



**Government
of South Australia**



**South Australian
Film Corporation**

Annual Report 2013/14



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

P: +61 8 8394 2000 | E: safilm@safilm.com.au

**www.safilm.com.au
ABN: 3972 086 5208
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**South Australian
Film Corporation**

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1. OVERVIEW OF ACHIEVEMENTS

1.1 CHAIRMAN'S REPORT

It was a privilege to be Chair of the South Australian Film Corporation (SAFC) in 2013/14, and I have thoroughly enjoyed my first year in the role. It has been a time of great activity and change within the local production sector. I have found the role both challenging and rewarding.

Over the past twelve months the SAFC has continued to partner with the local industry to generate a high level of film and television production activity in South Australia and make a significant contribution to the South Australian economy. In 2013/14 the SAFC invested \$2.75 million in projects, which led to \$24 million worth of production coming into the state. Every dollar of SAFC investment generated a direct spend in South Australia of \$8.60 – an excellent result for the state.

Just as encouraging has been the level of strong critical acclaim that South Australian projects and creative teams have garnered both here and around the world, and the international showcase that this has provided for the incredible talent we have in this state. As a result there has been great momentum within the local production industry, with local production companies continuing to engage successfully with the national and international marketplace. The investment by the State Government in the studios was visionary. It is an asset that benefits the industry in South Australia. A major contributor to this year's success has been the studios, which attract production, in particular this year, television. The studios have been pretty much at full capacity all year, hosting a diverse range of film and television production, and underpinning the industry's strong production performance.

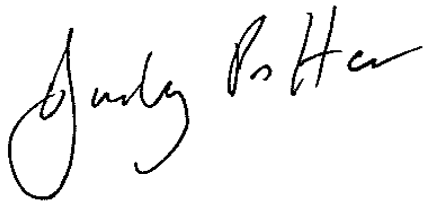
A major focus for the SAFC Board and management over the past twelve months has been the development of a three year Strategic Plan. The SAFC's 2014-17 Strategic Plan sets out the strategic priorities for the organisation, outlining key objectives and indicators by which the SAFC and the industry will be able to measure activity and achievements.

The SAFC has come through an incredible time of change over the past five years, collaborating on building of Adelaide Studios and delivering on a range of initiatives to develop and support the local screen production industry. The Strategic Plan provides a clear road map for the Board and management, and it will build on the sector's current momentum to grow the critical and creative capacity of the sector over the long term.

I am pleased to welcome Liz Watts to the SAFC Board. Recently Liz was the Producer of the 2014 Cannes selected film *The Rover*, which was shot in the Flinders Ranges in early 2013. Liz was also one of the jury members for the 2013 Adelaide Film Festival. As an industry practitioner Liz provides an important skill-set to the SAFC Board and will make an important contribution to its strategic considerations.

I would like to acknowledge the contribution of Bridget Ikin who completed her second term on the Board in 2013. Bridget has been an integral part of the South Australian production landscape since she curated a slate of films to be screened at the Adelaide Festival in 2002. This successful venture was a catalyst for the creation of the Adelaide Film Festival in 2004 with its associated investment fund. Bridget made an invaluable contribution to the South Australian industry, both as an SAFC Board member and a producer of films including *Look Both Ways* and *My Year Without Sex*, which were shot and post-produced in the state.

Thank you to the SAFC Board, Chief Executive Richard Harris, and the SAFC team for ensuring 2013/14 was a strong year for the organisation.

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

Judy Potter
Chairman

1.2 CHIEF EXECUTIVE OFFICER'S REPORT

2013/14 was a year of investment for the SAFC. Coming off the back of a record year of drama production in the previous year according to Screen Australia's Drama Report South Australia secured \$50 million worth of drama expenditure in the state during 2012/13, or in other words a 7% share of the national slate, the South Australian sector once again witnessed robust production levels in 2013/14. At the time of writing this report Screen Australia's figures for 2013/14 were not available.

The Adelaide Studios were once again a key component in securing this high level of production in the state, providing both production offices for films shooting around the state as well as professional production and post-production facilities for a number of feature and television productions that shot in and around Adelaide.

Of particular note were the high number of World War One-themed productions that shot in the state, in the lead-up to its 100 year anniversary.

The first major production was the landmark television series *Anzac Girls*, produced by Screentime for ABC, which shot in the Adelaide Studios stages as well as on location and used the visual effects services of SA company Rising Sun Pictures.

The other major television series that began production in South Australia was *Deadline: Gallipoli*. This series, starring Sam Worthington and produced by Matchbox Pictures, was announced by Premier Jay Weatherill in January 2014

The final instalment of WW1-themed projects was the Russell Crowe-directed *Water Diviner*, which shot extensively around regional South Australia in the early part of 2014, again making use of the state's diverse and accessible locations.

2014 also saw the return of UK Director Jim Loach (*Oranges and Sunshine*) to South Australia to make a new film, *Chasing Satellites*, with local producer Anna Vincent, in her first production venture with new producing partner Tim White (*Boys are Back*).

The SAFC continued to support a number of lower-budget South Australian productions with local South Australian key creative talent, including the much awaited second season of *Danger 5*. Also shooting in late 2013 was the latest film from the FilmLab stable, the Chris Houghton-directed *Touch*. This film continues the strong run of projects to emerge from the FilmLab program in recent years, and was ultimately selected for a premiere screening at the 2014 Sydney Film Festival.

