) major location recces were conducted with potential for attracting a total production activity of more than \$60M. In addition, 27 features, 12 television commercials and 6 television series were also provided with location assistance.

## Highlights:

- *Sam Fox: Extreme Adventures* (TV Series)  
Shot in Belair, Second Valley, Port Adelaide to Port Gawler, Port Willunga, Happy Valley and Monarto featuring in scenes of desert to the deepest jungles to replicate countries from around the world.
- *Tracks* (Feature Drama)  
Shot on location throughout the Flinders Ranges and up in to the Northern Territory.
- *The Babadook* (Feature Drama)  
Shot On location in and around metropolitan Adelaide and at Adelaide Studios.
- *The Rover* (Feature Drama)  
Completed seven weeks principal photography in South Australia shooting in five key areas; around Port Augusta; Quorn and neighbours Hammond and Bruce; Hawker; Parachilna and Marree.
- *Wolf Creek 2* (Feature Drama)  
Shot entirely in and around the Flinders Ranges, Port Wakefield, Port Parham, Lower Light, Burra and Adelaide.

In addition to providing location services for the above projects, work on the new Locations SA website gallery commenced. This dedicated microsite will be accessible via the SAFC main website but will also be marketed separately to producers containing specifics relating to sourcing suitable locations in South Australia, including an online gallery that will have the capacity for project based albums to be saved and accessed via a unique user login.

## Tours of Adelaide Studios

Throughout the reporting period Studios & Production Services conducted more than 100 tours of the refurbished heritage listed administration clocktower and purpose-built facilities to a range of industry and community individuals, organisations, businesses and groups as follows:

### 1 July to 31 December, 2012

Thursday 5 July	Hanson & Yunken, Pascale Construction Tour, Marion Pilowski.
Friday 6 July	University of Adelaide Media Students
Tuesday 10 July	Jonathon Weston
Friday 13 July	University of Adelaide Media Students
Monday 16 July	Liz Watts (The Rover) Adelaide Arts Festival - AFF Amanda Duthie



Tuesday 17 July	National Architecture Awards – Steve Grieve
Wednesday 18 July	Stuart Davis
Thursday 19 July	David Buob - Glenside Hospital Historical Society Tim White and Heather Olgivy
Friday 20 July	Anton Andreacchio (AMPCO/Convergen) Adelaide College of Arts, ANZ
Monday 30 July	Robin Sands (Los Angeles USA)
Friday 3 August	Mike Charlton - Navigation Films (Dubai)
Wednesday 8 August	Jeanette Mold - National Seniors Group –Nth Adel. West
Wednesday 15 August	Christian Haines Adelaide University Sound Students
Monday 20 August	John Bridges - TAFE Students.
Friday 24 August	Anna Vincent, Matthew Dabner, Karen Radzyner, Kate Reidl.
Tuesday 28 August	SLR Productions - Michael Bourchier, Tony Cronin. David Bagshall, Mungo Smith, Jason Timberlake Assoc. Swanbury Penglase.
Monday 3 September	Blanca Lista - Director Feature Devpmt.- Jim Henson Coy
Wednesday 5 September	DPC – Emma Lawson and guests Australian Institute of Architects - Gabriella Smart and Yuko Nakayama
Monday 10 September	Mike Walsh - Flinders Uni Media Production Students
Monday 24 September	The Hon. Isobel Redmond
Tuesday 25 September	The Hon. Jay Weatherill - Set Visit “The Babadook”.
Thursday 4 October	The Hon. John Hill - Pay Roll Exemption Announcement
Monday 8 October	Professor John Allen (Mental Health Sydney)
Wednesday 17 October	Jo Dyer and Gay Dennis
Thursday 18 October	Emirates - Adelaide Film Festival Jack Thompson, Matt Carol, Gil Brealey
Friday 19 October	Nick Pritchard (Minister Crean’s office)
Thursday 25 October	Dana Thomas Reynella East College + 20 Students
Monday 29 October	G.M.H. Retirees Lunch Group (Walter Scott)
Wednesday 31 October	Stefan Eix (Dingo Synchro - Berlin)
Thursday 6 November	Gloria Fan (Mosaic LA)
Tuesday 11 December	SAE College Students Tour
Wednesday 12 December	Neil Maybo (Maybo Conflict Management Training)

### **1 January to 30 June, 2013**

Thursday 10 January	Matthew Michalewicz and Constantin Chiriac
Friday 1 February	Peter Shearer
Wednesday 6 February	Karl Quinn – Entertainment Editor <i>The Age</i> Vicki Roach – <i>Daily Telegraph</i>
Monday 11 February	Adrian Cheok
Wednesday 13 February	Christopher Sharp (Screen Australia)
Thursday 14 February	Wernher Pramschufer (Attractive Films) Eve Foreman, Nina Stevenson - Macleay William (Law Office)
Monday 25 February	Chris Ward (New SAFC Board Member)
Tuesday 26 February	Inaugural Adelaide Television Meeting – 30 guests

Wednesday 27 February	Don McAlpine ACS
Wednesday 6 March	Lisa Scott, Scott Bird and Felicity Packard (Screentime)
Tuesday 12 March	Saroj Khan, Stephen Sewell and NIDA Students
Wednesday 13 March	Dr Susan Mitchell, Adrian Tisatos (New SAFC Board Members)
Thursday 14 March	Emma Bortignon
Thursday 28 March	Allan Collins
Tuesday 9 April	Indigenous Film Community/NITV Tour of Studios
Friday 12 April	Penny Chapman (Matchbox Pictures)
Monday 15 April	David and Max Willis
Thursday 18 April	Mike Piper with John Hyde
	The Hon. Chloe Fox
Friday 19 April	Grieve Gillett Architects
Monday 22 April	SAE Students
Monday 6 May	Rod Allan – Dockland Studios
Tuesday 7 May	Rodney Harrex - SATC
Thursday 23 May	Dale Roberts - Kojo
Friday 24 May	ICOMOS – Grieve Gillett
Thursday 6 June	Rik Morris, Sally Heading and Sarah Linke - SATC
Friday 7 June	Warren McCann, Sarah Feijen – DPC with Amanda Duthie
Wednesday 12 June	Danny Mackay
Thursday 20 June	Karen Raffin Brand SA + 20 guests

In addition to the above, a number of tours were undertaken for Probus groups from across Adelaide.

### 4.3 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:

- Installation of virtualised cluster for production servers;
- Development and installation of backup systems;
- Programming of call accounting software;
- Provision of phones and internet support to the following productions based at Adelaide Studios throughout 2012/13 including:
  - *Sam Fox: Extreme Adventures*
  - *The Rover*
  - *Tracks*
  - *The Babadook*
  - *Anzac Girls*

## 4.4 COMMUNICATIONS & MARKETING

The Communications & Marketing Department of the SAFC undertakes a broad portfolio of activities encompassing corporate communication, stakeholder relations, media liaison, brand management, event management, sponsorship, publicity, promotions and advertising at local, national and international levels.

Locally the department works closely with the Industry Development and Production team. Nationally and internationally the department works closely with Studio & Production Services to market South Australia as a premier film production destination, leveraging international marketing activities undertaken by Ausfilm and Screen Australia.

In addition to its day to day activities throughout the 2012/13 year Communications & Marketing undertook two major activities as follows:

- SAFC 40<sup>th</sup> Anniversary Celebrations
- SAFC Strategic Review Industry Programs

### **SAFC Strategic Review Industry Programs – Consultation Strategy**

In 2012/13 the South Australian Film Corporation undertook a strategic review of its industry programs. This included consulting closely with industry on proposed changes and capturing analyzing and reporting on individual, business and industry organisation input throughout each stage.

Three consultation phases were undertaken as follows:

- December 2012: Phase 1– Strategic Review Issues Paper
- March 2013: Phase 2 – Proposed Programs Funding
- June 2013: Phase 3 – Draft Program Guideline

Through each phase feedback was invited via SAFC subscriber communications with materials made freely available via the SAFC website from a dedicated Strategic Review entry point. Email enquiries were responded to within a 48hr window and written submissions received via email from individuals, businesses, industry organisations and other stakeholders were collated and subsequently reviewed by SAFC management. Summaries of findings and analyses of responses received were provided to SAFC board.

In addition, at each stage of the consultation process, one-on-one roundtable meetings were held with five key industry stakeholder organisations; Screen Producers Association of Australia (SPAA); Australian Directors Guild (ADG); Australian Writers Guild (AWG); SA Screen Industry Council (SASIC); and Media Resource Centre (MRS). Responses from

submissions received, email and face to face meetings were carefully considered throughout each phase with the final guidelines reflecting the broad industry feedback received.

## **SAFC 40<sup>th</sup> Anniversary Celebrations**

The Communications & Marketing Department worked closely with the Manager, SAFC Collections to design and deliver a range of projects, activities, events and collateral marking the milestone 40th Anniversary of the Corporation. Activities included the following:

- **SAFC Anniversary Exhibition:***From A Sunday Too Far Away* – to bring elements of the SAFC Collection (1972 -1994) into the public realm the exhibition was dedicated to SA film crew and featured a selection of 180 photographs, films and related ephemera to tell the ‘behind-the-scenes’ stories of the SAFC. Presented over six weeks from 10 October to 6 December 2012 at the Flinders University City Gallery & Art Museum situated with the State Library of South Australia on North Terrace, the exhibition attracted approximately 4,000 patrons over its six week season. Relevant brand alignment and PR synergies were exploited with significant coverage achieved through local and national mainstream and industry press. (See the Publicity section below press highlights and SAFC Collections section (next) for full details of this event.)
- **Adelaide Cinematheque** - SAFC 40th Anniversary Screening, Monday 15th August, 7.30pm. A selection of 1970’s/1980’s documentary titles from the SAFC’s Film Archive Collection (1972 – 1994) with an introduction by Dr Mike Walsh. Selected titles included *A Royal Visitor* (Prince Charles visit to SAFC Hendon Studios 1980), *Good News Day* (1975) (9min experimental documentary following a newspaper boy delivering papers in Adelaide. Music by Tristram Cary). *The Crew* (20 minute documentary capturing the film crew working on *Storm Boy* directed by now legendary Australian DOP Don McAlpine) *Shed Tears for the River* (1975) 50min film about the Murray River examining its management past and present and the people who depend upon it! Extract from an Interview with SAFC Founding Chairman - Gil Brealey (1975) 5 mins. *Royal Visitor* (1983) 5min newsreel style short of Prince Charles visiting SAFC Hendon, Julie Anthony in Adelaide (20mins) 1979 film made by SAFC for the SAFC promoting South Australia.
- **National Film & Sound Archive Arc Screen Program** – SAFC Classics presented by NFSA Arc Screen Program Curated by Quentin Turnour in consultation with Melissa Juhanson, and including *Sunday Too Far Away*, *Making of Sunday*, *Shed Tears for the River*, + *Hall of Mirrors*, *Storm Boy* + *The Crew*.
- **State Library of South Australia Youtube Channel** – Dedicated Playlist of titles from the SAFC Collection (1972 – 1994) including approximately 15 shorts. SAFC Collection audio visual items were ‘tagged’ with a slide logo inserted at the beginning of each excerpt to ensure the brand connection is made with viewers accessing these materials.

