



**Government
of South Australia**



**South Australian
Film Corporation**

Annual Report 2014-15

South Australian Film Corporation

Adelaide Studios

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**South Australian
Film Corporation**

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LETTER OF TRANSMITTAL

The Hon Jack Snelling MP
Minister for the Arts
GPO Box 2555
ADELAIDE SA 5001

Dear Minister

On behalf of the South Australian Film Corporation (SAFC), I have the pleasure of submitting for your information and tabling in Parliament, the SAFC Annual Report 2014-15.

The Annual Report was developed in accordance with the Department of the Premier and Cabinet Circular PC013 – Annual Reporting Requirements.

The Annual Report incorporates audited financial statements for the year ending 30 June 2015 as required by section 14 of the *South Australian Film Corporation Act 1972*.

A handwritten signature in black ink, reading 'Judy Potter', with a stylized, cursive script.

Judy Potter
Chair
South Australian Film Corporation
16 December 2015

2. THE CORPORATION

2.1 LEGISLATION

The South Australian Film Corporation was established under the South Australian Film Corporation Act 1972. The functions of the SAFC as detailed under the act are:

- to undertake the production of films; and
- to promote and participate in any scheme for the financing of film production; and
- to provide library, services and facilities relating to films and their screening; and
- to provide information services about films and their availability; and
- to offer and arrange courses of instruction for persons who are interested in film projection; and
- to store, distribute, sell and exhibit or otherwise deal with films; and
- to do all things necessary to promote public interest in film as a medium of communication and as an art form; and
- to carry out research into the distribution of films and the effectiveness of films to meet the purposes for which they are made with a view to improving such distribution and effectiveness; and
- to advise the Minister on matters relating to the development and promotion of the South Australian film industry.

2.2 PURPOSE AND VISION

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 SAFC 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. Since its inception, the SAFC has formed a vital part of South

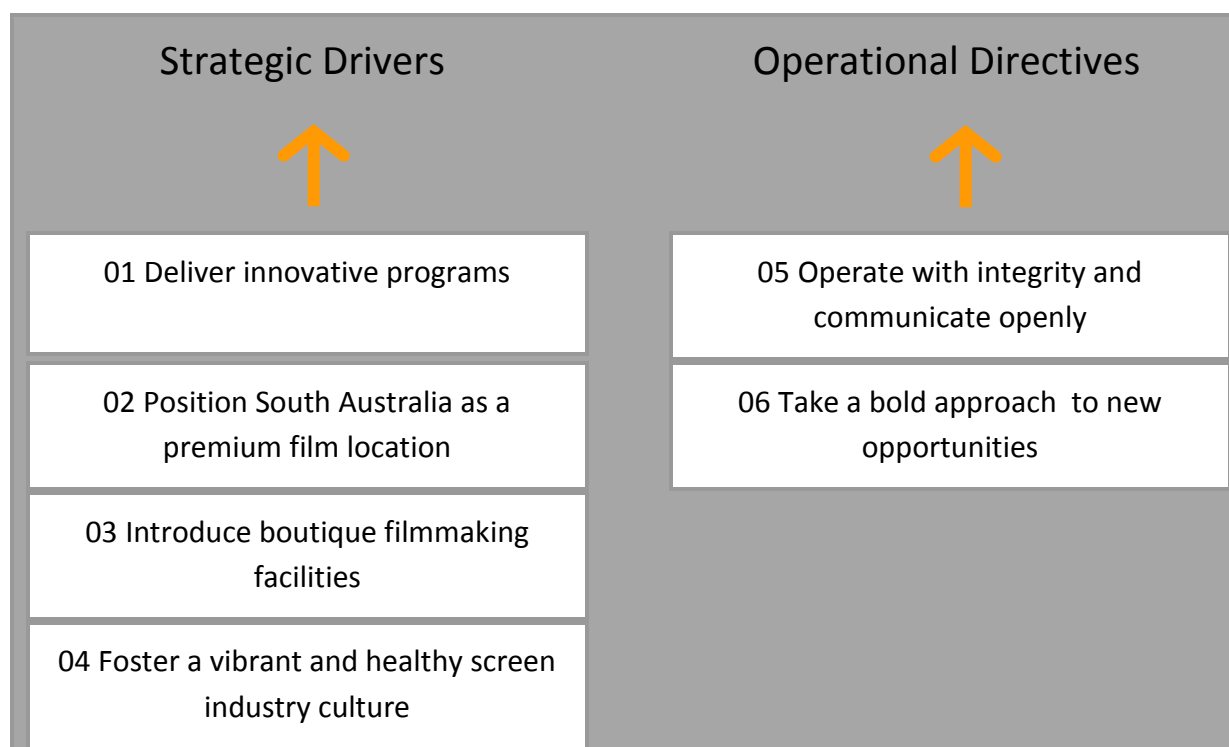
Australia's cultural and economic life. The SAFC has made a commitment to engaging directly with the local industry and to creating an environment that encourages creativity and is open to doing things differently.

2.3 STRATEGIES AND OBJECTIVES

South Australia has a number of advantages that make this state an ideal place for filmmaking. It has highly skilled key 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 world class post production and visual effects houses, casting agents, equipment suppliers, insurers and other service providers.

The SAFC'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. The strategies are also aligned to deliver on the objectives and targets of South Australia's Strategic Plan Target 100 – *'Increase South Australia's share of Australian film and screen production to 6% by 2020'*.

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.



2.4 CORE ACTIVITIES

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. Examples of the programs developed with this in mind 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.

3. BOARD AND MANAGEMENT

3.1 BOARD

Appointed by the Governor, the Board is subject to the control and direction of the Minister for the Arts. Board members are selected for their individual and combined expertise to provide strategic governance and direction to the operations of the SAFC.

In 2014-15 the SAFC Board of Directors were:

Judy Potter: Chairman

Judy Potter is Chairperson of Adelaide Botanic Gardens and State Herbarium. She is also a Director of Adelaide Festival Corporation, and the Director and State President of Musica Viva and the Duke of Edinburgh Awards. Judy's engaged by venture HYLC JV (Hansen & Yuncken, Leighton Contractors Joint Venture) since early 2009 as a consultant on the new Royal Adelaide Hospital. Her previous boards include, Chair Adelaide Fringe, Adelaide Central School of Art, Hillcrest Trust Fund, Arts Around Adelaide and Director Come Out Youth Arts Festival.

Anthony Maras (Retired 05/05/15)

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 member of the Media Resource Centre (MRC).

Dr Susan Mitchell

Dr Susan Mitchell is an author, columnist, freelance journalist, broadcaster, scriptwriter for theatre, film and television, and public speaker. With fifteen best-selling titles, including the ground breaking 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. She has degrees from University of Adelaide (BA in English and History) and Flinders University (M. A. in Drama and Film) and a PHD in Creative Arts from the University of Western Sydney. A former senior lecturer in Creative Writing at University of South Australia and an Adjunct Professor in

Creative Writing, Susan has lived and worked in London, Melbourne, Brisbane and Sydney. A previous Chair of Adelaide Writers Week, a Director on the Boards of Film Australia, The Literature Board of the Australia Council and the Adelaide Convention Centre, Susan is currently a Director on the Board of TAFE S.A.

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. His more recent credits include *Fat Tony* for the Nine network, *Janet King* for The ABC and *ANZAC Girls* also for the ABC.

Miriam Silva (Commenced 13/10/14)

Miriam Silva has more than 20 years' experience managing large and geographically diverse teams across multiple industries including pharmaceuticals, banking and agriculture. Miriam was most recently acting Chief Executive of TAFE SA, prior to that Chief Operating Officer at Fleet Partners, GM Commercial Operations at Elders and various roles at ANZ including spending 2 years in Hong Kong. Miriam sits on a number of boards including TAFE SA Board, University of SA Council, SA Multicultural and Ethnic Affairs Commission, Premier's Council for Women (SA), Islamic Museum Board and Wilderness School Council. She volunteers with a number of organisations including the Muslim Women's Association of SA Inc., International Women's Day Committee (SA) and Rotary International. Miriam is a member of the South Australian Women's Honour roll 2011, one of the inaugural 100 Women of Influence, winner of the Governor's Multicultural Award for the Private Sector 2012 and is the Multicultural Patron for the SA Police Academy.

Vivienne Skinner (Retired 12/10/14)

Vivienne Skinner is principal of the urban strategy company, Metropolis. She has been a speechwriter and adviser on cities to the Federal Government and was arts adviser to former NSW premiers Bob Carr and Nathan Rees where she was actively involved in the development of the screen industries. She is the former deputy-chair of the Adelaide Film Festival. Vivienne 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.

Adrian Tisato

Adrian Tisato is an experienced commercial lawyer, company director and Government board appointee. He is the principal of GT Legal, a legal practice he founded in 2011. He has practised full-time as a lawyer since 1995. Adrian has been a director or Board Member in several private companies, not-for-profit organisations and Government boards. Currently, he is on several boards and advisory boards. His board positions include the Independent Gambling Authority, which regulates all commercial gambling in South Australia, and the Motor Accident Commission, which is South Australia's compulsory third party insurer for road crash victims. 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.

Chris Ward

Chris Ward is a professional director with extensive experience in multiple business disciplines. Chris is currently Deputy Chair of HomeStart Finance where he also Chairs the Asset and Liability Committee and the Credit Committee. As well as being an Advisory Board member to several private companies he is an Executive Partner at UniSA. Previous board roles include Deputy Chair of Australian Dance Theatre and foundation director of The Lisa Fahey Foundation. Until 2012 Chris worked in banking and finance in senior executive roles.

Liz Watts

Liz Watts is an independent producer and partner of Porchlight Films based in Sydney. Her feature credits as Producer include *The Rover*, *Animal Kingdom*, *The Home Song Stories*, *Little Fish*, *Jewboy*, *Walking On Water*, and *Lore* and *Dead Europe* as German Australian co-productions. As Executive Producer, Liz's credits include the recent TV series, *The Kettering Incident*; and features, *The Lost Aviator*, *The Hunter*, *Prime Mover*, and *Lou*. Her Liz's television credits include two seasons of *Laid*, *Martha's New Coat*, as well

as documentaries including *Buried Country*, *The Pitch* and *Island Style*. Liz is a 2011 Churchill Fellowship recipient, and she served as Board Member of the Sydney Film Festival for 5 years and as Vice President of the Board of MetroScreen for 6 years. She has worked with all key investment bodies throughout Australia, has strong international ties with financiers and production entities, and is known for working with the very best in directing, writing and acting talent.

3.2 BOARD COMMITTEES

Risk and Audit

The Risk and Audit Committee (RAC) provides an advisory role and function to the SAFC Board in relation to risk and audit governance functions of the South Australian Film Corporation.

In 2014-15 the members of the Risk and Audit Committee were:

Chris Ward (Chair)

Richard Harris (resigned 20/02/15)

Judy Potter

Annabelle Sheehan (joined 23/02/15)

Adrian Tisato

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 2014-15 the members of the Remuneration and Nominations Committee were:

Judy Potter (Chair)