- **State Library SAFC 40th Anniversary Screening Program** from 25th October - 6th December: Seven classics over seven weeks at 7pm at the Hetzel Theatre, State Library. Average audiences 50 per week to see *Sunday Too Far Away*, *The Fourth Wish*, *Blue Fin*, *The Club*, *Money Movers*, *Breaker Morant* and *Playing Beatie Bow*. Introductions to each film were presented by SAFC Marketing and Communications Manager, Sharon Cleary following consultation with Matt Carroll who provided anecdotes relevant to each film.
- **A Motion & A Spirit! 360 Degree Super Circle Cinema Experience** 27 October - 3 November: with a total of 480 patrons attending screenings presented daily at 11am, 1pm and 3pm in the Hetzel Theatre, State Library with technical advice provided by Gil Brealey, Matt Carroll and Mike Rowan. The screening of *A Motion & A Spirit* relied on attracting partners to the project in order to recreate the 360o Super Circle Cinema.

## 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*, *Adelaide Review*, *InDaily* (online) and *Sunday Mail*.

More than 316 articles featuring the SAFC, Adelaide Studios or projects related to the SAFC, were recorded throughout this reporting period. 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.

It includes publicity for the SAFC's 40<sup>th</sup> Anniversary Exhibition: From *A Sunday Too Far Away*, which with a very limited marketing budget relied heavily on push communications and social media campaigns. The Exhibition project partners also helped to promote the event through their online publications and e-newsletters with other below the line support provided by the History Trust SA, South Australia Tourism Commission, Reel Time, Arts Hub, Screenhub, Arts SA and Heaps Good SA, as well as Facebook and Twitter cross promotion between Exhibition Partners, SAFC stakeholders.

Highlights included:

- Various articles about production activities for *The Babadook*, *Sam Fox: Extreme Adventures*, *Tracks* and *Charlies Country* and *Wolf Creek 2*.
- Local, national and international media ran various articles re US star Robert Pattinson in SA for *The Rover* (February 2013).
- Adelaide Studios wins the National Australian Institute of Architecture Award for SA architects Grieve Gillett (November 2012).
- Screening of *Meatwork* and *Love-Heart Baby* for ABC2's Opening Shot series (November 2012).

- Screen Hub, Inside Film plus InDaily SAFC Strategic Review Issues Paper including interview with CEO Richard Harris December 2012).
- Adelaide Studios Screening Theatre named Third Best Screening Room in Australia by *Encore* and *Mumbrella* (December 2012).
- SA filmmaker Sophie Hyde (Closer Productions) selected as recipient of the prestigious 2013 Sidney Myer Creative Fellowship (January 2013).
- Richard Harris for CH 7 News at 6pm, 3rd February re production activity in SA.
- FilmLab project *The Infinite Man* Channel 7 morning program, including interview with lead actors and producer Kate Croser (February 2013).
- *The Adventures of Figaro Pho* industry press re winning Best Design and Best Animation at the 2013 Kidscreen Summit in New York.
- Luke Jurevicius as guest on ABC program “Behind the News” for a segment on how to voice an animation. (February 2013)
- SA Writer/Producer/Director - Vicki Sugars (Velvet Orange) selected for the prestigious 2013 Binger FilmLab in Amsterdam. (March 2013).
- Judy Potter announced as new Chair (March 2013).
- Screen Hub article “SA writers finally go berserk, in their own heads, of course” (April 2013) re launch of Digital360Lab.
- SA Cinematographer Jo Rossiter ACS, winning Golden Tripod in the Experimental & Specialised category of the National Australian Cinematography Society Awards, and the coveted Milli Award for Cinematographer of the Year for Anifex’s *Sleight of Hand* (May 2013)
- Screen Hub, Inside Film and FilmInk articles re *Wastelander Panda* special screenings on 27 May attended by 700 patrons (May 2013)
- Croc College, The FACTory joint initiative between SAFC/ABC1 featured on Channel 7 and Channel 9’s morning shows.
- “Cinema’s New Wave Is On A Roll” by Michael Bodey in *The Australian* (May 2013)
- Third Australia-China Film Industry Forum in Shanghai re landmark co-production agreement between Shandong Film & TV Media Group and AMPCO Films (June 2013) for GOLD ROAD (Producer Mario Andreacchio).
- SA filmmaker Mario Andreacchio (AMPCO Films) shortlisted for the 2013 Australian Ernst & Young Entrepreneur Of The Year (June 2013)
- Judy Potter and Jane Yuile featured in *The Advertiser* article SA’s Top 100 Influencers (June 2013)

Promotion highlights for From A Sunday Too Far Away – SAFC’s 40th Anniversary Exhibition include:

- ABC 7.30 Report – National coverage including an interview with Jack Thompson, Cheryl Bart and Matt Carroll.
- Channel Ten News – SA coverage including an interview with SAFC CEO Richard Harris and Melissa Juhanson.
- The Advertiser - Jack Thompson & Bryan Brown featured in separate articles appearing re the launch of *From A Sunday Too Far Away* SAFC 40<sup>th</sup> Anniversary Exhibition (October 2012).
- The Messenger – Picture story featuring Melissa Juhanson
- Numerous Radio Interviews – national and state-wide programs.



- Encore Magazine – SA Focus in October Edition with feature article on Anniversary and exhibition.
- SA Life Magazine - feature article by Arts Editor, Lance Campbell for the October Edition (available from late Sept) and including select images.
- SA Life TV 4 min segment - presented by Grant Cameron interviewing Melissa Juhanson as part of the Sunday 21 October program at 5.30pm on Channel 7. Recorded one month prior.
- Adelaide Magazine – inclusion in the October What's On Calendar.
- FUAMCG - Direct Mail Marketing for exhibition and public talks program.
- New Tang Dynasty (NTD) Online Television – a Chinese TV feature segment on the about the 360 Super Circle Cinema screening of *A Motion & A Spirit*, including an interview with Melissa Juhanson.
- Artlink – Sept. Half page - Art Monthly - 4 Sept & 9 Oct - 1/8th page colour
- Adelaide Review - October & November editions - 1/8 page colour ad
- Art Guide - Sept/Oct & Nov/Dec – Online
- Art Almanac - Sept/Oct & Nov/Dec - Online
- Free Listings Online: FUAMCG Website, Flinders Uni Homepage image banner Australian Art Review, The Big Diary - ABC Online, NAVA, ArtsHub
- Screen Hub - Dr Vincent O'Donnell wrote a series of four articles on the history of the SAFC (October 2012).
- State Library News & Events – Multiple What's On emails distributed regularly throughout the exhibition season to approximately 3,500 SLSA subscribers.
- State Library Schools Database – email distribution to 120 SA Schools
- Flinders University Art Museum and City Gallery Program - Direct Mail to approximately 3,000 subscribers.

## Awards & Nominations

SAFC supported individuals and projects that were either nominated, shortlisted or received Awards in 2012/13\* include:

### Individuals

#### **Marco Arlotta**

- 2012 Australian Screen Sound Guild (ASSG) Awards Best Sound for a Tele-Feature or Short Run Series with Chris Goodes, Glenn Newnham, Adam Connelly, Mario Vaccaro, John McKerrow, Nicky Robinson for *The Mystery Of A Hansom Cab* (November 2012)

#### **Tom Heuzenroeder**

- 2012 Australian Screen Sound Guild (ASSG) Award for Best Film Sound Design with Brooke Trezise, Sam Petty, Paul Graham Huntingford, Adam Connelly, Mario Vaccaro, Rosie Chase for *Wish You Were Here* (November 2012)

#### **Madeleine Parry**

- 2013 Australian Directors Guild Best Direction in a Documentary for *Meat Works* (May 2013)



**Dario Russo**

- 2013 Australian Directors Guild Best Direction in a TV Comedy for *Danger 5: The Diamond Girls*.

**John Simpson**

- 2013 AACTA Award for Best Sound along with Andrew Plain, Bry Jones, Ben Osmo, Pete Smith for *The Sapphires* (January 2013)
- 2012 Australian Screen Sound Guild (ASSG) Award for Best Sound for a Short Fiction Film with William Ward, Jenny Ward, Jared Dwyer, Peter Climpson, Sam Hayward, John O'Connell, Eren Sener for *Cryo* (November 2012)

**Pete Smith**

- 2013 Outstanding Achievement in Sound Mixing for a Motion Picture – Live Action along with Simon Hayes, Andy Nelson and Mark Paterson, Jonathan Allen, Robert Edwards for Foley on *Le Miserables* (March 2013)
- 2013 AACTA Award for Best Sound along with Andrew Plain, Bry Jones, Ben Osmo, John Simpson for *The Sapphires* (January 2013)
- 2012 Australian Screen Sound Guild (ASSG) Awards Best Film Sound Mixing with Chris Goodes, Andrew Neil, Paul Pirola, Andy Wright for *Killer Elite* (November 2012)

**Jason Sweeney**

- International TED prize (September 2012).

**Chris Tugwell**

- Lifetime Membership Award at the 2012 Australian Writers Guild Awards (September 2012).

**Projects*****Double Happy vs The Infinite Sadness***

- 2013 Sydney Film Festival: Peter Rasmussen Innovation Award WINNER – Producer, Justin Wight (Monkestrack)
- Sydney Film Festival Multiplatform Panel: Featured Case Study
- Feature Case Study by internationally renowned novelist and game developer, Matt Costello (LA), on his North American speaking tour on game development in June 2013.

***Horace in Slow Motion: Series 2***

- 2012 Best Shorts Competition California, USA WINNER - Best of Show
- Shortlisted for the prestigious international 2013 Kidscreen Awards

### ***Meatwork***

- 2013 SASAs - AIDC Award for Best Documentary (Producer Daniel Joyce; Director Madeleine Parry) - April 2013

### ***Peleda***

- 2012 Freeplay Awards WINNER - Best Concept Art

### ***Red Dog***

- 2012 Festival des Antipodes – Audience Choice Award – October 2012
- 2012 Mumbrella Award Australia's Favourite Film – September 2012
- 2012 Australian International Movie Convention (AIMC) Award for Highest – August 2012
- 2012 Australian International Movie Convention (AIMC) Award for Highest Grossing Australian Film (Roadshow Films) \$21,467,993 - August 2012

### ***The Adventures of Figaro Pho***

- 2013 Kidscreen Award for Best Animation (Chocolate Liberation Front/Ambience Entertainment)
- 2013 Kidscreen Award for Best Design (Chocolate Liberation Front/Ambience Entertainment)
- 2013 AACTA Award for Best Children's Television Series (Dan Fill, Frank Verheggen, David Webster) ABC3
- 2012 Australian Screen Sound Guild (ASSG) Award for Best Achievement in Sound for an Animated Short Film or Program (Michael Darren, Tom Heuzenroeder, Adrian Medhurst, Sam Rogers, Russell Alexander, Luke Jurevicius)
- 2013 Logies Nomination - Most Outstanding Children's Program
- 2012 IF Awards Finalist - Best TV Series (Outcome Pending)
- 2013 Promax/BDA Awards in LA WINNER – Silver Award

### ***The King Is Dead!***

- 2012 Festival des Antipodes - Grand Prix Award – October 201

\*This list is presented as a guide only.

## **Advertising and Promotion**

Activities were guided by the *SAFC's 2010-2012 Marketing Plan* which provides the overall marketing direction for the SAFC, with particular emphasis on positioning Adelaide Studios in the national and international marketing mix and celebrating the SAFC's milestone 40<sup>th</sup> Anniversary, which took place in 2012.

The plan takes an innovative, creative and smart campaign approach that maximises face to face marketing, word of mouth, advertising, publicity, 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 open to doing things differently;
- 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 facility.

**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 Ausfilm’s UK Co-Pro, Ausfilm Week in LA, Produced By in LA, American Film Market in LA, and Ausfilm’s 2012 Cannes promotional activities.
- Placement of print and online advertisements in key international 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.
- Contribution to editorial for Locations Magazine Beyond Cinema publication promoting SA Locations.
- Testimonials secured from Suzanne Ryan (Producer *Sam Fox: Extreme Adventures*) and Liz Watts (Producer *The Rover*) in relation to their experiences/impressions of Adelaide Studios and 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, SAFC/40<sup>th</sup> Anniversary branded business card holders and SWAP Card Collections, Swatch Booklets featuring Locations and Studios along with updated Adelaide Studios promo rate cards, location flyers and incentives information.

## **National Positioning**

- Purchase of the Front Cover position of the Encore Directory cover and inclusion of full page ad in studios section with enhanced listings in the online version.
- Continuous updating of the SAFC's online Crew & Services Directory in consultation with SA crew listed to ensure details are current and any errors are removed/corrected.
- Enhanced Listings on the Location Guide
- Enhanced Listings in the Production Book with online listings, half page ad and ipad versions.

A series of materials were produced for promotion of FROM A SUNDAY TOO FAR AWAY SAFC – SAFC 40<sup>th</sup> Anniversary Exhibition as follows:

- 40<sup>th</sup> Anniversary Showreel with screenings at various events throughout the year.
- Stretch Banners X 2 featuring 40<sup>th</sup> Anniversary
- External signage at Adelaide Studios attached to main entry wall.
- 40<sup>th</sup> Anniversary Swap Cards distributed to guests at the Exhibition Launch
- North Terrace SA State Library - Lightbox Posters
- Exhibition Signage at Library Entrance (3 way partnership between SLSA/Flinders University and the SAFC)
- Flyer promoting exhibition screenings at SLSA
- Flyer promoting exhibition public talks program
- Flyer promoting Super Circle Cinema
- Editing promo segment for Super Circle Cinema
- Edited segments for exhibition ipads
- Compile of excerpts from Jack Thompson films for SLSA /SAFC “In Conversation with Jack Thompson” event.

Other advertising and promotion highlights include:

- Digital360Lab logo and associated collateral, which included stretch banner, website page, and Facebook page.

## **Publications:**

A list of printed publications currently produced/updated on an annual basis includes:

- Endless Possibilities Glossy Brochure (Locations + Adelaide Studios).
- Adelaide Studios Rate Card
- Adelaide Studios Incentives Information Flyer
- Adelaide Studios Locations Information Flyer
- FilmLab Booklet

- Locations/Adelaide Studios Swatch Booklet
- SAFilm Crew Talent Handbook (online version)
- Adelaide Studios Tenants and Hirers Handbooks.

### Website/s:

The SAFC has there unique website addresses reflecting the major business assets and focus of the corporation's activities as follows:

- [www.safilm.com.au](http://www.safilm.com.au)
- [www.adelaidestudios.com.au](http://www.adelaidestudios.com.au)
- [www.safilmlab.com.au](http://www.safilmlab.com.au)

A fourth website is currently being developed to promote the SAFC's Location Services ([locationssa.com.au](http://locationssa.com.au)). Like Adelaide Studios the Location Services SA microsite acts as a standalone while also being integrated with [safilm.com.au](http://safilm.com.au). All websites cross promote eachother and the SEO for each is managed to enable the brands to exist simultaneously.

The key online tools on **[www.safilm.com.au](http://www.safilm.com.au)** are:

- **Made in SA Showcase** (website gallery of projects with links to Imdb and to production businesses)
- **What's Shooting in SA** (website page)
- **Crew & Services Directory** (listing SA professional crew and their credits along with SA businesses supplying services to the film industry)

The key online tools on the [www.safilm.com.au](http://www.safilm.com.au) are:

- Adelaide Studios Tenant Directory
- Virtual Tour of Adelaide Studios
- Facilities information.

SAFC's main website continues to be the standout communication tool for the organisation with an average 65,000 page visits per month – a healthy increase on last year's figure of 53,000 which translates to a 23% increase. The top four pages for the 2012/13 year were the RSS feed, eNewsletter news and events articles, Crew and Services Directory and Made In SA Showcase. Traffic to the page was generated through the SAFilmNews (Update e-newsletter), which was distributed every four weeks to 3,946 subscribers.

(Page 'visits' represent the total number of times people have visited the websit as opposed to pages viewed per visit.)

## Social Media

Communications & Marketing has worked to consolidate the SAFC's social media tools understanding their critical role in building relationships that allow an ongoing dialogue with audiences who demonstrate an interest in the organisation's activities and those of the SA screen industry as a whole.

At the beginning of the financial year the SAFC Facebook page had 1,464 people who 'like' the page, finishing with 2,248 by financial year end. This is an increase of 54% in a 12 month period. A Facebook highlight included a campaign run to maintain interest in the FROM A SUNDAY TOO FAR AWAY exhibition. A series of images from the exhibition were regularly posted on Facebook where they were well received, with followers commenting on their personal connections to them.

FilmLab Facebook page (launched in 2009) has 377 likes. Digital360Lab Facebook page (launched in April 2013) has 62 likes. Digital360Lab facebook page was created to provide a forum to post information about upcoming events and photos from projects that are part of the Digital360Lab.

At the beginning of the financial year the SAFC Twitter account had 1,485 'followers' and finished with 2,365. This is an increase of 59% in a 12 month period. A Twitter highlight included Leigh Whannell, creator of horror franchise 'Saw' who endorsed the SAFC funded horror film *100 Bloody Acres*, which was screening in Los Angeles on behalf of Australians In Film by tweeting: "If you live in Los Angeles, you need to go see *100 Bloody Acres* at The Cinefamily on 6/24. Hilarious Aussie horror!"

## Industry Sponsorship

- 45th AWGIE Awards 2012 – 24 August
- Australian Cinematographers Society Awards – Sat October 27
- SPAA 2012 – 12-15 November (SPAAmart feature market program; SPAA conference 2012)
- Australian Screen Sound Guild (ASSG) Awards – Sunday 25 November
- ATOM Awards 2012 –
- DFEEST - Mobile Entertainment Growth Alliance 2012 MegaSA –
- National Screenwriters Conference (NSC) – 20-22 February 2013
- DocWeek (AIDC) – 25 February - 3 March 2013 (ArtsSA Sponsorship)
- South Australian Screen Awards (SASA) – 19 April 2013 - Best Music Video + Best Short Film
- Shorts Film Festival – 27 April-4 May 2013
- Mumbrella Awards – 13 June 2013

## Industry Events

Other industry and stakeholder events presented with SAFC support throughout the year included:

- *The Adventures of Figaro Pho* Screening at Adelaide Studios
- Screen Australia Roadshow Networking event
- Ausfilm Winter Networking Gathering
- 2013 SASA Awards at Mercury Cinema
- DocWeek (AIDC) Screening of *Show Me The Magic* plus Q&A with special SAFC guest Don McAlpine at Mercury Cinema
- Adelaide Television Meeting attended by approx. 25 TV executives in town for AIDC
- Shorts Film Festival 2013
- Ausfilm in Adelaide
- Brand SA Meet and Greet
- Digital360Lab Launch
- Digital360Lab Public Session – Overview of Program
- SA Indigenous Film Community Meeting
- SPAA Roadshow 2013.

## 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 archiving project commencing in 2009, to clear the ‘SAFC film vault’ prior to relocating from Hendon Studios in 2011 (where it had been for 31 years) to its new permanent home at Adelaide Studios in Glenside.

The assets which form part of the SAFC Collection include sound mix materials such as location atmospheres, foley and master original recordings; SAFC produced and owned materials which are now housed with the NFSA and State Records SA with assets identified including equipment, awards, digibetas, VHS’s, DVD’s, print materials (including a collection of 1300 feature film scripts which were ultimately selected by the NFSA) and film posters – much of which had been lodged with the SAFC as investment deliverables.

Project outcomes included:

- 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 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 donated to the SA State Library and excess promotional materials and equipment donated to Flinders University Library.
- Scoping of a number of history projects to celebrate the SAFC's 40th Anniversary. Celebrations drew 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.

SAFC 40<sup>th</sup> Anniversary projects included the following:

- **SAFC 40th Anniversary Exhibition: From A Sunday Too Far Away** – held at the Flinders City Gallery from Friday 19 October to 6 December, 2012. The exhibition included more than one hundred Silver Halide prints of images not made public before, celebrating the behind-the-scenes work of crew and cast working on some of Australia's most iconic films: *Sunday Too Far Away*; *Breaker Morant*; *The Club*; *Playing Beatie Bow*; *The Fourth Wish*; *Money Movers*; *Ultraman*; *Smokes & Lollies*; *Under Capricorn* along with a small selection of feature film projects that have been supported by the SAFC from 1995 through to 2012 when the SAFC changed from being a producer to an investing agency.

Curated by Manager, SAFC Collections Melissa Juhanson, and supported by the Communications & Marketing team, the exhibition project offered opportunities for the SAFC to foster relations with local and national partners who included National Film & Sound Archive; Flinders University; Flinders University Art Museum & City Gallery; State Library of South Australia; specialist photographic suppliers Atkins Technicolour, digitisers Damsmart; audio visual specialists Novatech, ProAV Solutions, Kojo, and Adelaide Video Screens.

The SAFC celebrations also enabled collaboration between the SAFC and State Records, Adelaide Cinematheque, Australian Film Television and Radio School and the SA Department of Environment, Water & Natural Resources.

Invitations to key individuals involved with the SAFC saw significant participation in activities by Jack Thompson, Bryan Brown, Scott Hicks, Gil Brealey, Matt Carroll, Michael Rowan and The Hon. John Hill. Scott Hicks delivered the keynote speech at the Exhibition Launch, officially opened by The Hon. John Hill (Minister for the Arts) and hosted by SAFC CEO Richard Harris, with special guests Gil Brealey, Matt Carroll and Bryan Brown, alongside approximately 400 guests who included approximately 250 SA crew and key creatives.



## SPECIAL THANKS

Special thanks to Scott Hicks for delivering the keynote speech and loaning items from his personal collection; also to Matt Carroll and Gil Brealey for their assistance identifying crew names in photographs; to Michael Rowan and Gil Brealey for their assistance in the recreation of the SAFC's Super Circle Cinema; and special guests who presented Public Talks: Kerry Heysen; James Currie; Andrew Zielinski; Janet Worth; Dr Mike Walsh; Beverley Freeman; Des Keneally, Joost den Hartog; Richard Harris, Melissa Juhanson and Angela Heesom who with her team from Angela Heesom Casting organised an actual public casting session for *Sam Fox: Extreme Adventures*, which attracted more than 250 attendees. Special thanks too to all of the SAFC's Exhibition partners without whose support the exhibition would not have been possible. Particular thanks to the National Film & Sound Archive and Atkins Technicolor.