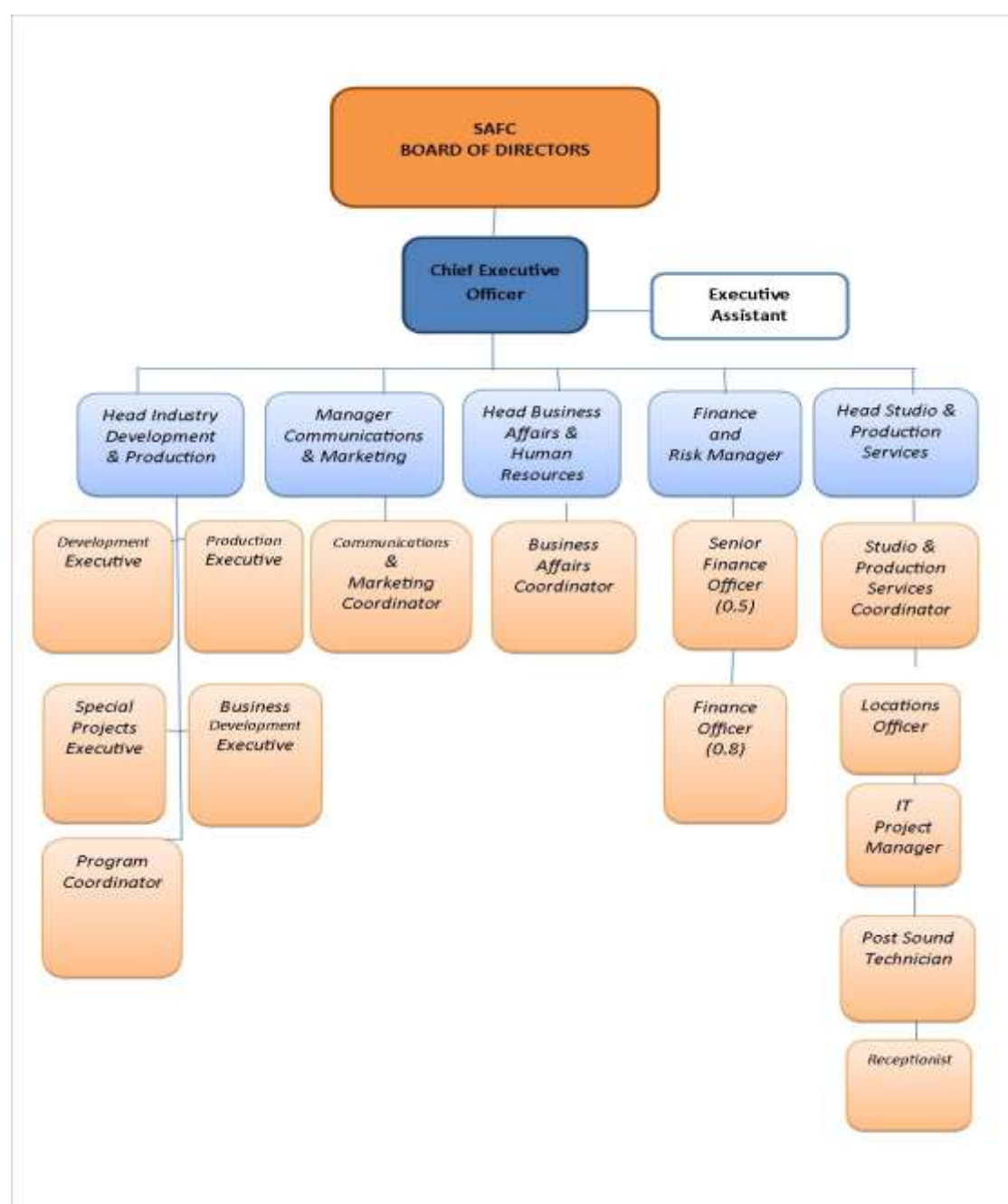
Chris Ward

Des Monaghan

The board has also established a number of committee which support the implementation of programs. These committees are detailed in the Corporate Governance Section of this report.

3.3 MANAGEMENT

The organisational structure as at 30 June 2015 was as shown below. Further detail in relation to more recent changes to the organisational structure is available in the Corporate Governance Section of this report.



4. MESSAGE FROM THE CHAIRMAN

2014/15 was a strong year for the Corporation with South Australian productions dominating the major screen awards. In January, Seven SAFC supported projects took home awards at the 4th Australian Academy of Cinema and Television Arts (AACTA). Awards included Best Picture for *The Babadook* shared with *The Water Diviner*. Other winners included *Anzac Girls*, *Sons and Mothers* and *The Rover*.

The 2015 Deloitte Access Economics report “*Economic Contribution of Screen Production in South Australia*” commissioned by the SAFC board recognised the substantial economic value the screen industry contributes to the State. In 2013/14 the South Australian screen industry contributed \$77.2 million to the state’s economy and supported 750 FTE. Other analysis confirmed that major productions attracted to the state spend \$10 for every \$1 invested.

The State Government announced in the 2014-2015 budget a commitment of \$918,000 to build a set construction workshop at the Adelaide Studios, fulfilling the original vision for the facilities. The set construction workshop will allow film and television sets to be designed and built on site at the Adelaide Studios, reducing costs and making South Australia more attractive to potential investors. Construction on the new workshop will commence before the end of the year.

For the SAFC to continue to be successful, it needs to keep pace with the industry changes at a State, National and International level. As such, the Corporation’s 2014-17 Strategic Plan provides a robust framework that ensures the Corporation’s resources are appropriately directed to achieve strong outcomes within a changing industry climate

Additionally, in 2015 the SAFC announced a new organizational structure to streamline industry engagement, simplify decision-making and administrative processes. The new structure, which is being rolled out in the 2015/16 financial year, will see the Adelaide Studios and Production Departments merged to achieve greater efficiencies.

A new era for the SAFC was marked in 2015, commencing with Annabelle Sheehan’s appointment as the new Chief Executive Officer in February. Annabelle joins SAFC with more than 25 years of senior executive experience and is a great asset for the SA industry. Former CEO Richard Harris departed after 7 successful years. I would like to thank Richard for his significant contribution to the SAFC and we look forward to working with him in his new role as Head of Business Development and Audience at Screen Australia.

Thank you to the SAFC Board and the SAFC team for ensuring 2014/15 was another strong year for the organisation.

I am fortunate to lead a strong board, whose skills and expertise have and will continue to be a great asset. September 2015 we welcomed Miriam Silva to the board. May 2015 Anthony Maras resigned from the board due to extensive work commitments out of the State. I would like to thank Anthony for his contribution while on the board. I know he will continue to be a strong advocate for the industry.

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

Judy Potter

Chairman

5. CEO'S REPORT

In mid-February 2014-15, SAFC CEO Richard Harris departed for a new role with Screen Australia after 7 highly successful years at the SAFC. I'd like to acknowledge Richard's extraordinary contribution to the South Australian film industry over this time and his outstanding achievements. It is a great honour to take over from him at the SAFC with its significant national and global record for both classic and innovative content creation.

Throughout 2014-15 SAFC has worked to position itself for future growth and continued its investment in both the local industry and production attraction. In the context of an overall downturn in production nationally and a reduction in federal funding levels, the SAFC continued to provide innovative and diverse production opportunities. During the 2014-15 financial year eighteen film, television and digital media projects supported by the South Australian Film Corporation commenced production in South Australia.

During the 2014-15 financial year, South Australian locations and the Adelaide Studios were again well utilised for productions. Features shot in 2014-15 included *Highly Strung* a feature documentary by the acclaimed South Australian Director Scott Hicks, as well as *A Month of Sundays* starring Anthony LaPaglia and directed by Adelaide expatriate, Matt Saville. The latter was shot in locations across Adelaide and will premiere at the Toronto International Film Festival before being screened at the Adelaide Film Festival. The SAFC, Adelaide Film Festival and Windmill Theatre partnered on the feature film *Girl Asleep* via the Hive Initiative which will premiere at the 2015 Adelaide Film Festival. It will see emerging local talents Tilda Cobham-Hervey and Imogen Archer reunite on screen, following the success of **52 Tuesdays**, a multi-award winning work filmed in South Australia in 2013.

It was also a year where the state continued to take advantage of the growing opportunities that exist for the South Australian screen industry in new media, such as subscription TV and video on demand. Adelaide's Philippou brothers produced three new episodes of their high octane, stunt laden comedy *Versus* at the Adelaide Studios in late March/early April 2015. The new episodes were released online from mid-April, and in less than 24 hours, the first episode had been viewed 1,187,067 times on Facebook and 559,187 times on You Tube. The three episodes went on to rack up millions of views as they were released.

With joint support from the South Australian Film Corporation and the South Australian Tourism Commission, the second series of the satirical wine show *PLONK* was brought to the state, with filming taking place in some of SA's iconic wine regions in March. *PLONK* Season 2 is a One Stone Pictures production made in association with ITV Studios Australia and

premiered exclusively on STAN in June 2015. It then went on to be shown on Channel 9 in South Australia and online.

Major film and television SAFC supported productions were also screened to critical acclaim this year including the landmark television series *Anzac Girls*, *Deadline Gallipoli* and the Russell Crowe-directed *The Water Diviner*. These productions were produced for and released to time with the ANZAC Centenary. These projects highlighted the diversity of South Australian locations available to screen producers.

Central to my tenure as CEO is a commitment to oversee a renewed focus on Aboriginal and Torres Strait Islander Screen production. In June an SAFC initiative led to the production of five SA Aboriginal and Torres Strait Islander Micro-Documentaries for National Indigenous Television, a new Aboriginal Project Development Grant was launched and recruitment started for an Aboriginal Strategy Coordinator.

Finally, I'd like to thank the team at SAFC and the Board for their support in my first few months as the South Australian Film Corporation's Chief Executive Officer. South Australia is well placed to build on its successes and capitalise upon the opportunities ahead and I look forward to working with all the Corporation's partners in further developing a diverse, robust and innovative local screen industry.



Annabelle Sheehan

Chief Executive Officer

6. OBJECTIVES, OPERATIONS AND INITIATIVES

The SAFC's Strategic Plan provides a framework for ongoing capacity and sustainability within the sector. The programs and initiatives arising from the Strategic Plan financially support the South Australian screen industry in the development and production of screen content with projects shot in South Australia, creating significant job opportunities and spend across the state. Furthermore, South Australian screen businesses and professionals can access a range of development initiatives. The opportunity to develop projects and ideas through these programs contributes substantially to the culture of innovation and enterprise in the sector.

The state-of-the-art Adelaide Studios continues to host major South Australian production companies as tenants and provides studio and production office space to local and interstate productions. Features, mini-series and animations drew large scale production crews to Adelaide Studios bringing a creative vibrancy to the Adelaide region, with productions often basing themselves at the studios for many months.

6.1 STRATEGIC OBJECTIVE 1

Foster the growth and sustainability of the South Australian Screen Production Industry.

6.1.1 INDUSTRY DEVELOPMENT AND PRODUCTION

During the 2014-15 financial year eighteen film, television and digital media projects supported by the South Australian Film Corporation commenced production in South Australia.

The Industry Development & Production Department undertook the core business of the SAFC in delivering government support to the South Australian screen industries by supporting the economic and creative growth of these sectors through either direct funding of projects, or the facilitation of business and professional development programs. The following projects were supported through SAFC production funding.

Feature Film Production

Six SAFC supported feature films (including feature documentaries) that commenced production in 2014-15:

- *Girl Asleep* - drama (80mins)
- *A Month of Sundays* – drama (100mins)
- *The Pack* – drama (90mins)

- *Highly Strung* - documentary (90mins)
- *Barbecue* - documentary (75mins)
- *These Heathen Dreams* - documentary (52mins)

Television & Online Production

Seven SAFC supported television and online projects (including 4 series and 3 one of documentary) that commenced production in 2014-15:

- *Deadline Gallipoli* – drama series (4 x 60mins)*
- *Plonk series 2* – comedy series (6 x 22mins)
- *Michelle* - broadcast documentary (25mins)
- *The Panther Within* - broadcast documentary (56mins)
- *1001 Nights* – animated drama (26 x 24minutes)
- *Versus* - webisodes (3 x 5min)
- Big Stories Small Towns – Coober Pedy – cross platform documentary (35mins)

Short Film Production

Five short films produced in South Australia in 2014-15:

- *What We Know* - drama (15mins)
- *My Date Is Stuck on the Ceiling* - drama (10mins)
- *Upside Down Feeling* - drama (12mins)
- *Too Cool* - drama (10mins)
- *Spin Out* - drama (10mins)

*including 75% of Deadline Gallipoli production figures.

Aboriginal Screen Production

SAFC supported projects made by SA based Aboriginal and Torres Strait Islander filmmakers by providing funding towards the production of a documentary for NITV through the Remote Regional and Emerging Initiative, and two short dramas produced through the Media Resource Centre's First Story Initiative.

An initiative was launched between The South Australian Film Corporation (SAFC), National Indigenous Television (NITV) and the Media Resource Centre (MRC) to create up to 5 x 5 minute documentaries (microdocs) inspired by the 2015 NAIDOC week theme: *We all Stand on Sacred Ground: Learn, Respect and Celebrate*.

6.1.2 STUDIO AND PRODUCTION SERVICES

The Studio and Production Services department manages operation of the Adelaide Studios including assisting productions hiring all aspects of the facilities across pre-production, production and post production stages. The department also managed the tenancy areas of the Adelaide Studios and assisted national, international and local producers to source South Australian locations, facilities and crew.