- **Public Program of Talks**

- *Open Auditions: A casting session for Sam Fox: Extreme Adventures* - presented by Casting Director, Angela Heesom
- *A Brief History of Documentary; the Birthplace of Cinema* - Presented by Joost den Hartog, Director, Australian International Documentary Conference
- *Curator's Insights*: Presented by exhibition curator Melissa Juhanson, SAFC Project Manager and Manager, SAFC Collections
- *40 Years of the South Australian Film Corporation* - Presented by Richard Harris, SAFC CEO with Mike Walsh, Associate Professor, Department of Screen & Media, Flinders University
- *Insights into the Women's Unit, the SA Film & Video Library and the Sound Mixing Theatre* - Presented by Kerry Heysen, Producer; James Currie, Sound Designer; and Andrew Zeilinski, former Director of the SA Film & Video Library and Author
- *Meet the Crew Day* - Beverley Freeman (Production Design/Art Direction/Hair & MakeUp and Des Kenneally (Location Sound Recording)

- **Digitisation Project**

Several SAFC produced projects were digitised for long term preservation during the reporting period and former part of the exhibition. These included:

- *The Crew* (1975) 20 minute documentary made for AFTRS by Don McAlpine ACS on set with the crew of *Storm Boy*.
- *Gil Brealey Interview* (1975) 3 hour interview with Gil Brealey by Storry Walton
- *Shed Tears for the River* (1975) 50 minute documentary about the Murray River
- *A Motion & A Spirit!* (1972) SAFC's first commercial work filmed simultaneously on nine cameras to be screened on a nine screen 360 degree purpose built cinema, the Super Circle Cinema!.
- *Good News Day* (1975) 9 minute experimental documentary following a newspaper boy delivering papers in Adelaide. Music by Tristram Cary.
- *The Royal Visitor* (1983) 5 minute newsreel style short film of Prince Charles visiting SAFC Hendon.

- **SAFC/Uni SA Archive Project**

In early 2013 the SAFC formed a partnership with University of South Australia (School of Information Technology & Mathematical Sciences) where the SAFC hosted three students as part of a 16 week (160 hours) work placement project. The project included the preparation of significant SAFC records to be accessioned into State Records archives. This project is continuing into second part of 2013.

Deliverables have included: the removal of SAFC records from a long term rented offsite storage facility and digitisation and cataloguing of records dating 1970-1996. Gems unearthed through this process include correspondence from Sidney Nolan, Phillip Adams, Don Dunstan, John Bannon (former SA Premier), SAFC Executive, research notes for Peter Weir's *Gallipoli* and notated working papers relating to the SAFC Formation 1970 - 1972.

#### 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 115 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>	23
Loan Agreement, Security Agreement and Deed of Guarantee and Indemnity	<ul style="list-style-type: none"> <li>• Revolving Film Fund</li> </ul>	9
Producer Business Development Investment Agreement	<ul style="list-style-type: none"> <li>• Producer Business Development</li> </ul>	9
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>	19
International Business Travel Development Investment Agreement and International Business Travel Grant Agreement	<ul style="list-style-type: none"> <li>• International Business Travel</li> </ul>	16
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>	77
<b>TOTAL</b>		<b>115</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 Guarantees 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 Marketing & Communications Manager; and
- in conjunction with Studio Services, the SAFC's Lease Agreements with its tenants at 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 four (4) in the reporting period.

## 4.8 DISBURSEMENT SERVICE

The SAFC's Disbursement Service 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 250 films were managed by the Disbursement Service throughout the 2012/13 financial year.
- This represents a total disbursement to investors of \$1,256,408.
- Fees generated for the service were \$18,170.
- A total of \$5,342 worth of disbursements income was received for SAFC owned productions.

## 4.9 FINANCIAL MANAGEMENT

The South Australian Film Corporation received \$5,127,000 from the South Australian Government, which comprised of program funding of \$4,684,000, operating funding of \$443,000. Due to timing of the formal execution from all parties not all program expenses will be recognised in the year corresponding grant funding is received from the South Australian Government.

Revenues from Studio and Production Services were higher than forecast. The Adelaide Studios was fully tenanted and the production area saw three feature films and a television series through the facilities. Investment return revenues were lower than forecast with income continuing from *McLeod's Daughters*, *Red Dog*, *Snowtown*, *Lockie Leonard* and *Figaro Pho*. Interest on Bank deposits were lower than forecast with interest rates continuing to fall. Operational expenditure was lower than forecast although utility, cleaning and IT costs continue to be of concern.

The South Australian Film Corporation has reported an overall loss for the financial year ending 30 June 2013 of **\$2,011,344**. 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 2013. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2013
- a Statement of Financial Position as at 30 June 2013
- a Statement of Changes in Equity for the year ended 30 June 2013
- a Statement of Cash Flows for the year ended 30 June 2013
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman, Member, Chief Executive Officer and General Manager Operations and Finance.

#### The Member's Responsibility for the Financial Report

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

#### Auditor's Responsibility

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

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

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

**Opinion**

In my opinion, the financial report gives a true and fair view of the financial position of the South Australian Film Corporation as at 30 June 2013, 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**  
23 October 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 2013 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.



**Judith Potter**  
Chairman



**Chris Ward**  
Member



**Richard Harris**  
Chief Executive Officer



**Gaye Jones**  
General Manager Operations & Finance

Dated at Adelaide, South Australia, this

17

day of October 2013

**STATEMENT OF COMPREHENSIVE INCOME**  
**for the year ended 30 June 2013**

		<b>2013</b>	2012
	Note	<b>\$'000</b>	\$'000
<b>Expenses</b>			
Development and Production Investment funding	4	<b>4 541</b>	3 722
Depreciation and amortisation	5	<b>337</b>	316
Documentary Innovation Fund grants		<b>5</b>	164
Staff benefits expenses	6	<b>1 759</b>	1 929
Supplies and services	7	<b>1 317</b>	1 980
Other expenses		<b>24</b>	20
Remuneration of members and related expenses	8	<b>136</b>	139
Professional and Industry Development grants		<b>325</b>	644
Other special grants		<b>77</b>	83
<b>Total expenses</b>		<b>8 521</b>	8 997
<b>Income</b>			
Film distribution returns		<b>115</b>	213
Interest revenues	9	<b>358</b>	476
Studio hire		<b>715</b>	292
Other income	10	<b>195</b>	202
Asset received free of charge	15	<b>-</b>	1 560
<b>Total income</b>		<b>1 383</b>	2 743
<b>Net cost of providing services</b>		<b>(7 138)</b>	(6 254)
Revenues from SA Government	11	<b>5 127</b>	5 852
<b>Net result</b>		<b>(2 011)</b>	(402)
<b>Total comprehensive result</b>		<b>(2 011)</b>	(402)

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

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

**STATEMENT OF FINANCIAL POSITION**  
**as at 30 June 2013**

	Note	2013 \$'000	2012 \$'000
<b>Current assets</b>			
Cash	12	6 418	6 991
Receivables	13	90	80
Revolving Film Fund Secured Loans	14	1 157	2 337
<b>Total current assets</b>		<b>7 665</b>	<b>9 408</b>
<b>Non-current assets</b>			
Plant, equipment and leasehold improvements	15	1 376	1 679
Revolving Film Fund Secured Loans	14	535	739
<b>Total non-current assets</b>		<b>1 911</b>	<b>2 418</b>
<b>Total assets</b>		<b>9 576</b>	<b>11 826</b>
<b>Current liabilities</b>			
Payables	16	1 100	1 338
Revenues in advance		38	52
Staff benefits	17	113	114
<b>Total current liabilities</b>		<b>1 251</b>	<b>1 504</b>
<b>Non-current liabilities</b>			
Payables	16	13	43
Staff benefits	17	233	190
Provision for worker compensation	18	6	5
<b>Total non-current liabilities</b>		<b>252</b>	<b>238</b>
<b>Total liabilities</b>		<b>1 503</b>	<b>1 742</b>
<b>Net Assets</b>		<b>8 073</b>	<b>10 084</b>
<b>Equity</b>			
Contributed capital		8 460	8 460
Retained earnings		(387)	1 624
<b>Total equity</b>		<b>8 073</b>	<b>10 084</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.

**STATEMENT OF CHANGES IN EQUITY**  
**for the year ended 30 June 2013**

	<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 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>
Net result for 2012-13	-	(2 011)	(2 011)
Total comprehensive result for 2012-13	-	(2 011)	(2 011)
<b>Balance at 30 June 2013</b>	<b>8 460</b>	<b>(387)</b>	<b>8 073</b>

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

**STATEMENT OF CASH FLOWS**  
**for the year ended 30 June 2013**

	Note	2013 \$'000	2012 \$'000
<b>Cash flows from operating activities</b>			
<b>Cash outflows</b>			
Staff benefit payments		(1 733)	(1 922)
Revolving Film Fund secured loans		(1 692)	(2 480)
Screen Industry Program grants		(5 149)	(3 446)
Development and Production Investment funding		(358)	(795)
Other special grants		(5)	(179)
Other payments		(1 771)	(2 026)
<b>Cash used in operations</b>		<b>(10 708)</b>	<b>(10 848)</b>
<b>Cash inflows</b>			
Studio, film development and documentary sales		737	295
Interest received		344	495
Repayment of Revolving Film Fund secured loans		3 076	2 275
Returns from film investments		164	212
Other		203	219
GST recovered from ATO		550	424
<b>Cash generated from operations</b>		<b>5 074</b>	<b>3 920</b>
<b>Cash Flows from SA Government</b>			
Receipts from SA Government		5 127	5 852
<b>Cash generated from SA Government</b>		<b>5 127</b>	<b>5 852</b>
<b>Net cash used in operating activities</b>	20(b)	<b>(507)</b>	<b>(1 076)</b>
<b>Cash flows from investing activities</b>			
<b>Cash outflows</b>			
Purchase of plant, equipment and leasehold improvements		(34)	(305)
<b>Cash used in investing activities</b>		<b>(34)</b>	<b>(305)</b>
<b>Cash flows from financing activities</b>			
<b>Cash outflows</b>			
Repayment of finance leases		(32)	(32)
<b>Cash used in financing activities</b>		<b>(32)</b>	<b>(32)</b>
<b>Net decrease in cash</b>		<b>(573)</b>	<b>(1 413)</b>
Cash at the beginning of the period		6 991	8 404
<b>Cash at the end of the period</b>	20(a)	<b>6 418</b>	<b>6 991</b>

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

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## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

### 1. Objective and funding

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

The Corporation 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 2013. These are outlined in Note 3.

#### (b) Basis of preparation

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Corporation's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements are outlined in the applicable notes;
- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and

- compliance with Accounting Policy Statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the Accounting Policy Statements require the following note disclosures, which have been included in this financial report:
  - a) Revenues, expenses, financial assets and liabilities where the counterparty transaction is with an entity within the SA Government as at the reporting date, classified according to their nature. A threshold of \$100 000 for separate identification of these items applies. Other than revenues from State Government 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 2013 and the comparative information presented.

**(c) The reporting entity**

All funds which the Corporation controls to perform its functions have been included in this financial report.

*Screen Industry Program Fund*

The Screen Industry Program Fund provides investments in approved projects, project development loans and grants to screen industry practitioners. The cost of providing these activities is met from the funds received from the State Government.

*Documentary Innovation Fund*

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

*Revolving Film Fund*

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



*Administered Items: Disbursement Returns Account*

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

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

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. Bad Debts are written off when identified.

### ***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 assets are tested for indication of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

### **(h) Liabilities**

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

#### ***Payables***

Payables include creditors, accrued expenses, GST payable and employment on-costs.

Creditors represent the amounts owing for goods and services received prior to the end of the reporting period that are unpaid at the end of the reporting period. Creditors include all unpaid invoices received relating to the normal operations of the Corporation.

Accrued expenses represent goods and services provided by other parties during the period that are unpaid at the end of the reporting period and where an invoice has not been received.

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

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

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

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

#### ***Staff benefits***

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

#### Wages, salaries, annual leave and sick leave

The liability for salary and wages are measured as the amount unpaid at the reporting date at remuneration rates current at reporting date. The annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid. In the unusual event that salary and wages and annual leave are payable later than 12 months, the liability will be measured at present value.

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

#### Long Service Leave

The Liability for long service leave is measured as the present value of expected future payments to be made in respect of services provided by employees up to the end of the reporting period using the projected unit credit method.

The estimated liability for long service leave is based on actuarial assumptions over expected future salary and wage levels, experience of employee departures and periods of service. These assumptions are based on employee data over SA Government entities. Expected future payments are discounted using market yields at the end of the reporting period on government bonds with durations that match, as closely as possible, the estimated future cash outflows.

Refer to note 17.

#### ***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 2013 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.

### ***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.

**(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**

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 2013. 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.

	2013 \$'000	2012 \$'000
<b>4. Development and Production Investment funding</b>		
Film investments	4 138	3 095
Project development	403	627
<b>Total Development and Production Investment funding</b>	<b>4 541</b>	<b>3 722</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.

	2013 \$'000	2012 \$'000
<b>5. Depreciation and amortisation</b>		
Depreciation:		
Production equipment	160	145
Office equipment	159	153
Amortisation:		
Leasehold improvements	-	1
Office equipment under finance lease	18	17
<b>Total depreciation and amortisation</b>	<b>337</b>	<b>316</b>

<b>6. Staff benefits expenses</b>		
Salary and wages (including annual leave)	1 508	1 604
Superannuation	141	158
Long service leave	45	127
Workers compensation insurance*	3	(40)
Payroll and fringe benefits tax	62	80
<b>Total staff benefits expenses</b>	<b>1 759</b>	<b>1 929</b>

\* refer to note 18

<b>Remuneration of employees:</b>	<b>2013 Number</b>	<b>2012 Number</b>
-----------------------------------	------------------------	------------------------

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

\$154 000 - \$163 999	<b>1</b>	<b>1</b>
	<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 \$155 900 (\$156 189 *extra pay period*).

	<b>2013 \$'000</b>	<b>2012 \$'000</b>
<b>7. Supplies and services</b>		
Audit fees for the audit of the financial report *	<b>42</b>	44
Audit and Accounting fees	<b>8</b>	5
Computer supplies and related expenses	<b>230</b>	170
Contractors	<b>29</b>	10
Cost of goods sold	<b>42</b>	12
Industry promotion and participation	<b>134</b>	431
Legal fees	<b>10</b>	23
Location promotion costs	<b>13</b>	90
Building rent	<b>-</b>	63
Contract cleaning and associated expenses	<b>118</b>	79
Utility expenses	<b>316</b>	228
Other	<b>28</b>	146
Staff related expenses	<b>40</b>	100
Committee fees	<b>22</b>	56
General Administration expenses	<b>56</b>	52
Facility expenses	<b>20</b>	165
Repairs and maintenance	<b>47</b>	25
Stationery	<b>17</b>	25
Telephones and communications	<b>45</b>	65
Temporary staff and contractors	<b>29</b>	71
Travel	<b>71</b>	120
<b>Total supplies and services</b>	<b>1 317</b>	<b>1 980</b>

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

<b>8. Remuneration of members and related expenses</b>		
Remuneration paid to Board members for the year ended 30 June	<b>89</b>	95
Board related expenses	<b>47</b>	44
<b>Total remuneration of members and related expenses</b>	<b>136</b>	<b>139</b>

The amount paid to a superannuation plan for board/committee members was \$7 958 (2012 \$8 500) and is included in Board related expenses.

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

	<b>2013</b>	2012
	<b>Number</b>	Number
	<b>Members</b>	Members
\$0 - \$ 9 999	<b>4</b>	4
\$10 000 - \$19 999	<b>7</b>	4
\$20 000 - \$29 999	<b>-</b>	1
<b>Total number of members</b>	<b>11</b>	9

The following held office as Board members for the year ended 30 June 2013

- J Potter – **appointed 2/8/2012, appointed Chair 26/2/2013**
- C Bart – **term completed 25/2/2013**
- A Maras
- B Ikin
- T Clark – **resigned 16/7/2012**
- J Yuile – **resigned 30/4/2013**
- D Monaghan
- V Skinner
- C Ward – **appointed 15/2/2013**
- A Tisato – **appointed 26/2/2013**
- S Mitchell – **appointed 1/5/2013**

#### 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.

In 2013 the Corporation entered into commitments with organisations D Monaghan is associated with, to provide production investment of \$399 000 (2012 Nil).

In 2013 the Corporation entered into commitments with organisations T Clark is associated with, to provide funding for a revolving film fund loan of \$Nil (2012 \$303 645).

In 2013 the Corporation entered into commitments with organisations C Bart is associated with to provide, production investment of \$525 000 (2012 \$Nil) and revolving film fund loan of \$220 707 (2012 \$Nil).

In 2013 the Corporation entered into commitments with organisations A Maras is associated with to provide funding for international business travel of \$8 000 of which \$4 000 was written back (2012 \$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.



	2013 \$'000	2012 \$'000
<b>9. Interest revenues</b>		
Deposits with SA Government Financing Authority	218	302
Deposits with non-SA Government Financial Institutes	45	97
Revolving Film Fund loans	95	75
Marketing & Development Loans	-	2
<b>Total interest revenues</b>	<b>358</b>	<b>476</b>
<b>10. Other income</b>		
Revolving Film Fund fees	34	50
Disbursement Service fees	18	31
Grant repayments	10	40
Sundry income	133	81
<b>Total other income</b>	<b>195</b>	<b>202</b>
<b>11. Revenues from SA Government</b>		
Operating grant	443	977
Screen Industry Program Fund program grant	4 684	3 480
Film Lab grant	-	995
Documentary Innovation Fund grant	-	200
Contribution from other State Government agencies	-	200
<b>Total revenues from SA Government</b>	<b>5 127</b>	<b>5 852</b>
<b>12. Cash</b>		
Short term deposits	6 323	5 918
Cash at bank and on hand	95	1 073
<b>Total cash</b>	<b>6 418</b>	<b>6 991</b>
<b>13. Receivables</b>		
Debtors	94	91
Provision for doubtful debts	(44)	(22)
	<b>50</b>	<b>69</b>
Sundry debtors and prepayments	40	11
	<b>40</b>	<b>11</b>
<b>Total Receivables - Non-SA Government Entities</b>	<b>90</b>	<b>80</b>

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.

	2013 \$'000	2012 \$'000
<b>Movement in the provision for doubtful debts</b>		
Carrying amount at the beginning of the period	(22)	(2)
Increase in the allowance	(26)	(22)
Amounts written off	1	-
Amounts recovered during the year	3	2
<b>Carrying amount at the end of the period</b>	<b>(44)</b>	<b>(22)</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.

	<b>2013</b>	2012
	<b>\$'000</b>	\$'000
<b>14. Revolving Film Fund Secured Loans</b>		
<b>Current</b>		
Revolving Film Fund Secured Loans	<b>1 357</b>	2 597
Provision for impairment	<b>(200)</b>	(260)
<b>Total current Revolving Film Fund Secured loans</b>	<b>1 157</b>	2 337
<b>Non-current</b>		
Revolving Film Fund Secured Loans	<b>535</b>	739
<b>Total non-current Revolving Film Fund Secured Loans</b>	<b>535</b>	739
<b>Total Revolving Film Fund Secured loans</b>	<b>1 692</b>	3 076

As at 30 June 2013 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.

	<b>2013</b>	2012
	<b>\$'000</b>	\$'000
<b>15. (a) Plant, equipment and leasehold improvements</b>		
Production equipment - At cost	<b>1 113</b>	1 096
Accumulated depreciation at end of period	<b>(461)</b>	(302)
	<b>652</b>	794
Office equipment - At cost	<b>1 156</b>	1 145
Accumulated depreciation at end of period	<b>(488)</b>	(330)
	<b>668</b>	815
Office equipment under finance lease	<b>87</b>	87
Accumulated amortisation at end of period	<b>(35)</b>	(17)
	<b>52</b>	70
Work in progress	<b>4</b>	-
<b>Total plant, equipment and leasehold improvements</b>	<b>1 376</b>	1 679

## Impairment

There were no indication of impairment of plant, equipment and leasehold improvement at 30 June 2013.

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

SAFC 2012-13	Production equipment	Office equipment	Office equipment under finance lease	Work in progress	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	794	815	70	-	1 679
Additions	18	12	-	4	34
Depreciation and amortisation	(160)	(159)	(18)	-	(337)
Carrying amount at end of the period	652	668	52	4	1 376

SAFC 2011-12	Leasehold improvements	Production equipment	Office equipment	Office equipment under finance lease	Work in Progress	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	5	31	98	-	16	150
Assets written off	(4)	-	-	-	(16)	(20)
Assets free of charge*	-	903	657	-	-	1 560
Additions	-	5	213	87	-	305
Depreciation and amortisation	(1)	(145)	(153)	(17)	-	(316)
Carrying amount at end of the period	-	794	815	70	-	1 679

\* 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.

	2013 \$'000	2012 \$'000
<b>16. Payables</b>		
<b>Current</b>		
Creditors	15	9
Production investments	866	1 071
Employment on-costs	16	21
Other payables	171	205
Finance lease	32	32
<b>Total current payables</b>	<b>1 100</b>	<b>1 338</b>
<b>Non-Current</b>		
Employment on-costs	13	11
Finance Lease	-	32
<b>Total non-current payables</b>	<b>13</b>	<b>43</b>
<b>Total payables</b>	<b>1 113</b>	<b>1 381</b>

#### 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.

	2013 \$'000	2012 \$'000
<b>17. Staff benefits</b>		
<b>Current</b>		
Annual leave	113	114
<b>Total current staff benefits</b>	<b>113</b>	<b>114</b>
<b>Non-current</b>		
Long Service Leave	233	190
<b>Total non-current staff benefits</b>	<b>233</b>	<b>190</b>
<b>Total staff benefits</b>	<b>346</b>	<b>304</b>

AASB 119 Employee Benefits contains the calculation methodology for long service leave liability. This year an actuarial assessment performed by the Department of Treasury and Finance was used to calculate the liability rather than using a short hand measurement technique for the calculation of the liability.