The main activities for the 2014/2015 financial year included managing the steady flow of work through the Adelaide Studios facilities as follows:

Name	Type	Sound Stages	Production Offices	MIX F'ley ADR	Grading Theatre
ANIMATION					
The New Adventures of Figaro Pho	TV Animation Series		✓	✓	
1001 Nights	Animation Series		✓		
Teana 10,000 Years Later	Animation			✓	
COMMERCIAL					
Adelaide Crows	Commercial	✓			
RAA	Commercial	✓			
Resin TV	Commercial	✓			
DOCUMENTARY					
Changed Forever	Documentary	✓	✓		
Sam Klemke's Time Machine	Documentary				✓

Another Country	Documentary			✓	
The Bolivian Case	Documentary			✓	
FEATURE FILM					
A Month of Sundays	Feature Film	✓	✓	✓	✓
Chasing Satellites	Feature Film		✓		
6 Miranda Drive	Feature Film				✓
Fallen	Feature Film				✓
The Pack	Feature Film				✓
Play It Safe	Feature Film			✓	
Like Lambs	Feature Film			✓	
Force of Destiny	Feature Film			✓	
TELEVISION SERIES					
Deadline Gallipoli	TV Series	✓	✓	✓	
Tough Jobs	TV Doco	✓		✓	
Wastelander Panda: Exile	Web Series			✓	
OTHER					
Versus	Online series	✓	✓		
The Rolling Stones Tour	Event	✓	✓		
Boutique Adelaide Fashion Show	Event	✓	✓		
Nissan Navara Car Launch	Event	✓			

Screening Theatre

Name	Type	Screening Theatre
Girl Asleep	Cast & Crew Screening	✓
Deadline Gallipoli	Cast & Crew Screening	✓
One Eyed Girl	Cast & Crew Screening	✓
Chasing Satellites	Cast & Crew Screening	✓
Alzheimer's Australia	Cast & Crew Screening	✓
Australian Kids Film Festival	Cast & Crew Screening	✓
SBS Program Launch	Cast & Crew Screening	✓
Gravity	Parliamentary Screening	✓
ANZAC Girls	Parliamentary Screening	✓
The Devil's Playground	Parliamentary Screening	✓
The Babadook	Parliamentary Screening	✓
Tracks	Parliamentary Screening	✓

6.2 STRATEGIC OBJECTIVE 2

***Build the brand of the local screen production industry
by telling its story to the world.***

Awards for SAFC supported projects

Awards for productions supported by SAFC are a key avenue for building the brand of the South Australian screen industry in international markets. In addition to acknowledging the quality of individual productions, awards draw attention to the diverse range of expertise and talent in the State. As in previous years, SAFC funded projects were strongly represented in international, national and state awards receiving significant industry recognition.

6.2.1 FEATURE FILM AWARDS

52 Tuesdays

- 2015 Award for Best Film at the Roze Filmdagen Amsterdam LGBTQ Film Festival
- 2014 Best Editing in a Feature Film at the Australian Screen Editors Awards (Bryan Mason)
- 2014 Special Jury Prize at the Rio de Janeiro International Film Festival
- 2014 Best Feature Film – Original at the Australian Writers’ Guild (AWGIE) Awards (Matthew Cormack)

The Babadook

- 2015 Best Direction in a Feature Film at the Australian Directors Guild Awards (Jennifer Kent)
- 2015 Best Horror Film at the Jameson Empire Awards
- 2015 Best Actor of the Year at the Rolling Stone Awards (Essie Davis)
- 2015 Movie of the Year at the Rolling Stone Awards
- 2015 Best Actor in a Supporting Role at the Australian Film Critics Association Film & Writing Awards (Noah Wiseman)
- 2015 Best Film at the Australian Film Critics Association Film & Writing Awards (Kristina Ceyton and Kristian Moliere)
- 2015 Best Director at the Australian Film Critics Association Film & Writing Awards (Jennifer Kent)
- 2015 Best Actress at the Australian Film Critics Association Film & Writing Awards (Essie Davis)

- 2015 Best feature Film at the Australian Academy of Cinema and Television Arts (AACTA) Awards (Kristina Ceyton and Kristian Moliere)
- 2015 Best Direction at the AACTA Awards (Jennifer Kent)
- 2015 Best Original Screenplay at the AACTA Awards (Jennifer Kent)
- 2014 Best First Feature at the New York Film Critics Circle Awards
- 2014 Best Director at the Toronto After Dark Film Festival (Jennifer Kent)
- 2014 Best Leading Actress at the Toronto After Dark Film Festival (Essie Davis)
- 2014 Best Monster/Creature at the Toronto After Dark Film Festival
- 2014 Scariest Film at the Toronto After Dark Film Festival
- 2014 Best Trailer at the Toronto After Dark Film Festival
- 2014 Special Jury Prize at the Sitges Film Festival
- 2014 Best Actress (Essie Davis) at the Sitges Film Festival
- 2014 Best Picture at Fantastic Fest (Jennifer Kent)
- 2014 Best Screenplay at Fantastic Fest (Jennifer Kent)
- 2014 Best Actor at Fantastic Fest (Noah Wiseman)
- 2014 Best Actress at Fantastic Fest (Essie Davis)
- 2014 Best Actress at the Puchon International Fantastic Film Festival (Essie Davis)

Charlie's Country

- 2015 Best Cinematography at the Australian Film Critics Association Film & Writing Awards (Ian Jones)
- 2015 Best Screenplay at the Australian Film Critics Association Film & Writing Awards (Rolf De Heer & David Gulpilil)
- 2015 Best Actor at the Australian Film Critics Association Film & Writing Awards (David Gulpilil)
- 2015 Best Actor at the AACTA Awards (David Gulpilil)

The Infinite Man

- 2015 Best Feature Film at the SASA for
- 2015 Silver Raven Award at the Brussels International Fantastic Film Festival
- 2014 Best First Feature Film at the Fantasia International Film Festival (Hugh Sullivan)

The Rover

- 2015 AACTA Award for Best Sound in a feature film (Des Kenneally)
- 2015 AACTA Award for Best Supporting Actress in a feature film (Susan Prior)
- 2014 Premiered Official Selection Cannes Film Festival

Touch

- 2014 Gold Award in the Features - Cinema category at the ACS Awards (Aaron Gully)

The Dead Speak Back

- 2014 Best Actress at the Melbourne Underground Film Festival (Caroline Daish)

Inner Demon

- 2014 Best Australian Feature Film at A Night of Horror International Film Festival
- 2014 Best Australian Director at A Night of Horror International Film Festival
- 2014 Best Female Performance at A Night of Horror International Film Festival (Sarah Jeavons)

One Eyed Girl

- 2015 Best Film award at the Beverly Hills International Film Festival
- 2014 Jury Prize at Austin Film Festival

6.2.2 DOCUMENTARY

The Agony Of Ecstasy

- 2014 Silver Award in the Documentaries, Cinema and TV category at the ACS Awards (Mark Andersson)

Sam Klemke's Time Machine

- 2015 premiered at Sundance Film Festival
- 2015 Artistic Vision Award at the Doc-Aviv Film Festival

Sons and Mothers

- AACTA Award for Best Cinematography in a Documentary (Aaron Gully and Maxx Corkindale)
- AACTA Award for Best Sound in a Documentary (Des Kenneally, Will Sheridan, Pete Best and Scott Illingworth)
- 2014 Antenna Documentary Film Festival Best Documentary
- 2014 Best Feature Australian Documentary at the Antenna International Documentary Film Festival

King's Seal

- 2015 People of Passion International Film Festival Indigenous Film Award

6.2.3 TELEVISION SERIES AWARDS

ANZAC Girls

- 2015 Best Sound in Television at the AACTA Awards (Episode 6: Courage) (Tom Heuzenroeder, Des Kenneally, Belinda Trimboli and Pete Best)
- 2014 Gold Award in the Telefeatures, Series, TV Drama or Comedy category for *Anzac Girls - Episode 4: Love* at the ACS Awards (Geoffrey Hall ACS)
- 2014 Milton Ingerson Award for the Best Entry *Anzac Girls - Episode 4: Love* at the ACS Awards (Geoffrey Hall ACS)
- 2014 Best Television Mini Series – Adaptation at the AWGIE Awards (Niki Aken and Felicity Packard)

Sam Fox: Extreme Adventures

- 2014 Silver Award in the Telefeatures, Series, TV Drama or Comedy category for *Sam Fox - Bear Blitz* at the ACS Awards (Aaron Gully)

Danger 5: Series 2

- 2014 Silver Award in the Telefeatures, Series, TV Drama or Comedy category for *Danger 5 Series 2 - Episode 3* at the ACS Awards (Sam King)
- 2014 Bronze Award in the Telefeatures, Series, TV Drama or Comedy category for *Danger 5 Series 2 - Episode 4* at the ACS Awards (Sam King)

Wastelander Panda: Exile

- 2015 Best Composition at the South Australian Screen Awards (SASAs) (Christopher Larkin)
- 2015 Best Cinematography at the SASAs (Viv Madigan)
- 2015 Best Web Series at the SASAs
- 2015 Best Direction in an Original Online Project at the Australian Directors Guild Awards (Victoria Cocks)
- 2015 Best Cinematography at the Seattle Web Fest (Viv Madigan)

6.2.4 SHORT FILM

Welcome to Iron Knob

- 2014 Audience Choice Award at the Dungog Film Festival
- 2014 Silver Shorts Award at the Shorts Film Festival (Dave Wade, Alexandra Blue)
- 2014 Silver Award in the Fictional Drama Shorts at the Australian Cinematographer Society (ACS) (Maxx Corkindale)

Injury Time

- 2015 Best Drama at the SASAs
- 2015 Gold Tripod in the Fictional Drama Shorts category at the National ACS Awards (Ernie Clark ACS)
- 2014 Gold Award in the Fictional Drama Shorts category at the State ACS Awards (Ernie Clark ACS)

6.2.5 ANIMATION

Double Happy Vs The Infinite Sadness

- 2014 Australian Effects and Animation Festival Bronze Award in the Game Cinematic category (*Double Happy Vs. The Infinite Sadness: Pharos* teaser)

6.2.6 FILMLAB

Since its inception in 2009, FilmLab the groundbreaking low budget feature development and production initiative designed by the SAFC, has been successful in building key creative capacity, credibility in the national and international industry, business growth and partnership, and building resilience and confidence for new voices in the industry under a recognised brand. A total of seven feature films and two short films have been produced through the scheme. This is a strong SAFC brand, which continues to garner success both nationally and internationally.

Highlights in 2014-15:

- *Touch* was released theatrically in Australia in May 2015, and won an Australian Cinematographers Society Gold Award for DOP Aaron Gully.
- *One Eyed Girl* premiered at the Austin Film Festival and was awarded the 2014 Jury Prize, and later received the 2015 Best Film Award at the Beverly Hills International Film Festival. The film was released theatrically in Australia in April 2015.

- *52 Tuesdays'* continued success in global festivals and awards, including a 2014 Australian Screen Editors Award Best Editing in a Feature Film (Bryan Mason) and a 2014 AWGIE Award for Best Feature Film – Original (Matthew Cormack)
- *Infinite Man* was theatrically released in September 2014 to exceptional reviews following a large suite of festival screenings including at Fantasia International Film Festival where the project won the award for Best First Feature Film.
- *Inner Demon* secured distribution with Deadhouse films and premiered at the Night Of Horror International Film Festival in 2014 where it won Best Australian Feature Film, Best Australian Director and Best Female Performance for Sarah Jeavons.

6.2.7 COMMUNICATIONS AND MARKETING

The Communications & Marketing Department 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. The department provides communications and marketing support to key SAFC business units including Executive Management, Industry Development & Production and Studio & Production Services.

Publicity

The South Australian Film Corporation maintained strong positive relations with local and national media throughout the year. Articles regularly appeared in *ScreenHub*, *Encore Magazine*, *Inside Film Magazine*, *Inside Film Online*, *FilmInk* and various mainstream press including *The Advertiser*, *The Australian*, *The Sydney Morning Herald*, *The Adelaide Review*, *InDaily (online)*, *Sunday Mail* and *AdelaideNow*. International publicity was also achieved with editorial related to projects made in South Australia with SAFC support appearing in *The Hollywood Reporter*, *Variety* and *Screen International (ScreenDaily)*.

A total of 630 articles featured either the SAFC, Adelaide Studios or projects related to the SAFC, including articles about the South Australian Screen Industry and or individual SA filmmakers and their feature drama, documentary, shorts and digital media projects.

In February 2015 Hughes PR officially commenced work for the South Australian Film Corporation. Since being engaged by SAFC, Hughes PR has generated 49 pieces of media coverage in both local and national media reaching a cumulative audience of more than 3 million and carrying an advertising value of more than \$1.7 million. One of Hughes PR key pieces of work has been developing and implementing the communications strategy for the Deloitte Report, which included engaging and securing communications support from the

state government. The communications for the launch of the Deloitte Report, a key piece of work in raising awareness of the economic contribution of the SA screen industry, incorporated social, digital and traditional media. They also prepared a briefing, created a stakeholder list and worked with the SAFC to distribute copies of the Report to key business, economic and arts influencers.