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 has increased from 2012 (3.0%) to 2013 (3.8%).

This increase 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 methodology and actuarial assumptions in the current financial year is immaterial. The impact on future periods is impracticable to estimate as the long service leave liability is calculated using a number of assumptions – a key assumption is long-term discount rate.

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.

	<b>2013</b>	2012
	<b>\$'000</b>	\$'000
<b>18. Provision for workers compensation</b>		
<b>Non-current</b>		
Provision for workers compensation	<b>6</b>	5
<b>Total non-provision for workers compensation</b>	<b>6</b>	5

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.

	<b>2013</b>	2012
	<b>\$'000</b>	\$'000
<b><i>Reconciliation of provision for workers compensation</i></b>		
<b>Carrying amount at the beginning of the period</b>	<b>5</b>	45
Additional provisions recognised	<b>1</b>	-
Derecognition of provisions	<b>-</b>	(40)
<b>Carrying amount at end of the period</b>	<b>6</b>	5

## 19. Commitments

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

The Corporation has given commitments of \$2 432 000 (2012 \$4 118 160) to approved applicants in respect of production investments. These commitments were not recognised in the financial statements at 30 June 2013.

### (b) *Documentary Innovation Fund*

The Corporation has given commitments of \$Nil (2012 \$100 000) in respect of productions to be financed from the Fund. These commitments were not recognised in the financial statements as at 30 June 2013.

### (c) *Revolving Film Fund*

Cash flow loans of \$771 960 (2012 \$1 040 348) had been approved by the Board. These commitments were not recognised in financial statements at 30 June 2013.

### (d) *Finance lease commitments*

At the end of the lease term the Corporation will retain ownership of the photocopiers. The lease liability represents the present value of the minimum lease repayments. Refer to Note 16.

### (e) *Remuneration commitments*

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

	2013 \$'000	2012 \$'000
Within one year	836	1 496
Later than one year but not later than five years	45	341
<b>Total remuneration commitments</b>	<b>881</b>	<b>1 837</b>

(f) **Contingent liabilities**

There were no contingent liabilities as at 30 June 2013 (2012 Nil).

## 20. Notes to the Statement of Cash Flows

(a) **Reconciliation of Cash**

Cash reported in:

	2013 \$'000	2012 \$'000
Statement of Cash Flows	6 418	6 991
Statement of Financial Position	6 418	6 991

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

Net cash used in operating activities	(507)	(1 076)
Less revenues from SA Government	(5 127)	(5 852)
<b>Add/less non cash items</b>		
Depreciation and amortisation expense	(337)	(316)
Bad and doubtful debts expense	38	(20)
Assets received free of charge	-	1 560
<b>Changes in assets and liabilities</b>		
Increase/(decrease) in receivables	32	(477)
(Decrease) in Revolving Film Fund loans	(1 444)	205
(Decrease)/(increase) in payables	236	(263)
Decrease/(increase) in revenues in advance	14	(19)
(Increase)/decrease in other provision for workers compensation	(1)	40
(Increase)/decrease in staff benefits	(42)	(36)
<b>Net cost of providing services</b>	<b>(7 138)</b>	<b>(6 254)</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 2013 \$'000	Fair value 2013 \$'000
<b>2013</b>				
<b>Financial assets</b>				
Cash	Cash	12	6 418	6 418
Loans and receivables	Receivables (1)(2)	13	84	84
	Revolving Film fund secured loans	14	1 692	1 692
	<b>Total financial assets</b>		<b>8 174</b>	<b>8 174</b>

**Financial liabilities**

Financial liabilities	Payables (1)	16	<b>186</b>	<b>186</b>
	Finance lease	16	<b>32</b>	<b>32</b>
	Production investments	16	<b>866</b>	<b>866</b>
	<b>Total financial liabilities</b>		<b>1 084</b>	<b>1 084</b>

<b>Category of financial assets and liabilities</b>	<b>Statement of Financial Position</b>	<b>Note</b>	<b>Carrying amount 2012 \$'000</b>	<b>Fair value 2012 \$'000</b>
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**2012****Financial assets**

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>

**Financial liabilities**

Financial liabilities	Payables (1)	16	214	214
	Finance lease	16	64	64
	Production investments	16	1 071	1 071
	<b>Total financial liabilities</b>		<b>1 349</b>	<b>1 349</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 not financial assets as defined in AASB 132 as future 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.

	Past due by			Total \$'000
	Overdue for < 30 days \$'000	Overdue for 30 – 60 days \$'000	Overdue for > 60 days \$'000	
<b>2013</b>				
<b>Not impaired</b>				
Receivables (1)	2	1	46	49
Revolving Film fund secured loans	-	-	200	200
<b>Impaired</b>				
Receivables (1)	-	-	(44)	(44)
Revolving Film fund secured loans	-	-	(200)	(200)
<b>Total</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>5</b>
<b>2012</b>				
<b>Not impaired</b>				
Receivables (1)	51	3	12	66
Revolving Film fund secured loans	-	-	260	260
<b>Impaired</b>				
Receivables (1)	(7)	(3)	(12)	(22)
Revolving Film fund secured loans	-	-	(260)	(260)
<b>Total</b>	<b>44</b>	<b>-</b>	<b>-</b>	<b>44</b>

- (1) Receivable amounts disclosed here exclude amounts relating to 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>2013</b>			
<b>Financial assets</b>			
Cash	6 418	6 418	-
Receivables	84	84	-
Revolving Film Fund secured loans	1 692	1 157	535
<b>Total financial assets</b>	<b>8 174</b>	<b>7 659</b>	<b>535</b>
<b>Financial liabilities</b>			
Payables	186	186	-
Finance leases	32	32	-
Production investments	866	866	-
<b>Total financial liabilities</b>	<b>1 084</b>	<b>1 084</b>	<b>-</b>



	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	214	214	-
Finance leases	64	32	32
Production investments	1 071	1 071	-
<b>Total financial liabilities</b>	<b>1 349</b>	<b>1 317</b>	<b>32</b>

### 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.

<b>22. (a) Administered Item: Disbursement Returns Account</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Balance at 1 July	<b>371</b>	140
Add: Receipts-		
Royalties, distribution advances, etc.	<b>1 636</b>	3 547
Less: Expenditure-		
Disbursements to and on behalf of investors	<b>(504)</b>	(2 285)
Producer overhead costs	<b>(1 256)</b>	(1 000)
Disbursements fees	<b>(18)</b>	(31)
<b>Balance at 30 June</b>	<b>229</b>	371

**(b) Administered Item: Unclaimed Investor Returns Account**

Balance at 1 July	55	57
Add: Unclaimed returns	1	1
Less: Returns to investors	-	(3)
<b>Balance at 30 June</b>	<b>56</b>	<b>55</b>

**23. Consultants**

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

	<b>2013</b>	<b>2013</b>	2012	2012
	<b>No</b>	<b>\$'000</b>	No	\$'000
Below \$10 000	<b>1</b>	<b>1</b>	1	2
\$10 000 - \$50 000	<b>1</b>	<b>28</b>	1	17
Total paid/payable to the consultants engaged	<b>2</b>	<b>29</b>	2	19

**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.

## 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
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### 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 *	1482	92.39	9,272,431	96.97
Paid late, within 30 days of due date	82	5.11	116,759	1.22
Paid more than 30 days from due date	40	2.49	172,594	1.81

*\*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	2475	2475	1
\$10 000 to \$50 000	19666	19666	1
Above \$50 000			

<b>Consultants with spend above \$10 000</b>	<b>Brief summary of services for which engaged</b>
Edwards Marshall	Internal Audit

#### 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	Ausfilm & AFM	13945.52
1	Cannes	Cannes Film Festival	11885.17

## 6.2 HUMAN RESOURCES

### 6.2.1 STAFF LIST

**Chief Executive Officer:** Richard Harris  
**Executive Assistant:** Kirsty Cornford  
**Business Affairs Manager:** Greg Marsh  
**Business Affairs Executive:** Sophie Christian  
**Marketing & Communications Manager:** Sharon Cleary  
**Marketing & 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  
**Special Projects Finance Officer:** Leigh Hodgkiss  
**Finance Officer:** Bronwyn Smith  
**Studio & Production Services Manager:** Jo Mulcahy  
**Studio & Production Services Assistant:** Alan Lloyd  
**Sound Technician:** Duncan Campbell  
**Locations and Marketing Coordinator:** Amy Dowd  
**Office Administrator/Receptionist:** Joy Bollmeyer  
**Receptionist:** Leanne Ridley  
**IT Manager:** Tony Young  
**General Manager Industry and Development:** Viron Papadopoulos  
**Acting IDP Program Manager:** Alex Keay  
**IDP Project Manager/Manager, SAFC Collection:** Melissa Juhanson  
**IDP Project Manager:** Sandy Lepore  
**IDP Project Manager:** Kate Jarrett  
**IDP Senior Project Officer:** Andrada Tudor  
**IDP Project Officer:** Melissa Eldridge  
**IDP Program Coordinator:** Lynn-Marie Newall

## 6.2.2 MANAGEMENT OF HUMAN RESOURCE INFORMATION

Total number of employees	
Persons	26
FTEs*	22.8

*\*FTEs shown to 1 decimal point*

Gender	% Persons	% FTEs
Male	31	34
Female	69	66

Number of Persons during the 2012-13 Financial Year	
Separated from the agency	3
Recruited to the agency	2

Number of Persons at 30 June 2012	
On leave without pay	0

### Number of employees by salary bracket

Salary Bracket	Male	Female	Total
\$0 - \$53,199	3	10	13
\$53,200 - \$67,699	1	4	5
\$67,700 - \$86,599	2	3	5
\$86,600 - \$109,299	1	1	2
\$109,300+	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		7.8			7.8
Female		15			15
<b>Total</b>		22.8			22.8

Persons	Ongoing	Short-term contract	Long-term Contract	Other (casual)	TOTAL
Male		8			8
Female		18			18
<b>Total</b>		26			26

### 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	3.8		
<b>Total</b>			1						1	3.8		

### LEAVE MANAGEMENT

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

Leave Type	2009-10	2010-11	2011-12	2012-13
Sick Leave	5.3	5.7	6.8	5.0
Family Carer's Leave	1.2	1.0	1	.6
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 - \$53,199	0	13	0	2%
\$53,200 - \$67,699	0	5	0	2%
\$67,700 - \$86,599	0	5	0	2%
\$86,600 - \$109,299	0	2	0	2%
\$109,300+	0	1	0	2%
<b>\$0 - \$53,199</b>	<b>0</b>	<b>26</b>	<b>0</b>	<b>2%</b>

\*Target from SASP

### Number of Employees By Age Bracket By Gender

Age Bracket	Male	Female	Total	% of Total	2012 Workforce Benchmark*
15-19	0	0	0	%	6.2%
20-24	0	0	0	0%	9.7%
25-29	1	2	3	11.6%	10.9%
30-34	1	4	5	19.2%	9.8%
35-39	1	1	2	7.7%	10.1%
40-44	1	3	4	15.4%	11.8%
45-49	2	1	3	11.6%	11.2%
50-54	1	5	6	23.1%	11.3%
55-59	0	1	1	3.8%	9.0%
60-64	1	0	1	3.8%	6.1%
65+	0	1	1	3.8%	3.7%
Total	8	18	26	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	11.5	22.1%
Number of employees who speak language(s) other than English at home	2	2	4	15.4	14.4%

\*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

Outcome Areas	Progress
South Australian Film Corporation ensures accessibility of their facilities and services to people with disabilities, both as customers and employees.	As far as possible within the existing rented buildings, facilities have been adapted to meet the needs of people with disabilities.
South Australian Film Corporation ensures information about their services and programs is accessible and inclusive of people with disabilities.	Information about the South Australian Film Corporation is available in various forms including printed materials; information and advice being provided orally; industry publications, written and oral media; and via the Internet, Facebook and Twitter.
South Australian Film Corporation delivers advice or services to people with disabilities with awareness and understanding of issues affecting people with disabilities, and extent of the delivery of disability awareness training with staff using the South Australian Disability Awareness and Discrimination Training Framework.	Two staff (one male and one female) are trained Contact Officers and people with disabilities receive the same quality of service as able-bodied persons.
South Australian Film Corporation provides opportunities for consultation with people with disabilities in decision making processes regarding service delivery and in the implementation of complaints and grievance mechanisms.	Opportunities are provided for people with disabilities to participate in public consultation and decision making processes, including funding committees.
Chief Executive ensures that South Australian Film Corporation has met the requirements of the Disability Discrimination Act 1992 (Cwlth) and the Equal Opportunity Act 1984 (SA).	The Chief Executive Officer attends annual Responsible Officer and OHS&W management training.
South Australian Film Corporation is increasing the rate of employment of people with a disability in order to meet SASP Target 6.22 – ‘to double the number of people with disabilities employed in the public sector by 2014’.	Pending.
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	6	7
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	34.6
A review older than 12 months	57.7
No review	7.7

## LEADERSHIP AND MANAGEMENT DEVELOPMENT

### Leadership and management training expenditure

Training and Development	Total cost \$	% of total salary expenditure
Total training and development expenditure	12723.15	.7
Total leadership and management development expenditure	4419.53	.35

## 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**

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

**Table 2: South Australian Film Corporation gross\* workers compensation expenditure for 2010-11 compared with 2009-10**

Expenditure	2012-13 (\$m)	2011-12 (\$m)	Variation (\$m) + (-)	% Change + (-)
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
Total Claims Expenditure	0	0	Nil	Nil

*\*before third party recovery*

**Table 3: Meeting Safety Performance Targets**

	Base 2006	Performance: 12 months to end of June 2010 *			Final Target
	Numbers or %	Actual	Notional Quarterly Target **	Variation	Numbers or %
1. Workplace Fatalities					
2 New Workplace Injury Claims					
3 New Workplace Injury Claims Frequency Rate					
4 Lost Time Injury Frequency Rate ***					
5 New Psychological Injury Claims					
6 Rehabilitation and Return to Work:					
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
7 Claim Determination:					
7a Claims determined in 10 business days					75% or more
7b Claims still to be determined after 3 months					3% or more
8 Income Maintenance Payments for Recent Injuries					
2008-09 Injuries (at 24 months					Below

	<b>Base 2006</b>	<b>Performance: 12 months to end of June 2010 *</b>			<b>Final Target</b>
	<b>Numbers or %</b>	<b>Actual</b>	<b>Notional Quarterly Target **</b>	<b>Variation</b>	<b>Numbers or %</b>
development)					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**

##### **Drama**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
14.08.12	SLR Productions	Sam Fox: Extreme Adventures - Additional	86 500
14.08.12	Emu Creek Pictures Pty Ltd	Wolf Creek 2	400 000
12.12.12	Matchbox Pictures	Cut Snake	350 000
16.04.13	See Saw Productions Pty Ltd	Tracks	20 000
08.05.13	Dinosaur Pty Ltd	Danger 5 Series 2	300 000
08.05.13	Screentime Pty Ltd	Anzac Girls	330 000
17.06.13	Matchbox Productions	The Gallipoli Story	618 000
17.06.13	JDR Screen	Henry Hoke's Guide to the Misguided	135 000
<b>Sub-Total</b>			<b>2 239 500</b>

##### **Documentary**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
14.08.12	Soft Tread Enterprises	The Boy Castaways	50 000
14.08.12	JDR Screen/Claire Harris Trading As Porthmeor Productions	Muriel Matters	44 000
05.09.12	The Cineum Group Pty Ltd	Jillaroo School	525 000
17.06.13	Projector Films and Essential Media and Entertainment	Good Job	120 000
<b>Sub-Total</b>			<b>739 000</b>

##### **Studio Investment**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
14.08.12	SLR Productions	Sam Fox: Extreme Adventures	38 500
30.11.12	SLR Productions	Sam Fox: Extreme Adventures	200 000
08.05.13	Screentime Pty Ltd	Anzac Girls	69 000
08.05.13	Dinosaur Pty Ltd	Danger 5 Series 2	115 641
<b>Sub-Total</b>			<b>423 141</b>

### Producer Equity Scheme

Date Committed	Contracting Entity	Project	\$
06.07.12	Cyan Films Pty Ltd	Red Dog	125 000
06.07.12	Good Morning Beautiful Pty Ltd	Ringbalin	65 000
06.07.12	Luke Jurevicius and Nathan Jurevicius as Trustees for the Peleda Unit Trust	Peleda	80 000
06.07.12	The People's Republic of Animation	Time Tremors	60 000
06.07.12	2XCubed Pty Ltd	Double Happy Vs Infinite Sadness	50 000
06.07.12	Cyan Films Pty Ltd	Tracks	265 000
14.08.12	JDR Screen/Claire Harris Trading As Porthmeor Productions	Muriel Matters	44 000
14.08.12	Travelling Time Productions	Croc College	300 000
05.09.12	Hedone Productions Pty Ltd	The Infinite Man	270 000
05.09.12	Boombada	Horace In Slow Motion	30 000
12.09.12	Cyan Films Pty Ltd	100 Bloody Acres	250 000
19.10.12	Closer Productions Pty Ltd	Shut Up Little Man	300 000
19.10.12	Closer Productions Pty Ltd	52 Tuesdays	300 000
19.10.12	Pop Pictures Pty Ltd	Sons & Mothers	110 000
19.10.12	Closer Productions Pty Ltd	Hannah Gadsby's Oz	168 000
19.10.12	Closer Productions Pty Ltd	Sam Klemke's Time Machine	111 000
19.10.12	Closer Productions Pty Ltd	I Want To Dance Better At Parties	76 000
19.10.12	Closer Productions Pty Ltd	Life In Movement	7 700
19.10.12	Closer Productions Pty Ltd	Life In Movement	60 000
12.12.12	JDR Screen Pty Ltd	Magic Harvest	38 000
19.02.13	Triptych Pty Ltd	Touch	300 000
08.05.13	Dinosaur Pty Ltd	Danger 5 Series 2	300 000
17.06.13	JDR Screen Pty Ltd	Henry Hoke's Guide to the Misguided	135 000
<b>Sub-Total</b>			<b>3 444 700</b>

### Short Film and Marketing Fund

Date Committed	Contracting Entity	Project	\$
06.12.12	Bluebird Productions	A Small Town Problem	53 000
<b>Sub-Total</b>			<b>53 000</b>

## **Development Investment**

### **Producer Business**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
06.07.12	Hedone Productions Pty Ltd	Producer Business Development	20 000
03.12.12	Ultrafilms Pty Ltd	Producer Business Development	25 000
03.12.12	Closer Screens/Closer Productions Pty Ltd	Producer Business Development	35 000
03.12.12	Monkeystack Pty Ltd (Trustee for Monkeystack Unit Trust)	Producer Business Development	20 000
03.12.12	New Twist Films Pty Ltd	Producer Business Development	12 500
03.12.12	Pop Pictures Pty Ltd	Producer Business Development	20 000
03.12.12	Porthmeor Productions	Producer Business Development	17 500
03.12.12	Corner Table Productions Australia Pty Ltd	Producer Business Development	25 000
10.06.13	Duo Art Productions	PBD Additional Funds	9 500
<b>Sub-Total</b>			<b>184 500</b>

### **Drama Script and Project**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
16.07.12	JDR Screen Pty Ltd	Henry Hoke's Guide to the Misguided	7 000
23.11.12	Prospect Productions Pty Ltd	Boddington Row	18 000
23.11.12	Sue Brown trading as Saylavee Productions	Demonheart	14 000
18.12.12	Smoking Gun Productions Pty Ltd	Cold Caller	17 000
21.12.12	Ultrafilms Pty Ltd	This Time Next Time	14 000
01.02.13	Source Collective Pty Ltd	Michael Adante AFM Development	1 000
02.05.13	Anthouse Films Pty Ltd	Harper	20 000
28.06.13	Madman Production Company (MPC)	Wastelander Panda – Web Series	15 000
<b>Sub-Total</b>			<b>106 000</b>

### **Documentary**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
07.05.13	Tom Zubrycki	The Panther Within	3 000
<b>Sub-Total</b>			<b>3 000</b>

## Grants

### International Business Travel

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
24.08.12	Piper Films Pty Ltd	Mike Piper – MIP Junior & MIPCOM	4 000
09.10.12	Source Collective Pty Ltd	AusFilm LA Week & American Film Market 2012	3 500
25.02.13	Kirsty Stark, Ella McIntyre, Victoria Cocks trading as Epic Films	SXSW Austin Texas 2013	2 500
22.03.13	Anthouse Films Pty Ltd	Cannes du Marche Film 2013	4 000
22.03.13	Ultra Films Pty Ltd	Cannes du Marche Film 2013	4 000
22.03.13	Projector Films Pty Ltd	Cannes du Marche Film 2013	6 000
22.03.13	Cyan Films Pty Ltd	Cannes du Marche Film 2013	4 000
22.03.13	Kojo Productions Pty Ltd	Cannes du Marche Film 2013	4 000
22.03.13	Pop Pictures Pty Ltd	Cannes du Marche Film 2013	4 000
22.03.13	Go Patterson Films Pty Ltd	Cannes du Marche Film 2013	3 060
22.03.13	Patrick Michael Clarkin trading as Michael Clarkin Productions	Cannes du Marche Film 2013	3 515
22.03.13	Duo Art Productions Pty Ltd	Cannes du Marche Film 2013	4 000
19.03.13	Velvet Orange Pty Ltd	Binger Film Lab 2013	11 800
15.04.13	Pop Pictures Pty Ltd	Hot Docs 2013	2 726
15.04.13	Anthouse Films Pty Ltd	Ausfilm & LA Industry Meetings	4 000
03.06.13	Frazer Dempsey & Ronnie Chin	Sheffield International DocFest 2013	2 505
03.06.13	Smoking Gun Productions Pty Ltd	Ausfilm “Partner with Australia” event	2 336
07.06.13	Anne Tsoulis	Sunny Side of the Doc France 2013	2 800
<b>Sub-Total</b>			<b>72 742</b>