Website/s

The SAFC has had three unique website addresses reflecting the organisation's major business areas as follows:

- www.safilm.com.au
- www.adelaidestudios.com.au
- www.safilmlab.com.au

Key online tools used on the **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 providing an overview of SAFC supported projects in production)
- **Crew & Services Directory** (listing SA professional crew and their credits along with SA businesses supplying services to the film industry)
- **Crew Talent Handbook** (downloadable pdf featuring SA's Heads of Department and their recent credits)
- **Co-Production Partners Register** (list of SA Producers who have met co-producer criteria to be registered)
- **SAFC Attachments Register** (list of SA practitioners seeking attachments)

Key online tools on the **www.adelaidestudios.com.au** are:

- **Adelaide Studios Tenant Directory** - listing of approximately 34 screen businesses located at Adelaide Studio with links to their website and contact details.
- **Virtual Tour of Adelaide Studios**
- **Adelaide Studios Business Directory** - (launched January 2014)

6.3 STRATEGIC OBJECTIVE 3

Operate as a leading best practice agency.

FUNDING PROGRAMS

The South Australian Film Corporation provides industry development and production program funding in six key areas as follows:

- Production Finance
- Project Development
- Professional Development
- Production Attraction
- Special Initiatives
- Seed Company Development

6.3.1 PRODUCTION FINANCE

Provides investment and cash flow to narrative driven drama and documentary screen 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 through the following programs:

Screen Production Investment

The Production Investment program supports the production of narrative driven documentary and drama screen content. 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.

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.

Revolving Film Fund

The Revolving Film Fund (RFF) is a \$3 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.

6.3.2 PROJECT DEVELOPMENT

Provides development investment to market viable projects to stimulate narrative driven drama and documentary screen content in South Australia through the following programs:

Matched Market Development Investment

Matched Market Development Investment supports the development of outstanding, original and creative, narrative driven Australian drama and documentary projects, which have secured third-party market development funding from a recognised market source.

SA Writers Development Grant

This scheme provides early stage script and project development grants to South Australian drama and documentary writers.

eQuinox Europe

The SAFC provided support to eQuinox Europe for a South Australian established writer/producer team to attend the second Australian edition of eQuinox Europe Script Development Workshop.

The successful South Australian project will join six other projects from Australia & New Zealand to participate in the residential screenwriting workshop held as part of CinefestOZ Film Festival 2015.

6.3.3 PROFESSIONAL DEVELOPMENT

Provides 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 through the following programs:

Short Film Production Investment

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. Following a very competitive round, one project was selected for investment in the 2014-15 financial year.

Conference and Market Subsidy

The SAFC agreed to repeat the subsidized registration deal with AIDC for the 2015 conference entitled Net-Work-Play. The subsidy provides SA practitioners with a 70% subsidy on registration, and in 2015 a total of 54 South Australians attended the conference with SAFC support.

With the assistance of SAFC Conference and Market Subsidy there were 30 South Australians in attendance Screen Forever 2014, the largest number in five years. In addition to market meetings, the SAFC produced a D-Lab lunch event with lab participants, state and federal agency representatives, mentors and industry luminaries as well as market representatives specifically targeted by the D-Lab teams.

Workshops

The SAFC supported a documentary workshop facilitated by Susan MacKinnon tailored to support potential applicants for Good Pitch.

As noted below, the SAFC again worked with AFTRS to produce a Business Planning Workshop for potential Seed Company Development applicants.

6.3.4 SEED COMPANY DEVELOPMENT

Stimulating screen production in South Australia by providing sustained development assistance in the form of a five year business enhancement scheme through which the development of outstanding and creative South Australian talent and content is created.

Seed Company Development funding is a development investment initiative designed to help enable South Australian companies to develop a slate of projects and invest in talent whilst encouraging sustainable business practices. In collaboration with AFTRS a Business Planning Workshop was facilitated by David Court with Helen Bowden for applicants providing key business planning resources and financial forecasting tools.

Four Seed Talent Grant addendums were approved in the 2014-15 financial year:

- Cyan Films - for Debra Liang
- Hedone Productions – for Rebecca Elliot
- Southern Light Alliance – for Bettina Hamilton
- Triptych Pictures – for Gemma Salomon

Five Seed New Project Grant addendums were approved in the 2014-15 financial year:

- Cyan Films – *A Country of Strangers*
- Hedone Productions – *Golden Girl*
- Triptych Pictures – *Passing The Bone*
- Triptych Pictures – *The Ghan*
- Triptych Pictures – *Untitled Various TV projects*

D-Lab – Pathways to Market

D-Lab was an SAFC project and professional development Initiative held during 2014 and supported by Screen Australia through the talent escalator program. The goal of D-Lab was to prepare projects at various stages of development for presentation to market, through a series of focused 1-2 day development workshops and consultations split across 2 main stages between May and June, and August and November respectively.

Of the 117 projects developed through Stage 1, 15 projects were selected for further development in Stage 2, which consisted of two project development weekends, pitch training, and a pitch document. Each project was also assigned a high level industry mentor to consult with on development of their marketing materials and approach strategy in preparation for a targeted networking event at the 2014 Screen Forever Conference. 12 of the 15 teams received grants to develop project materials for market.

Screen Culture

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.

6.4 STRATEGIC OBJECTIVE 4

Develop partnerships that can drive industry development and enhance the business of the SAFC

SA Co-Producers Partners Register

South Australian producers can register to be formally recognised as a potential co-producing partner on the “SA Co-Production Partners Register” listing on the Crew and Services directory on the SAFC website.

Four producers were added to the SA Co-Production Partners Register in the 2014-15 financial year:

- Kirsty Stark
- Daniel Joyce (Projector Films)
- Anthony Maras (Anthouse Films)
- Mark Patterson (Go Patterson Films)

Production Attraction Grant

The Production Attraction Grant supports producers listed on the SA Co-Production Partners Register to attract footloose productions to the state.

Adelaide Studios Lease Tenants:

Adelaide Studios had 23 leaseholders as at June 30th. This creative hub provides the opportunity for creative collaboration and professional partnerships amongst tenants.

Adelaide Film Festival	Angela Heesom Casting
Closer Productions	David Scarborough
Duo Art Productions	Gravity Films
Hedone Productions	JDR Screen
Jetty Films	Jon Barratt/Krolyn Studios
Kojo Group	Mason Film
Piper Films	Porthmeor Productions
Pop Pictures	Reed Communications
Rising Sun Pictures	RMT Management
Rusty Productions/Soundworks	Six Foot Kid
Southern Light Alliance	Sync It In
Triptych Pictures	

Sponsorship

The department delivered a range of national Screen Culture sponsorships with the following organisations:

- Screen Producers Australia (SPA)
- Australian Cinematography Society (ACS)
- Australian Directors Guild (ADG)
- Australian Interactive Media Industry Association Inc. (AIMIA)
- Australian Teachers of Media Inc. (ATOM)
- Australian Writers Guild (AWG)

- Majoran Distillery (MEGA)
- Shorts Film Festival

In addition to sponsorships determined via the Screen Culture Program, the SAFC partnered with organisations and events that provided significant opportunities to promote the SAFC's activities:

- Australian International Documentary Conference (AIDC) – Net Work Play
- Australian Screen Sound Guild (ASSG) – Silver Sponsorship
- Red Faces
- Tutti Inc. – Sit Down, Shut Up and Watch Film Festival
- Melbourne International Film Festival – MIFF 37° South Bronze Sponsorship
- Transitions Film Festival
- Media Resource Centre – South Australian Screen Awards

Stakeholder Engagement

Throughout the reporting period the SAFC sought opportunities to create greater awareness of the SA Screen Industry, its activities, filmmakers, projects and businesses within Adelaide and the wider South Australian community.

Highlights include:

- A series of stakeholder screenings of *Sam Fox: Extreme Adventures*, *Tracks*, *Deadline Gallipoli* and *The Babadook* were held at Adelaide Studios Screening Theatre.

In addition, the department facilitated a number of events which encourage engagement with industry partners and SA practitioners as follows:

- *Gravity* SAFC Staff and Tenant Screening – held in Adelaide Studios Screening Theatre and part of connecting the HUB that is SAFC Staff and Tenants.
- *Devil's Playground* premiere screening – held in Adelaide Studios Screening Theatre this premiere screening was run by Foxtel.
- Screen Australia Roadshow – SAFC facilitated Screen Australia with their needs so that they could present to the local industry
- Brand SA Foundation Exclusive: Film Industry in South Australia – SAFC worked with Brand SA to promote the local industry to their members. Presenters included: Helen Leake (DuoArt), Rory McGregor (Cospective), Dale Roberts (Kojo), Wayne Lewis (Rising Sun), Michael Clarkin (EastWest Distribution)

- Sit Down, Shut Up & Watch Film Festival Best Of – SAFC provided guidance with Marketing and promotion of the inaugural film festival and hosted the Best Of program in the Screening Theatre.
- SAFC D-Lab at Screen Forever – SAFC hosted a networking event at Screen Forever (Melbourne) for participants that were involved with SAFC's D-Lab program
- David Court IN CONVERSATION with Deanne Weir – the SAFC hosted this event and invited industry to attend.
- End of Year SAFC Staff and Tenant BBQ – part of connecting the HUB that is SAFC Staff and Tenants.
- SBS Program Launch – SAFC worked with SBS for the launch of their 2015 program
- SAFC Seed Business Planning Workshop – The SAFC in partnership with the Australian Film, Television and Radio School (AFTRS) presented two days of learning to sharpen business skills and assist eligible SA practitioners in applying for Seed Company Development funding.
- 2015 Industry Drinks/Richard Harris Farewell – part of connecting the HUB that is SAFC Staff and Tenants with the extended industry.
- SAFC and Tenant Networking (Hosted by SAFC) – 20 March 2015 – part of connecting the HUB that is SAFC Staff and Tenants.
- SAFC and Tenant Networking (Hosted by SAFC) – 24 April 2015 – part of connecting the HUB that is SAFC Staff and Tenants.
- SAFC and Tenant Networking (Hosted by Word Ninjas/Richard Jasek/Piper Films/57 Films) – 29 May 2015 – part of connecting the HUB that is SAFC Staff and Tenants.
- ABC Meet the Broadcaster – SAFC facilitated ABC with their needs so that they could present to the local industry
- *PLONK Season 2* Official Launch – SAFC worked with PLONK producers and SATC to deliver the premiere screening of PLONK Season 2 at Adelaide Studios.
- SAFC and Tenant Networking (Hosted by JDR Screen, Gearbox Productions, Porthmeor Productions, Floodlight Media, New Twist Films) – 26 June 2015 – part of connecting the HUB that is SAFC Staff and Tenants.

Tours of Adelaide Studios

Educational	3
Government	3
Industry	22
Public	12
Other	5

7. CORPORATE GOVERNANCE

7.1 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 considered applications for funding:

SA Writers Development Committee - Documentary

- Industry Representative – Penny Robins
- Industry Representative – Nick Murray
- SAFC – CEO (Chair)

SAFC Representatives (Consultants to Committee):

- SAFC – Production Executive
- SAFC – Development Executive
- SAFC – Program Coordinator (minutes)

SA Writers Development Committee - Drama

- Industry Representative – Michael Brindley
- Industry Representative – Tait Brady
- SAFC – CEO (Chair)

SAFC Representatives (Consultants to Committee):

- SAFC – Production Executive
- SAFC – Development Executive
- SAFC – Program Coordinator (minutes)

Short Film Production Investment Committee

- Industry Representative – Amanda Duthie
- Industry Representative – Matthew Cormack
- SAFC – Head of Industry Development and Production (Chair)

SAFC Representatives (Consultants to Committee):

- SAFC – Special Projects Executive
- SAFC – Program Coordinator (minutes)

Aboriginal Initiative (NAIDOC Week Microdocs) Committee

- Commissioning Editor, National Indigenous Television– Jade Christian
- Director, Media Resource Centre – Gail Kovatseff
- Workshop Key Facilitator – Dennis Stokes
- SAFC – CEO (Chair)

SAFC Representatives (Consultants to Committee):

- SAFC – Head of Industry Development and Production
- SAFC – Special Projects Executive (minutes)

Production Attraction Grant Committee

- SAFC – Head of Industry Development and Production (Chair)
- SAFC – Production Attraction and Business Development Executive
- SAFC – Head of Studio and Production Services
- SAFC – Program Coordinator (minutes)

The following committee considered applications for funding over \$100 000:

Seed Company Development Committee

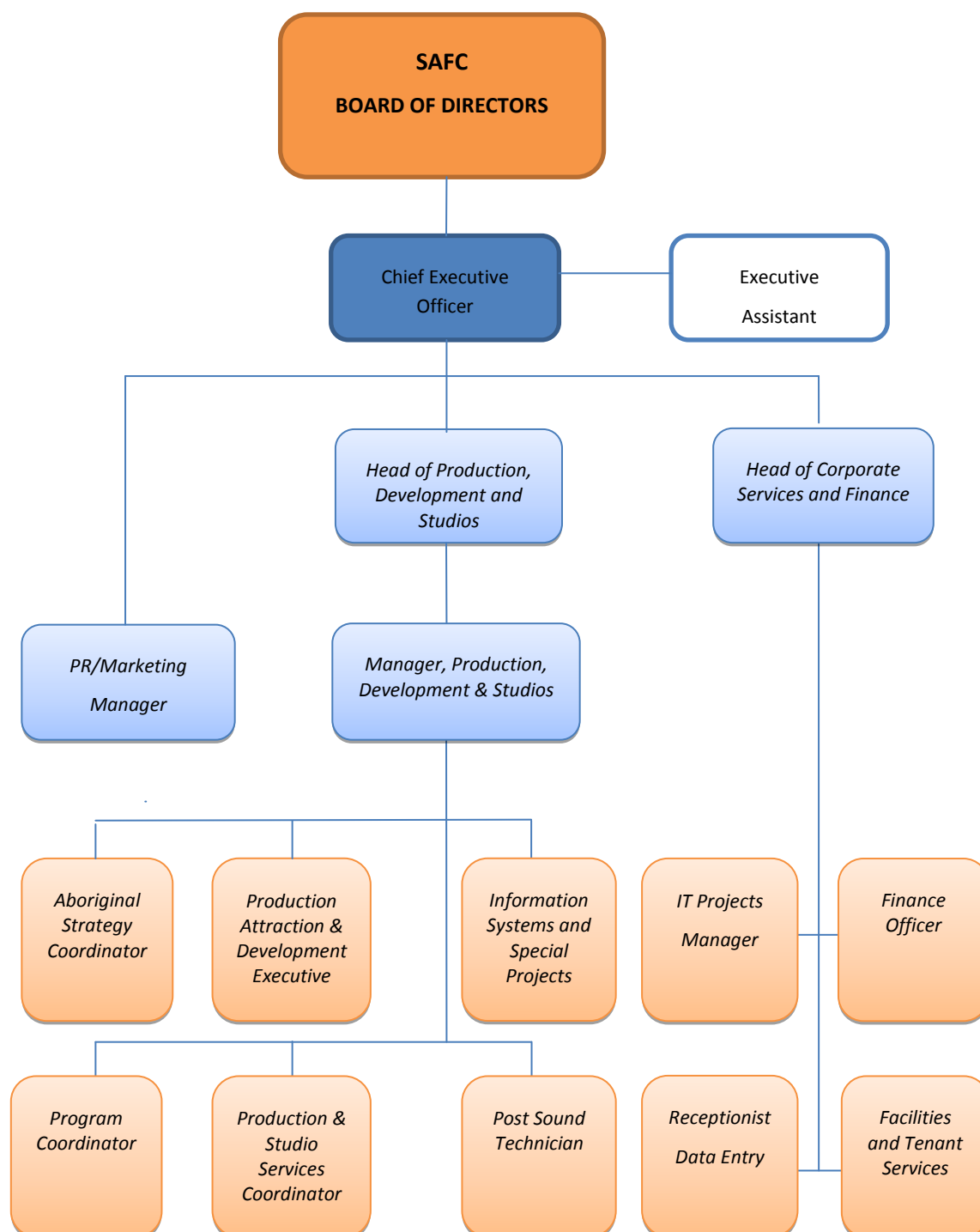
- Industry Representative – Helen Bowden
- Industry Representative – Nathan Mayfield
- SAFC – CEO (Chair)

SAFC Representatives (Consultants to Committee):

- SAFC – Head of Industry Development and Production
- SAFC – Business Executive
- SAFC – Program Coordinator (minutes)

7.2 ORGANISATIONAL CHANGES IN 2015-16

As at the time of writing the SAFC has undergone a review of operations and acknowledged the importance of maximising funding for program delivery. As a result as of 1 October 2015 the following organisation structure is in place.



8. APPENDICES

8.1 MANAGEMENT OF HUMAN RESOURCES

DURING THE 2014-15 FINANCIAL YEAR THE FOLLOWING STAFF WERE EMPLOYED BY THE SAFC:

- **Chief Executive Officer:** Annabelle Sheehan (**commenced 16 February 2015**)
- **Chief Executive Officer:** Richard Harris (**last day 20 February 2015**)
- **Executive Assistant:** Kirsty Cornford
- **Head of Business Affairs & Human Resources:** Greg Marsh
- **Business Affairs Coordinator:** Cate Elliott
- **Communications & Marketing Manager:** Sharon Cleary (last day 23 December 2014)
- **Communications & Marketing Coordinator:** Albert D'Aloia
- **Finance & Risk Manager:** Tamara Dignum
- **Senior Finance Officer:** Kylee Watson
- **Finance Officer:** Bronwyn Smith (last day 14 August 2014)
- **Finance Officer:** Claire Roesler (commenced 9 February 2015)
- **Disbursements Manager:** Kevin Hatswell (last day 18 December 2014)
- **Head, Studio & Production Services:** Jo Mulcahy
- **Studio & Production Coordinator:** Alan Lloyd
- **Sound Post Technician:** Duncan Campbell
- **Production Attraction Officer:** Amy Dowd
- **Office Administrator/Receptionist:** Joy Bollmeyer (last day 10 April 2015)
- **Office Administrator/Receptionist:** Susie Boeselt (commenced 20 May 2015)
- **Receptionist:** Leanne Ridley
- **IT Manager:** Tony Young
- **Head, Industry Development & Production:** Viron Papadopoulos
- **Production Executive:** Melissa Juhanson
- **Development Executive:** Sandy Lepore
- **Business Development Executive:** Sarah Lancaster

- **Special Projects Executive:** Andrada Tudor
- **Program Coordinator/s:** Melissa Eldridge/Kerri Hudson (job share)
- **Acting Development Executive:** Simon Butters (commenced 6 January 2015 - last day 1 May 2015)

8.1.1 WORKFORCE PROFILE

Total number of employees	
Persons	22
FTEs*	18.9

**FTEs shown to 1 decimal point*

Gender	% Persons	% FTEs
Male	27.2	31.8
Female	72.7	68.1

Number of Persons During the 2014-15 Financial Year	
Separated from the agency	5
Recruited to the agency	3

Executives by gender, classification and status	Ongoing		Term Tenured		Term Untenured		Other (Casual)		Total			
	M	F	M	F	M	F	M	F	M	%	F	%
CEO						1					1	100
Total						1					1	100

Number of employees by salary bracket

Salary Bracket	Male	Female	Total
\$0 - \$56,199	1	5	6
\$56,200 - \$71,499	2	4	6
\$71,500 - \$91,499	1	5	6
\$91,500 - \$115,499	2	1	3
\$115,500+	0	1	1
Total	6	16	22

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.

Status of employees in current position

Persons	Ongoing	Short-term contract	Long-term Contract	Other (casual)	TOTAL
Male	0	0	6	0	6
Female	0	1	15	0	16
Total	0	1	21	0	22

Full time Equivalent FTEs	Ongoing	Short-term contract	Long-term contract	Other (casual)	TOTAL
Male	0	0	6	0	6
Female	0	.6	12.2	0	12.8
Total	0	.6	18.2	0	18.8

8.1.2 WORKPLACE DIVERSITY

Aboriginal and/or Torres Strait islander employees

Salary Bracket	Aboriginal Employees	Total Employees	% Aboriginal Employees
\$0 - \$56,199	0	0	0
\$56,200 - \$71,499	0	0	0
\$71,500 - \$91,499	0	0	0
\$91,500 - \$115,499	0	0	0
\$115,500+	0	0	0
TOTAL	0	0	0

Cultural and Linguistic diversity

	Male	Female	Total	% of Agency
Number of employees born overseas	2	1	3	13.64
Number of employees who speak language(s) other than English at home	0	0	0	0

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

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

	Male	Female	Total	% of Agency
Total	0	0	0	0

Number of Employees By Age Bracket By Gender

Age Bracket	Male	Female	Total	% of Total	% 2015 Workforce Benchmark*
15-19	0	0	0	0	5.5
20-24	0	0	0	0	9.7
25-29	1	0	1	4.5	11.2
30-34	0	2	2	9.0	10.7
35-39	1	7	8	36.3	9.6
40-44	1	0	1	4.5	11.4
45-49	3	4	7	31.8	11.1
50-54	0	2	2	9.0	11.4
55-59	0	2	2	9.0	9.1
60-64	0	0	0	0	6.7
65+	0	0	0	0	3.6
Total	6	16	22	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 November 2013.*

8.1.3 LEAVE MANAGEMENT

Average days leave per current full time equivalent employee

Leave Type	2011/12	2012/13	2013/14	2014-15
Sick Leave	6.8	5	6	5.2
Family Carer's Leave	1	0.6	1	1.5
Miscellaneous Special Leave	0	0	0	0.8

8.1.4 VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS

Voluntary flexible working arrangements by gender

	Male	Female	Total
Part-time	0	5	5
Job share	0	4	4

8.1.5 PERFORMANCE DEVELOPMENT

Documented review of individual performance management

Employees	% of total workforce
A review within the past 12 months	77.2
A review older than 12 months	9.0
No review	13.6

8.1.6 LEADERSHIP AND MANAGEMENT DEVELOPMENT

Leadership and management training expenditure(a)

Training and Development	Total cost \$	% of total salary expenditure
Total training and development expenditure	34,526	2.0
Total leadership and management development expenditure	0	0

(a) All training was unaccredited.

8.1.7 EMPLOYMENT OPPORTUNITY PROGRAMS

Whilst the SAFC has an inclusive recruitment program which ensures no discrimination the SAFC did not participate in the following Equal Opportunity Programs

- SA Government Youth Training Scheme and the Trainee Employment Register
- SA Public Sector Aboriginal Recruitment and Development Strategy and the Aboriginal Employment Register
- Strategy for Employment of People with Disabilities (which includes the Disability Employment Register)

8.1.8 WORK HEALTH AND SAFETY

The SAFC is committed to ensuring a safe worksite. The SAFC is required to adopt the WHS and Injury Management system of the Department of State Development and is supported by the Department in this regard under a services agreement. The SAFC is currently in the process of ensuring policy and procedure alignment with the Department of State Development.

During 2014-15 the SAFC did not have any Work health and Safety notices or workers compensation expenditure (nil 2013-14 expenditure).

8.2 DISABILITY ACCESS AND INCLUSION PLAN; CARERS CHARTER

The SAFC has made progress against the outcome areas as follows:

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.

Outcome Areas	Progress
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 SAFC has implemented this action plan and ensured that facilities and other key operational practices such as recruitment are in accordance with these requirements.
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.

CARERS CHARTER (South Australian Carers Recognition Act, 2005)

The Chief Executive and staff are aware of the Carer's Charter and its principles are reflected in the Agency's practice. The Charter is included in periodic training to ensure new staff are aware of the Charter, its principles and their application.

8.2 SUSTAINABILITY STRATEGY

The South Australian Film Corporation is committed to behaving in an environmentally sustainable manner. The rear studios are partly powered by solar power. The corporation's rubbish is treated through a co-mingled recycling process. As lighting is replaced we are considering LED globes where possible. Movement sensors are installed on lights in common areas to prevent lighting from staying on when not in use.

8.3 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.

As part of official events and ceremonies the South Australian Film Corporation promotes reconciliation between Indigenous and non-Indigenous Australians by using the established protocol for acknowledging traditional Indigenous custodianship of land on which these events take place. 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.

8.4 FREEDOM OF INFORMATION – STATEMENTS

Agency Structure and function

Please refer to Section 3.

Documents available free of charge

The following information is available free of charge on the website www.safilm.com.au.

- About the South Australian Film Corp including annual reports
- Production Attraction
- Industry programs
- Location services
- Adelaide Studios

Documents available under the Freedom of Information Act (unless an exempt document under Schedule 1 of the Act)

- Administrative files including all documents relating to the day-to-day running of the SAFC;
- Industry Development and production files

Access Arrangements

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.