### Practitioner Development

Date Committed	Contracting Entity	Project	\$
10.07.12	Closer Productions Pty Ltd	37 South Film Market Melbourne 2012	830
10.07.12	Projector Films Pty Ltd	37 South Film Market Melbourne 2012	830
10.07.12	Mills Street Productions Pty Ltd	37 South Film Market Melbourne 2012	830
10.07.12	Velvet Orange Pty Ltd	37 South Film Market Melbourne 2012	830
10.07.12	Velvet Orange Pty Ltd	37 South Film Market Melbourne 2012	830
10.07.12	The Hammer Film Group Pty Ltd	37 South Film Market Melbourne 2012	830
11.10.12	Closer Screens Pty Ltd	SPAA Conference 2012	820
11.10.12	Closer Screens Pty Ltd	SPAA Conference 2012	820
11.10.12	Alexandra Blue	SPAA Conference 2012	720
11.10.12	Michael Clarkin	SPAA Conference 2012	820
11.10.12	Projector Films Pty Ltd	SPAA Conference 2012	820
11.10.12	JDR Screen Pty Ltd	SPAA Conference 2012	820
11.10.12	Reed Films Pty Ltd	SPAA Conference 2012	720
15.01.13	Claire Elizabeth Harris	Australian International Documentary Conference	370
15.01.13	New Twist Films Pty Ltd	Australian International Documentary Conference	370
15.01.13	Pop Pictures Pty Ltd	Australian International Documentary Conference	370
15.01.13	Samuel Hardy	Australian International Documentary Conference	370
15.01.13	Reed Films Pty Ltd	Australian International Documentary Conference	370
15.01.13	Reed Films Pty Ltd	Australian International Documentary Conference	370
15.01.13	Anne Helen Tsoulis	Australian International Documentary Conference	370
15.01.13	Christine Rosemary Williams	Australian International Documentary Conference	370
15.01.13	Sync It In Pty Ltd	AACTA Awards – Sydney 2013	300
15.01.13	JDR Screen Pty Ltd	Australian International Documentary Conference	370
20.02.13	David Wilson	Australian International Documentary Conference	375
20.02.13	Nara Wilson	Australian International Documentary Conference	382
20.02.13	Edoardo Crismani	Australian International Documentary Conference	382

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
20.02.13	Alexis West	Australian International Documentary Conference	382
20.02.13	Andrea Fraser	Australian International Documentary Conference	382
20.02.13	Michael Bonner	Australian International Documentary Conference	382
<b>Sub-Total</b>			<b>16 435</b>

#### **Interstate Business Travel**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
17.07.12	Ruth Estelle	Interstate Business Travel – Melbourne	300
19.07.12	Chris Tugwell	Interstate Business Travel – Sydney	440
27.07.12	Nick Matthews	MIFF meetings and 37 South	300
10.08.12	Reed Films Pty Ltd	Interstate Business Travel – Sydney	400
10.08.12	Reed Films Pty Ltd	Interstate Business Travel – Sydney	400
24.08.12	Michael Clarkin	Interstate Business Travel	440
10.09.12	Alex Vickery-Howe	Travel to NSW to meet with Script Editors	350
12.09.12	Neil Molloy	Travel – Sydney Meet optioning Producers	400
05.10.12	Sue Brown trading as Saylavee Productions	Melbourne Meetings & Monsterfest	400
06.11.12	Jeremy Ervine	Melbourne Meetings	400
07.11.12	Piper Films Pty Ltd	Market Meetings around SPAA	620
27.11.12	Piper Films Pty Ltd	Sydney Meetings	800
11.01.13	Pete Monaghan	Meetings with Producers re Features/TV Projects	400
11.01.13	Ruth Estelle	Meetings with Producers re Features/TV Projects	400
25.01.13	Projector Films Pty Ltd	Interstate Business Travel – Sydney Meetings	400
25.01.13	Nick Matthews	Interstate Business Travel – Sydney Meetings	400
27.02.13	Closer Productions Pty Ltd	Travel to Sydney for meetings with Cannes Selector	300
27.02.13	Closer Productions Pty Ltd	Travel to Sydney for meetings with Cannes Selector	300

12.03.13	Sue Brown trading as Saylavee Productions	Sydney Travel for short development	400
12.03.13	Edoardo Crismani	Sydney Travel for development of project with Tom Zubrycki	400
12.04.13	Mark Knight	MIP TV France	436
07.05.13	Craig Behenna	St Kilda Film Festival 2013 Melbourne Vic	300
23.05.13	Matthew Salleh	60 <sup>th</sup> Sydney Film Festival 2013 Sydney NSW	300
23.05.13	Rose Tucker	60 <sup>th</sup> Sydney Film Festival 2013 Sydney NSW	300
<b>Sub-Total</b>			<b>9 586</b>

#### Mentors/Attachments

Date Committed	Contracting Entity	Project	\$
27.07.12	Grant Noble	Production Accountant Attachment – <i>The Babadook</i>	6 000
19.11.12	Stephen Banham	Directors Attachment – <i>The Rover</i>	6 000
19.11.12	Vicky Stimson	Locations Manager Attachment – <i>The Rover</i>	6 000
07.01.13	Michael Gojic	Data Wrangling Attachment – <i>Wolf Creek 2</i>	6 000
22.03.13	Nara Wilson	Producer Attachment – <i>Ringbalin – River Stores</i>	6 000
17.05.13	Lachlan Coles	Location Sound Attachment <i>Sam Fox: Extreme Adventures</i>	3 552
<b>Sub-Total</b>			<b>33 552</b>

#### Industry Development Events and Activities

Date Committed	Contracting Entity	Project	\$
05.10.12	Adelaide Film Festival	The Hive	10 000
16.05.13	Melbourne International Film Festival	MIFF 27 South – Silver Government Sponsorship	3 950
<b>Sub-Total</b>			<b>13 950</b>

#### Program Cost Recoupment

	\$
Legal Fees	9 332
Script & Committee Fees	15 792
<b>Sub-Total</b>	<b>25 124</b>
<b>TOTAL</b>	<b>7 334 230</b>

### 6.3.2 DIGITAL MEDIA FUND APPROVALS

#### Project Development

Date Committed	Contracting Entity	Project	\$
10.08.12	Causeway Films Pty Ltd	The Babadook	20 000
10.08.12	Causeway Films Pty Ltd	The Babadook	20 000
<b>Sub-Total</b>			<b>40 000</b>

#### Attachments/Mentors

Date Committed	Contracting Entity	Project	\$
10.07.12	Mawarini Mawarini	DM Attach. – Monkeystack	7 200
10.07.12	Alistair Schmidt	DM Attach. – Monkeystack	7 200
21.11.12	Levon Hudson	Tracker/Roto DM Attachment – Rising Sun Pictures	7 200
21.11.12	Tom Chataway	3D Technical Director DM Attachment – The People’s Republic	3 600
<b>Sub-Total</b>			<b>25 200</b>

#### Program Cost Recoupment

	\$
Legal Fees	11 178
Script & Committee Fees	5 754
<b>Sub-Total</b>	<b>16 932</b>

<b>TOTAL</b>	<b>82 132</b>
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### 6.3.3 SCREEN CULTURE APPROVALS

#### Program Funding

(Note: approvals are on a calendar year basis)

Contracting Entity	\$
Media Resource Centre	245 731
Australian Writers Guild	10 000
Australian Directors Guild	3 000
Australian Cinematographers Society – SA Branch	3 000
Screen Producers Association of Australia	5 000
Australian Interactive Media Industry Association	5 000
Australian Teachers of Media	3 000
Shorts Film Festival	5 000
<b>TOTAL</b>	<b>279 731</b>

### 6.3.4 DOCUMENTARY INNOVATION FUND APPROVALS

#### Program Cost Recoupment

	\$
Legal Fees	5 794
<b>Sub-Total</b>	<b>5 794</b>
<b>TOTAL</b>	<b>5 794</b>

### 6.3.5 FILM LAB COMMITMENTS

#### Program Cost Recoupment

	\$
Legal Fees	11 281
Script & Committee Fees	900
Market Place Support	35 806
<b>Sub-Total</b>	<b>47 987</b>
<b>TOTAL</b>	<b>47 987</b>

### 6.3.6 PROGRAM WRITE BACKS

#### **DRAMA & DOCUMENTARY**

##### **Production Investment Drama**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
12.03.12	Lux Monkey Pty Ltd	The Fall	200 000
02.05.12	Southern Star Entertainment Pty Ltd (John Edwards)	Gallipoli	900 000
25.06.12	Porchlight Films	The Rover (Payroll Tax Exemption)	50 000
12.12.12	Matchbox Pictures	Cut Snake	350 000
<b>Sub-Total</b>			<b>1 500 000</b>

##### **Studio Investment**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
08.05.13	Dinosaur Pty Ltd	Danger 5 Series 2	115 641
<b>Sub-Total</b>			<b>115 641</b>

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

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
17.08.10	For Pete's Sake Productions Pty Ltd	Lawson	1 233
24.02.11	Smoking Gun Productions Pty Ltd	One Hundred and Fifteen aka 115	10 248
08.12.11	Simon Butters trading as Butterboy Productions	Shanghai	500
<b>Sub-Total</b>			<b>11 981</b>

##### **International Business Travel**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
09.10.12	Source Collective Pty Ltd	AusFilm LA Week & American Film Market 2012	1 000
22.03.13	Anthouse Films Pty Ltd	Cannes du Marche Film 2013	4 000
22.03.13	Cyan Films Pty Ltd	Cannes du Marche Film 2013	4 000
22.03.13	Pop Pictures Pty Ltd	Cannes du Marche Film 2013	4 000
<b>Sub-Total</b>			<b>13 000</b>

**Industry Development Events and Activities**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
17.10.11	SAFC	Marcus West Inscription 2011 Masterclasses & Public Workshop	486
<b>Sub-Total</b>			<b>486</b>

**DIGITAL MEDIA FUND**

## Project Development Investment

**Project Development**

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
10.08.12	Causeway Films Pty Ltd	The Babadook	20 000
<b>Sub-Total</b>			<b>20 000</b>

## International Business Travel

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
17.02.12	Big Stories Company Pty Ltd	Big Stories Small Towns – South by South West Interactive, Austin Texas, USA	1 400
<b>Sub-Total</b>			<b>1 400</b>

## Events and Activities

<b>Date Committed</b>	<b>Contracting Entity</b>	<b>Project</b>	<b>\$</b>
30.09.11	Systems Knowledge Concepts	Media Futures Forum	4 119
<b>Sub-Total</b>			<b>4 119</b>

**SCREEN CULTURE****Program Funding***(Note: approvals are on a calendar year basis)*

<b>Contracting Entity</b>	<b>\$</b>
Yaitya Makkitura	21 000
Media Resource Centre	6 963
PY Media	5 250
Australian Interactive Media Association	5 000
Australia Film Institute	1 000
<b>Sub-Total</b>	<b>39 213</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](mailto:FOI@safilm.com.au)

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

#### 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 2012-13

#### 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

Not Applicable.

#### 6.4.6 ENERGY EFFICIENCY ACTION PLAN REPORTS

Energy saving initiatives that were included in the Adelaide Studios build include:

- Solar hot water
- Solar electricity
- Highly efficient HVAC
- Efficient lighting and controls
- Large recycled water system
- 4 star WELS tapware.

#### 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.