Requests under the FOI Act for access to documents should be accompanied by an application fee* payable to the South Australian Film Corporation, and directed to:

Freedom of Information Officer
South Australian Film Corporation
Adelaide Studios
226 Fullarton Road
Glenside SA 5065
PO Box 636
Kent Town SA 5071

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

Telephone No: (08) 8394 2000

Facsimile No: (08) 8357 1391

Email: *FOI@safilm.com.au*

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

8.5 WHISTLEBLOWER PROTECTION ACT 1993

Nil incidents to report for 2014-15 (nil 2013-14)

8.6 PUBLIC COMPLAINTS

Nil to report in 2014/2015. (nil for 2013/2014).

8.7 FINANCIAL MANAGEMENT

As a result of the screen production industry's lengthy development and production timeframes, the South Australian Film Corporation oversees a portfolio of investment commitments over multiple years.

On an annual basis the SAFC manages two budget lines: operations and programs. The operational budget is based on projected revenue and costs in the current financial year. The balance of funding available determines the projected investment budget for programs for the year, recognising that commitment in one year may not be realised in production until future financial years.

Throughout the year, the amount available for investment for projects in current and future years can be augmented by the SAFC drawing on retained earnings from previous years. The SAFC board makes judgments about drawing on retained earnings for such projects on a case-by-case basis. Importantly, any investment drawing on retained earnings will result in a corresponding deficit position for the organisation in the year that the commitment is made.

In 2014-15 the SAFC Board approved the commitment of \$0.512m of retained earnings in order to meet the high level of demand on development and production funding, reflecting the current strength of the local sector. As a result the SAFC reported an overall deficit for the financial year ending 2015 of \$0.512m.

The SAFC's 2014-15 financial result can be considered as having two components:

- An operational surplus for the organisation of \$2.784m.
- An investment commitment of \$3.296m. This investment commitment was fully funded from annual projected revenue and retained earnings.

The SAFC's Disbursement Services, which has operated continuously since 2002 has been terminated. The Corporation remains in a strong financial position with cash reserves to meet its obligations and commitments.

8.7.1 CONTRACTUAL ARRANGEMENTS

The SAFC did not enter into any contractual arrangements where the total value of the contract exceeds \$4 million (GST inclusive) and the contract extends beyond a single year.

8.7.2 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	1,276	97.08	6,119,269	98.25
Paid late, within 30 days of due date	26	2.42	35,817	1.25
Paid more than 30 days from due date	3	0.033	33,808	0.75

8.7.3 FRAUD

The Finance and Risk Manager and Chief Executive Officer report monthly to the Finance and Risk Committee and the Board of Directors in relation to the financial statements, and quarterly in relation to risk assessment and management. The SAFC's management team undertakes ongoing risk assessment in regard to possible fraud. The SAFC'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. There have been internal audits up until 2013 and it is intended to restart such internal checks through a renewed Financial Management Compliance Plan.

The SAFC did not detect any instances of fraud in the 2014-15 financial year. (nil 2013-14)

8.7.4 OVERSEAS TRAVEL

Number of Employees	Destination/s	Reasons for Travel	Total Cost \$
1	America and United Kingdom	Attending Ausfilm Marketing event	9,682
1	China	Shandong Trade Delegation	4,938

8.7.5 CONSULTANTS

	Purpose of consultancy	Number	Total \$
Below \$10 000	nil	nil	\$0
\$10 000 to \$50 000			
Angela Allison Consultancy	Expert advice regarding corporate policy frameworks and policy development	1	\$25,000
Above \$50 000	Nil	Nil	Nil
TOTAL			\$25,000

8.8 INDUSTRY DEVELOPMENT & PRODUCTION APPROVALS

The following is a record of the funds approved for allocation throughout the reporting period. Although funds have been 'approved' in a particular financial year – this does not guarantee that contracts were exchanged and funds were 'committed' in the same reporting period, with the financials calculated on the basis of funds committed only and not funds approved in any particular year.

8.8.1 PRODUCTION FINANCE

Screen Production Investment Approvals

Date Approved	Contracting Entity/Applicant	Project	\$
27/08/14	Nick Batzias - Madman Production Company International	A Month of Sundays	250,000
27/08/14	Kate Croser - Hedone Productions	Michelle's Story	50,000
21/10/14	Eddie White	Upside Down Feeling	20,000
10/12/14	Kent Smith - One Movie	One	200,000
10/12/14	Sharyn Pancione – Glenpictures	Raising The Bar	107,000
10/12/14	Julie Ryan - The Wiggles Movie Company	Pandamonium!	275,500
10/12/14	Nathan Earl - One Stone Pictures	Plonk Season 2	50,000
10/12/14	Lisa Scott - Screentime	Pine Gap	330,000
14/01/15	Julie Byrne - Triptych Pictures	Versus	50,000
25/3/15	Tom Zubrycki - JOTZ Productions	The Panther Within	80,000
25/3/15	Daniel Joyce - Projector Films	Barbecue	100,000
10/6/15	Anna Vincent - Southern Light Alliance	Embrace	100,000
10/6/15	Kate Croser - Mushroom Pictures	Boys In The Trees	293,590
10/6/15	Jo Dyer - Soft Tread Enterprises	Girl Asleep	10,000
Sub-Total			1,916,090

SA Heads of Department Incentive

Date Approved	Applicant/Contracting Entity	Project	\$
10/12/14	Julie Ryan - The Wiggles Movie Company	Pandamonium!	35,635
10/12/14	Lisa Scott - Screentime	Pine Gap	91,231
Sub-Total			126,866

Revolving Film Fund (RFF)

Date Approved	Applicant/Contracting Entity	Project	\$
27/08/15	Nick Batzias - Madman Production Company International	A Month of Sundays	299,611
21/10/14	Julie Ryan - Cyan Films	Scare Campaign	491,607
10/12/14	Sharyn Pancione – Glenpictures	Raising The Bar	231,738
10/6/15	Anna Vincent - Southern Light Alliance	Embrace	215,000
10/6/15	Kate Croser - Mushroom Pictures	Boys In The Trees	802,090
Sub-Total			2,040,046

Producer Equity Scheme (PES)

Date Approved	Applicant/Contracting Entity	Project	\$
27/08/14	Kate Croser - Hedone Productions	Michelle's Story	50,000

27/08/14	Kirsty Joanna Stark	A Month of Sundays	187,500
21/10/14	Suzanne Marie Brown trading as Saylavee Productions	Inner Demon	300,000
10/12/14	Sharyn Pancione - Glenpictures	Raising The Bar	107,000
10/12/14	Julie Ryan – Cyan Films	Pandamonium!	264,851
10/12/14	Kent Smith – KOJO Productions	One	200,000
14/01/15	Julie Byrne - Triptych Pictures	Versus	50,000
25/03/15	Daniel Joyce - Projector Films	Barbecue	100,000
10/6/15	Anna Vincent - Southern Light Alliance	Embrace	100,000
10/6/15	Kate Croser - Mushroom Pictures	Boys In The Trees	220,192.50
Sub-Total			1,579,543.50

8.8.2 PROJECT DEVELOPMENT

Matched Market Development Investment

Date Approved	Applicant/Contracting Entity	Project	\$
10/6/15	David Ngo - Projector Films	Plan C	25,000
10/6/15	Vanna Morosini - Reed Films	Snake Wars	25,000
Sub-Total			50,000

SA Writers Development Grant - Documentary

Date Approved	Applicant/Contracting Entity	Project	\$
20/05/15	Katrina Lucas	The Sisters of Invention	7,000
20/05/15	Vanna Morosini	The Dog Fence	7,000
20/05/15	Claire Harris	Shut Up I'm Deaf	7,000
Sub-Total			21,000

SA Writers Development Grant – Drama

Date Approved	Applicant/Contracting Entity	Project	\$
22/06/15	David Ngo	The Island	15,000
22/06/15	Teresa Crea	Chimera	15,000
22/06/15	Victoria Cocks	Occupation Choke	15,000
22/06/15	Rob George	Ten Quid Rockers	10,000
22/06/15	Alexandra Blue	Digger	10,000
Sub-Total			65,000

8.8.3 PROFESSIONAL DEVELOPMENT

Short Film Production Investment

Date Approved	Applicant/Contracting Entity	Project	\$
8/5/15	Cathy Beitz / Fiona Percival	don't f with me	53,000
Sub-Total			53,000

eQuinox Europe

Date Approved	Applicant/Contracting Entity	Project	\$
2/6/15*	eQuinox Europe E.V.	Passing The Bone - Julie Byrne/Christopher Houghton	20,000
Sub-Total			20,000

Conference and Market Subsidy

Date Approved	Applicant/Contracting Entity	Project	\$
29/7/14	Screen Producers Australia	SPA Registration	15,000
20/10/14	Screen Producers Australia	SPA Registration - Additional	3,509
20/10/14	Australian International Documentary Conference	AIDC Registration	10,000
Sub-Total			28,509

Screen Culture Grants

Date Approved	Applicant/Contracting Entity	Project	\$
19/2/13*	Gail Kovatseff - Media Resource Centre (MRC)	Media Resource Centre (MRC) – annual drawdown – includes estimate for indexation	255,968
6/02/15	Ernie Clark - Australian Cinematographers Society (ACS) - SA branch	Australian Cinematographers Society (ACS) - SA branch	3,000

6/02/15	Peter Tapp - Australian Teachers of Media Incorporated (ATOM)	Australian Teachers of Media Incorporated (ATOM)	3,000
6/02/15	Michael Reid - Majoran Distillery Ltd	Majoran (MEGA)	1,000
6/02/15	Kingston Anderson - Australian Directors Guild (ADG)	Australian Directors Guild (ADG)	3,000
28/01/15	Olga Nowicka - Australian Writers Guild Ltd (AWG)	Australian Writers Guild (AWG)	10,000
6/02/15	Anastasia Renfrey - Shorts Film Festival Incorporated	Shorts Film Festival	5,000
6/02/15	Grant Hull – AIMIA (SA Chapter)	AIMIA (SA Chapter)	5,000
6/02/15	Lorelle Yee - Screen Producers Association of Australia	Screen Producers Australia (SPA)	5,000
10/6/15	Gail Kovatseff - Media Resource Centre (MRC)	Media Resource Centre (MRC)	125,000
Sub-Total			415,968

*Screen Culture funds for the MRC for the 2014-15 financial year approved in February 2013.

8.8.4 PRODUCTION ATTRACTION

Date Approved	Contracting Representative	Company	Company	\$
10/09/2014	Julie Ryan		Cyan Films	10,000
10/09/2014	Daniel Joyce		Projector Films	10,000
10/09/2014	Kirsty Joanna Stark		Kirsty Joanna Stark	10,000
10/09/2014	Anthony Maras		Anthouse Films	10,000

Date Approved	Contracting Representative	Company	Company	\$
10/09/2014	Anna Vincent		Southern Light Alliance	10,000
10/09/2014	Mark Patterson		Go Patterson Films	10,000
			Sub-Total	60,000

8.8.4 SPECIAL INITIATIVES

Indigenous Initiative

Date Approved	Applicant/Contracting Entity	Project	\$
26/08/2014	Nara Wilson	RRE NITV Documentaries	5,000
6/1/2015	David Salomon - Simply Splendid Productions	Nukunu ANZACs - NITV Doc	5,000
20/4/2015	SAFC / NITV / MRC	NAIDOC Week Microdocs Initiative	15,000
10/06/2015	Nara Wilson	Too Cool	3,000
10/06/2015	Caroline Man	Spin Out	3,000
10/06/2015	Nara Wilson	Suzy Betts – RRE NITV Documentary	2,500
		Sub-Total	33,500

D-Lab: Pathways to Market – Stage 2

Date Approved	Applicant/Contracting Entity	Project	\$
23/9/14	n/a SAFC	D-Lab Stage 2 (overall approval for initiative which includes sub-allocations to individual projects/teams)	96,100

		listed below)	
17/07/2014	Adam Lemmey - Meredith Doyle Calthorpe	Sisters	1,500
17/07/2014	Andy Porter	Little Chef, Big Curse	1,500
17/07/2014	Ben Pederick – Good morning beautiful	Dead Eye and the Deep Blue Sea	1,500
17/07/2014	Caroline Man	Staged Shock	1,500
17/07/2014	Christine Kavanagh	Lay Buy Baby (fka Eggs for Sale)	1,500
17/07/2014	Christine Rosemary Williams	Requiem	1,500
17/07/2014	Claire Harris - Porthmeor Productions	Shut Up I'm Deaf	1,500
17/07/2014	Daniel Joyce - Projector Films	Servo	1,500
17/07/2014	Jeremy Aubert	Unsettled	1,500
17/07/2014	Julia De Roeper - JDR Screen	No Turning Back (fka Domestic Migrants)	1,500
17/07/2014	Ruth Estelle - Word Ninjas	Driving Matilda (fka Waltzing Matilda)	1,500
17/07/2014	David Salomon - Two Brothers Walking	Ngintaka Tjina Tjukurpa	1,500
23/09/2014	Adam Lemmey - Meredith Doyle Calthorpe	Sisters (SPA attendance)	1,330
23/09/2014	Andy Porter	Little Chef, Big Curse (SPA attendance)	665
23/09/2014	Ben Pederick – Good morning beautiful	The Dead Eye and the Deep Blue Sea (SPA attendance)	1,330
23/09/2014	Caroline Man	Staged Shock (SPA attendance)	665

23/09/2014	Christine Kavanagh	Eggs for Sale (SPA attendance)	665
23/09/2014	Christine Rosemary Williams	Requiem (SPA attendance)	1,330
23/09/2014	Claire Harris - Porthmeor Productions	Shut Up I'm Deaf (SPA attendance)	665
23/09/2014	Daniel Joyce - Projector Films	Servo (SPA attendance)	1,330
23/09/2014	Jeremy Aubert	Unsettled (SPA attendance)	1,330
23/09/2014	Julia De Roeper - JDR Screen	No Turning Back (fka Domestic Migrants) (SPA attendance)	1,330
23/09/2014	Ruth Estelle - Word Ninjas	Driving Matilda (fka Waltzing Matilda) (SPA attendance)	1,330
23/09/2014	David Salomon - Two Brothers Walking	Ngintaka Tjina Tjukurpa (SPA attendance)	665
23/09/2014	Sandy Cameron - Hedone	In-Box (SPA attendance)	665
23/09/2014	Sandy Cameron - Hedone	Harbenknife (SPA attendance)	1,330
Sub-Total			96,100

8.8.5 SEED COMPANY DEVELOPMENT

Seed Development Investment

Date Approved	Contracting Representative	Company	Company	\$
10/6/15	Helen Leake		dancing road productions	80,000
10/6/15	Kirsty Stark		Epic Films	80,000
Sub-Total				160,000

Seed Development Grant

Date Approved	Contracting Representative	Company	Company	\$
10/6/15	Daniel Joyce		Projector Films	14,000
			Sub-Total	14,000

Seed Grant 1 – Talent Grant

Date Approved	Contracting Representative	Company	Company	\$
10/6/15	Helen Leake		dancing road productions	15,000
10/6/15	Kirsty Stark		Epic Films	15,000
			Sub-Total	30,000

Seed Grant 2 – New Project Grant

Date Approved	Contracting Representative	Company	Project	\$
10/6/15	Helen Leake		dancing road productions	15,000
10/6/15	Kirsty Stark		Epic Films	15,000
			Sub-Total	30,000

Program Cost Recoupment

	\$
Script & Committee Fees	17,800.00
Sub-Total	17,800.00

8.8.6 PROGRAM WRITE BACKS

Screen Production Investment

Date Approved	Applicant/Contracting Entity	Project	\$
10/12/14	One Movie	One	200,000
10/12/14	Julie Ryan - The Wiggles Movie Company	Pandamonium!	275,000
Sub-Total			475,000

SA Heads of Department Incentive

Date Approved	Applicant/Contracting Entity	Project	\$
10/12/14	Julie Ryan - The Wiggles Movie Company	Pandamonium!	35,635
Sub-Total			35,635

Producer Equity Scheme (PES)

Date Approved	Applicant/Contracting Entity	Project	\$
10/12/14	Kent Smith – KOJO Productions	One	200,000
10/12/14	Julie Ryan – Cyan Films	Pandemonium!	264,851
		Sub-Total	464,851

Conference and Market Subsidy

Date Approved	Applicant/Contracting Entity	Project	\$
12/12/14	Screen Producers Australia	SPA Registration	3072.64
		Sub-Total	3072.64

Indigenous Initiative

Date Approved	Applicant/Contracting Entity	Project	\$
6/1/2015	David Salomon - Simply Splendid Prod.	Nukunu ANZACs	5,000
		Sub-Total	5,000

D-Lab: Pathways to Market – Stage 2

Date Approved	Applicant/Contracting Entity	Project	\$
23/09/2014	Sandy Cameron - Hedone	Harbenknife (SPA attend.)	1,330
23/09/2014	Jeremy Aubert	Unsettled (SPA attend.)	655
17/07/2014	Daniel Joyce - Projector Films	Servo	550
Sub-Total			2,535

Screen Culture Grants

Date Approved	Applicant/Contracting Entity	Project	\$
6/02/15	Anastasia Renfrey - Shorts Film Festival Incorporated	Shorts Film Festival	5,000
Sub-Total			2,535

8.9 FINANCIAL STATEMENTS

INDEPENDENT AUDITOR'S REPORT



Government of South Australia
Auditor-General's Department

Level 9
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 2015. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2015
- a Statement of Financial Position as at 30 June 2015
- a Statement of Changes in Equity for the year ended 30 June 2015
- a Statement of Cash Flows for the year ended 30 June 2015
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman, Chief Executive Officer and Chairman, Risk and Finance Committee.

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 of the South Australian Film Corporation 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 2015, 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.

Andrew Richardson

Auditor-General

8 December 2015

per: 

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 2015 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
Chairman, Risk and Audit Committee


Annabelle Sheehan
Chief Executive Officer

Dated at Adelaide, South Australia, this

 day of  2015

STATEMENT OF COMPREHENSIVE INCOME
for the year ended 30 June 2015

		2015	2014
	Note	\$'000	\$'000
Expenses			
Development and Production Investment funding	4	2 467	3 588
Depreciation and amortisation	5	314	332
Documentary Innovation Fund grants		25	38
Staff benefits expenses	6	1 678	1 847
Supplies and services	7	1 215	1 279
Remuneration of members and related expenses	8	47	61
Professional and Industry Development grants		326	491
Other special grants		478	412
Total expenses		6 550	8 048
Income			
Film distribution returns		190	109
Interest revenues	9	259	254
Studio hire		708	784
Other income	10	121	237
Total income		1 278	1 384
Net cost of providing services		(5 272)	(6 664)
Revenues from SA Government	11	4 760	5 179
Net result		(512)	(1 485)
Total comprehensive result		(512)	(1 485)

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 2015

	Note	2015 \$'000	2014 \$'000
Current assets			
Cash	12	5 613	5 384
Receivables	13	124	175
Revolving Film Fund Secured Loans	14	1 378	1 107
Total current assets		7 115	6 666
Non-current assets			
Plant and equipment	15	794	1 064
Revolving Film Fund Secured Loans	14	791	803
Total non-current assets		1 585	1 867
Total assets		8 700	8 533
Current liabilities			
Payables	16	2 236	1472
Revenues in advance		64	67
Staff benefits	17	88	109
Total current liabilities		2 388	1 648
Non-current liabilities			
Payables	16	12	23
Revenues in advance		5	16
Staff benefits	17	216	250
Provision for worker compensation	18	3	8
Total non-current liabilities		236	297
Total liabilities		2 624	1 945
Net Assets		6 076	6 588
Equity			
Contributed capital		8 460	8 460
Retained earnings		(2 384)	(1 872)
Total equity		6 076	6 588

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

Unrecognised Contractual Commitments	19
Contingent assets and liabilities	19

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

STATEMENT OF CHANGES IN EQUITY
for the year ended 30 June 2015

	Contributed Capital \$'000	Retained Earnings \$'000	Total \$'000
Balance at 30 June 2013	8 460	(387)	8 073
Net result for 2013-14	-	(1 485)	(1 485)
Total comprehensive result for 2013-14	-	(1 485)	(1 485)
Balance at 30 June 2014	8 460	(1 872)	6 588
Net result for 2014-15	-	(512)	(512)
Total comprehensive result for 2014-15	-	(512)	(512)
Balance at 30 June 2015	8 460	(2 384)	6 076

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

STATEMENT OF CASH FLOWS
for the year ended 30 June 2015

	Note	2015 \$'000	2014 \$'000
Cash flows from operating activities			
Cash outflows			
Staff benefit payments		(1 738)	(1 832)
Revolving Film Fund secured loans		(1 257)	(1 486)
Screen Industry Program grants		(2 503)	(3 920)
Development and Production Investment funding		(356)	(580)
Other special grants		(25)	(38)
Other payments		(1 255)	(1 457)
Cash used in operations		(7 134)	(9 313)
Cash inflows			
Studio, film development and documentary sales		771	831
Interest received		244	299
Repayment of Revolving Film Fund secured loans		997	1 268
Returns from film investments		212	119
Other		153	267
GST recovered from ATO		270	368
Cash generated from operations		2 647	3 152
Cash Flows from SA Government			
Receipts from SA Government		4 760	5 179
Cash generated from SA Government		4 760	5 179
Net cash used in/(provided by) operating activities	20(b)	273	(982)
Cash flows from investing activities			
Cash outflows			
Purchase of plant and equipment		(44)	(20)
Cash used in investing activities		(44)	(20)
Cash flows from financing activities			
Cash outflows			
Repayment of finance leases		-	(32)
Cash used in financing activities		-	(32)
Net decrease in cash		229	(1 034)
Cash at the beginning of the period		5 384	6 418
Cash at the end of the period	20(a)	5 613	5 384

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 2015. Refer Note 3.

(b) Basis of preparation

The preparation of the financial statements requires:

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

- compliance with Accounting Policy Statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the Accounting Policy Statements require the following note disclosures, which have been included in this financial report:
 - a) Revenues, expenses, financial assets and liabilities where the counterparty transaction is with an entity within the SA Government as at the reporting date, classified according to their nature. A threshold of \$100 000 for separate identification of these items applies. Other than revenues from State Government, the Corporation did not have any other transactions over the \$100,000 threshold;
 - b) Expenses as a result of engaging consultants (as reported in the 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 2015 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 has provided 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. The Corporation is in the process of winding up this service.

(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.
- Interest revenues are recognised as they earned.
- Studio hire and other income is recognised on receipt or 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 a formal contract has been signed by all parties.

A unrecognised commitment is recorded where the Board has approved the project for funding and a Letter of Offer has been issued and signed by the applicant, but a Production Investment contract or Revolving Film Fund Loan contract has yet to be executed.

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 superannuation schemes in respect of the provision of future retirement benefits for its staff.

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:

Class of assets	Useful lives
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.

Fair Value measurement

AASB 13 defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants, in the principal or most advantageous market, at the measurement date.

The Corporation classifies fair value measurement using the following fair value hierarchy that reflects the significance of the inputs used in making the measurements, based on the data and assumptions used in the most recent revaluation.

- Level 1 – traded in active markets and is based on unadjusted quoted prices in active markets for identical assets or liabilities that entity can access at measurement date.
- Level 2 – not traded in an active market and are derived from inputs (inputs other than quoted prices included within level 1) that are observable for the asset, either directly or indirectly.
- Level 3 – not traded in an active market and are derived from unobserved inputs.

The valuation processes and fair value changes are reviewed by the Corporation at each reporting date.

(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 signed for Investments and Loans. Where funds are approved by the Board and a Letter of Offer has been accepted by an applicant a unrecognised commitment is recorded 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 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.

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 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 workers compensation

The workers compensation provision is an actuarial estimate of the outstanding liability as at 30 June 2015 provided by a consulting actuary engaged through the Office for the Public Sector. 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 entered into operating leases.

Operating lease

Operating lease payments are recognised as an expense in the Statement of Comprehensive Income on a straight-line basis over the lease term. The straight-line basis is representative of the pattern of benefits derived from the leased assets.

(j) 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.

(n) Events after the reporting period

Adjustments are made to amounts recognised in the financial statements, where an event occurs after 30 June and before the date the financial statements are authorised for issue, where those events provides information about conditions that existed at 30 June.

Note disclosure is made about events between 30 June and the date the financial statements are authorised for issue where the events related to a condition which arose after 30 June and which may have a material impact on the results of subsequent years.

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 2015. 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.

The Corporation has changed its accounting policy in relation to the recognition of investments and loans.

Previously a liability was recognised when a contract had been fully executed, including satisfaction of all term and conditions of the investment or loan.

Expenses and liabilities are now recognised once an offer and acceptance has occurred and a contract has been signed. The corporation has made this change as under AASB 137 the Corporation believes the contracts meet the definition of a constructive obligation.

Accruals at 30 June 2015 now include \$421,000 (Pine Gap) which would have otherwise have only been expensed when contract terms were fully satisfied.

	2015 \$'000	2014 \$'000
4. Development and Production Investment funding		
Film investments	1 839	2 977
Project development	628	611
Total Development and Production Investment funding	2 467	3 588

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 sales.

	2015 \$'000	2014 \$'000
5. Depreciation and amortisation		
Depreciation:		
Production equipment	158	164
Office equipment	156	168
Total depreciation and amortisation	314	332
6. Staff benefits expenses		
Salary and wages (including annual leave)	1 470	1 612
Superannuation	138	144
Long service leave	16	27
Workers compensation *	(4)	2
Payroll and fringe benefits tax	58	62
Total staff benefits expenses	1 678	1 847

* refer to note 18

	2015 Number	2014 Number
Remuneration of employees:		
The number of employees whose remuneration received or receivable falls within the following bands:		
\$154 000 - \$163 999	-	1
	-	1

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 \$Nil (\$164 000).

	2015 \$'000	2014 \$'000
7. Supplies and services		
Audit fees for the audit of the financial report *	40	40
Computer supplies and related expenses	217	263
Consultants	25	8
Cost of goods sold	119	143
Industry promotion and participation	155	162
Location promotion costs	30	21
Contract cleaning and associated expenses	89	77
Utility expenses	226	274
Other	62	37
Staff related expenses	55	35
Committee fees	-	18
General Administration expenses	28	28
Facility expenses	19	18
Repairs and maintenance	52	43
Stationery	13	18
Telephones and communications	39	43
Temporary staff and contractors	11	9
Travel	35	42
Total supplies and services	1 215	1 279

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

Consultants

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

	2015 No	2015 \$'000	2014 No	2014 \$'000
Below \$10 000	-	-	1	8
Above \$10 000	1	25	-	-
Total paid/payable to the consultants engaged	1	25	1	8

8. Remuneration of members and related expenses

Remuneration paid to Board members for the year ended 30 June	37	45
Board related expenses	10	16
Total remuneration of members and related expenses	47	61

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

	2015 Number Members	2014 Number Members
\$0 - \$ 9 999	8	8
\$10 000 - \$19 999	1	1
Total number of members	9	9

The following held office as Board members for the year ended 30 June 2015

J Potter –**Chair**

A Maras – **resigned 5/5/2015**

D Monaghan

V Skinner – **resigned 12/10/2014**

C Ward

A Tisato

S Mitchell

L Watts

M Silva – **appointed 13/10/2014**

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 Corporation. 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 2015 the Corporation entered into commitments with organisations D Monaghan is associated with namely a consultancy for the D-Lab mentor Program of \$2,000, and with the production Pine Gap for which the Corporation has issued Board approved letters of offer that are signed and accepted totalling \$421,000 for production investment. (2014 \$3,000 consultancy for seed funding program)

In 2015 the Corporation entered into commitments with organisations A Maras is associated with for a production attraction grant of \$10,000. (2014 \$20,000 production investment).

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.

	2015 \$'000	2014 \$'000
9. Interest revenues		
Deposits with SA Government Financing Authority	177	189
Deposits with non-SA Government Financial Institutes	5	11
Revolving Film Fund loans	77	54
Total interest revenues	259	254
10. Other income		
Revolving Film Fund fees	26	30
Disbursement Service fees	2	16
Grant repayments	-	53
Sundry income	93	138
Total other income	121	237
11. Revenues from SA Government		
Operating grant	407	404
Screen Industry Program Fund program grant	4 353	4775

Total revenues from SA Government	4 760	5 179
12. Cash		
Short term deposits	5 543	5 354
Cash at bank and on hand	70	30
Total cash	5 613	5 384
13. Receivables		
Debtors	92	85
Provision for doubtful debts	-	(12)
	92	73
Sundry debtors and prepayments	32	102
	32	102
Total Receivables - Non-SA Government Entities	124	175

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.

	2015	2014
	\$'000	\$'000
Movement in the provision for doubtful debts		
Carrying amount at the beginning of the period	(12)	(44)
Amounts written off	12	32
Carrying amount at the end of the period	-	(12)

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.

	2015 \$'000	2014 \$'000
14. Revolving Film Fund Secured Loans		
Current		
Revolving Film Fund Secured Loans	1 378	1 107
Total current Revolving Film Fund Secured loans	1 378	1 107
Non-current		
Revolving Film Fund Secured Loans	791	803
Total non-current Revolving Film Fund Secured Loans	791	803
Total Revolving Film Fund Secured loans	2 169	1 910

As at 30 June 2015 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 first ranking security interest over guarantees provided by either:
 - film distributors and/or sales agents; or
 - the Federal Government through its Producer Offset Scheme;
- a further security interest over the producer's company entitlement to gross proceeds from exploitation of the film;
- 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
- in exceptional circumstances, when a bank guarantee may be required;
- there were no impaired loans in 2015 or 2014.

	2015 \$'000	2014 \$'000
15. (a) Plant and equipment		
Production equipment - At cost (deemed fair value)	1 123	1 121
Accumulated depreciation at end of period	(783)	(625)
	340	496
Office equipment - At cost (deemed at fair value)	1 232	1 207
Accumulated depreciation at end of period	(778)	(639)
	454	568
Total plant and equipment	794	1 064

Carrying amount of production and office equipment

All items of production and office equipment had a 'fair value at the time of acquisition that was less than \$1 million or had an estimated useful life that was less than three years', and have not been revalued in accordance with APF III. The carrying value of these items are deemed to approximate fair value.

These assets are classified as level 3 as valuation is based on management's assessment of useful life and condition. The significant input to the valuation is useful life which is 3-25 years. There has been no movement in the fair value of assets apart from additions and current year depreciation shown at note 15(b).

Impairment

There were no indications of impairment of plant and equipment at 30 June 2015.

(b) Reconciliation of non-current assets

2014-15	Production equipment	Office equipment	Total
	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	496	568	1 064
Additions	2	42	44
Depreciation	(158)	(156)	(314)
Carrying amount at end of the period	340	454	794

2013-14	Production equipment	Office equipment	Work in Progress	Total
	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	652	720	4	1 376
Additions	8	12	-	20
Depreciation	(164)	(168)	-	(332)
Transfer from WIP	-	4	(4)	-
Carrying amount at end of the period	496	568	-	1 064

	2015 \$'000	2014 \$'000
16. Payables		
Current		
Creditors	197	59
Production investments	1 889	1 243
Employment on-costs	13	16
Other payables	137	154
Total current payables	2 236	1 472
Non-Current		
Employment on-costs	12	23
Total non-current payables	12	23
Total payables	2 248	1 495

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.

	2015 \$'000	2014 \$'000
17. Staff benefits		
Current		
Accrued salaries and wages	10	7
Annual leave	78	104
Total current staff benefits	88	109
Non-current		
Long Service Leave	216	250
Total non-current staff benefits	216	250
Total staff benefits	304	359

AASB 119 Employee Benefits contains the calculation methodology for long service leave liability. An actuarial assessment performed by the Department of Treasury and Finance has provided the basis for the measurement of Long Service Leave.

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 / decreased from 2014 (3.5%) to 2015 (3%).

This decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in an 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.

	2015 \$'000	2014 \$'000
18. Provision for workers compensation		
Non-current		
Provision for workers compensation	3	8
Total non-provision for workers compensation	3	8

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.

	2015 \$'000	2014 \$'000
<i>Reconciliation of provision for workers compensation</i>		
Carrying amount at the beginning of the period	8	6
Additional provisions recognised	-	2
Decrease in provision	(5)	-
Carrying amount at end of the period	3	8

19. Unrecognised contractual Commitments and contingent assets and liabilities

(i) Unrecognised contractual commitments

(a) *Screen Industry Program Funds*

The Corporation has given commitments of \$105 000 (2014 \$1 123 000) to approved applicants in respect of production investments. These commitments were not recognised in the financial statements at 30 June 2015.

b) *Seed Company Development*

The Corporation has given commitments of \$nil (2014 \$1 005 000) to approved applicants in respect of the development grant. These commitments were not recognised in the financial statements at 30 June 2015.

(c) *Revolving Film Fund*

Cash flow loans of \$450 000 (2014 \$616 000) had been approved but not drawn down. These commitments were not recognised in financial statements at 30 June 2015.

(d) *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:

	2015 \$'000	2014 \$'000
Within one year	570	1 465
Later than one year but not later than five years	294	519
Total remuneration commitments	864	1 984

(ii) Contingent assets and liabilities

(a) *Contingent liabilities*

There were no known contingent liabilities as at 30 June 2015 (2014 Nil).

(b) *Contingent assets*

The Corporation may accept bank guarantees or other forms of securities for revolving film fund secured loans provided (refer note 14). There were no bank guarantees held at 30 June 2015.

20. Notes to the Statement of Cash Flows

(a) *Reconciliation of Cash*

Cash reported in:

	2015 \$'000	2014 \$'000
Statement of Cash Flows	5 613	5 384
Statement of Financial Position	<u>5 613</u>	<u>5 384</u>

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

Net cash used in/(provided by) operating activities	273	(982)
Less revenues from SA Government	(4 760)	(5 179)
Add/less non cash items		
Depreciation and amortisation expense	(314)	(332)
Bad and doubtful debts expense	-	(32)
Changes in assets and liabilities		
Increase/(Decrease) in receivables	(52)	56
Increase/(Decrease) in Revolving Film Fund loans	259	218
(Increase)/Decrease in payables	(753)	(353)
(Increase)/Decrease in revenues in advance	14	(45)
(Increase)/Decrease in other provision for workers compensation	5	(2)
(Increase)/Decrease in staff benefits	56	(13)
Net cost of providing services	<u>(5 272)</u>	<u>(6 664)</u>

21. Financial Instruments

Financial Risk Management

Risk management is managed by the Corporation's Corporate Services section and risk management policies are in accordance with the *Risk Management Policy Statement* issued by the Premier and Treasurer and the principles established in the Australian Standard *Risk Management Principles and Guidelines*.

The Corporation is exposed to financial risk – liquidity risk, credit risk and market risk. There have been no changes in risk exposure since the last reporting period.

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.

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.

	Not past due and not impaired	Past due by			Total
		Overdue for < 30 days	Overdue for 30 – 60 days	Overdue for > 60 days	
	\$'000	\$'000	\$'000	\$'000	\$'000
2015					
Not impaired					
Receivables (1)	11	88	3	2	104
Impaired					
Receivables (1)	-	-	-	-	-
Total	11	88	3	2	104
2014					
Not impaired					
Receivables (1)	26	55	18	12	111
Impaired					
Receivables (1)	-	-	-	(12)	(12)
Total	26	55	18	-	99

- (1) Receivable amounts disclosed here exclude amounts relating to statutory receivables. They are carried at cost.

Maturity analysis of financial assets and liabilities

	Notes	Carrying Amount/Fair Value \$'000	Less than 1 year \$'000	1-5 years \$'000
2015				
Financial assets				
Cash	12	5 613	5 613	-
Receivables (1) (2)	13	104	104	-
Revolving Film Fund secured loans	14	2 169	1 378	791
Total financial assets		7 886	7 095	791
Financial liabilities				
Payables (1)	16	268	268	-
Production investments	16	1 889	1 889	-
Total financial liabilities		2 157	2 157	-
2014				
Financial assets				
Cash		5 384	5 384	-
Receivables (1) (2)		99	99	-
Revolving Film Fund secured loans		1 910	1 107	803
Total financial assets		7 393	6 590	803
Financial liabilities				
Payables (1)		142	142	-
Production investments		1 243	1 243	-
Total financial liabilities		1 385	1 385	-

- (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.

Liquidity risk

Liquidity risk arises where the Corporation is unable to meet its financial obligations as they fall due. The Corporation is funded principally by a grant from Arts SA, a division of the Department of State Development. The Corporation works with Arts SA, to determine the cash flows associated with its Government approved program of work and to ensure funding is provided through SA Government budgetary processes to meet the expected cash flows. The Corporation settles undisputed accounts within 30 days from the date of the invoice or date the invoice is first received. In the event of a dispute, payment is made 30 days from resolution.

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

Market risk

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

Sensitivity analysis disclosure

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

22. (a) Administered Item: Disbursement Returns Account	2015	2014
	\$'000	\$'000
Balance at 1 July	149	229
<i>Add:</i> Receipts-		
Royalties, distribution advances, etc.	776	1 312
<i>Less:</i> Expenditure-		
Disbursements to and on behalf of investors	(751)	(1 229)
Producer overhead costs	(100)	(147)
Disbursements fees	(3)	(16)
Balance at 30 June	71	149
(b) Administered Item: Unclaimed Investor Returns Account		
Balance at 1 July	55	56
<i>Less:</i> Returns to investors	-	(1)
Balance at 30 June	55	55

23. 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.