Finally, the *Wastelander Panda* series, among the first series ever commissioned primarily for ABC's I-view platform, went into production in early 2014. The series, which has been supported through its development by the SAFC, was once again produced by the new South Australian creative team of Director Vic Cocks and Producer Kirsty Stark, who teamed up with Madman Entertainment's Nick Batzias.

2013/14's strong production slate was complemented by an impressive year of critical acclaim and awards for South Australian screen productions. In terms of festival participation, in particular, the SAFC had an unprecedented presence over the twelve months, with at least one of its supported projects in every major film festival, including Cannes, Venice, Sundance, Berlin, South by South West, Toronto, Adelaide, Sydney and Melbourne.

The most significant success was the FilmLab film *52 Tuesdays*, directed by Sophie Hyde and produced by Rebecca Summerton of Closer Productions, which won both Best Directing (World Cinema) at the Sundance Film Festival, as well as a prestigious Crystal Bear (Generations) at the Berlin Film Festival, among numerous other awards at other festivals. *52 Tuesdays* was one of only two Australian films at Sundance, along with the *Babbadook*, which was also made in South Australia. The *Babbadook* was also a hit at Sundance, securing both positive reviews and significant international sales at the Festival. South Australia scored a rare trifecta at Sundance, with local Writer/Director Ashlee Page selected for the prestigious Sundance Lab with her FilmLab script *Archive*.

SAFC supported projects won a number of other major awards during the year, including Rolf de Heer's *Charlies Country* which scored a Best Actor Award in the Cannes Film Festival's Un Certain Regard section for David Gulpilil.

In the Short Film realm, South Australia continued its strong showing of recent years with Matt Bate's *I want to Dance Better at Parties* winning a Dendy Award for Live Action at the Sydney Film Festival, while Dave Wade's *Welcome to Iron Knob* also won a number of awards, including Best Screenplay at the Sydney Film Festival.

At the same time, in the digital and animation sector South Australia also performed well, with *Time Tremors* winning an iKids Award for Best Learning App, animation series *Peleda* winning a Kidscreen Award for Best One-off, Special or TV movie as well as an AACTA Award for Best Production Design in TV, and *Figaro Pho* winning an AWGIE award for Best Animation.

2013/14 was a year of significant transition for the SAFC as it shifted its programs and organisational structure in light of the outcomes of its review of industry programs. Following on from extensive industry consultation during 2012/13, the SAFC streamlined its program offerings and introduced a number of key initiatives designed to provide enhanced development funding to South Australian production companies and provide the next building blocks for the local industry's development.

The key plank in the SAFC's new suite of development programs that emerged from the industry review is Seed, which represents a move away from its existing project-by-project development approach to an increased emphasis on slate development. Seed provides multi-year funding to production companies who have demonstrated that they are positioned to

develop their screen businesses and at the same time contribute to the broader development of the industry and emerging talent. Through Seed the SAFC is providing enhanced funding to companies in order for the industry to take control of and drive more of the local development agenda.

The focus of 2013/14 was rolling out the first phase of the Seed program. Following an extensive selection process with a high level industry panel the SAFC awarded Seed funding to six South Australian companies in early 2014. There was strong competition for funding, but in the end the successful companies included Triptych Pictures, Kojo Productions, Closer Productions, Southern Light Alliance, Hedone Productions and Cyan Films. The SAFC plans to support more production companies in future years as it continues to build the critical mass of the local sector.

One of the initiatives designed to accompany the Seed program delivered in 2013/14 was D-Lab. D-Lab provides a targeted opportunity for SA writers and directors outside of the Seed program to develop projects in direct consultation with key marketplace participants – including distributors, broadcasters, sales agents, inter-state production companies, as well as the Seed companies themselves. The first phase of the Lab created an opportunity for South Australian creative practitioners to bring their projects to the marketplace, with the successful teams able to take their projects forward into phase two later in 2014 with industry mentors attached.

Importantly, the new program offerings of the SAFC were driven not only by the needs of the industry identified during the recent review but also by the organisation's desire to provide funding more efficiently and effectively to the industry. With these new programs in place the SAFC has taken the opportunity to reduce overall internal resourcing, restructure staff positions and make broader operational savings in order to maximize funding to the industry and on screen. SAFC staff have worked conscientiously and remained committed to the best outcomes for the industry during what has been a time of significant internal transition. I commend them for having done so.

The SAFC is proud of what it achieved during 2013/14 and the programs and support it has provided to an industry which is continuing to deliver on so many levels for the South Australian economy and contributing to the ongoing development of a vibrant state.

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

Richard Harris
Chief Executive Officer

2. CORPORATE GOVERNANCE

2.1 BOARD OF DIRECTORS

The South Australian Film Corporation has a Board of Directors, appointed by the State Government, and reporting to the Minister for the Arts. The Board of Directors consists of not fewer than eight and not more than ten members appointed by the Governor of South Australia. A Director who has a direct or indirect pecuniary or personal interest in a matter under consideration by the Corporation must disclose the nature of the interest to the Corporation and does not take part in any deliberations or decisions of the Corporation in relation to that matter. In 2013/14 the SAFC Board of Directors were:

Judy Potter: Chairman

Judy Potter is Chairman of Adelaide Botanic Gardens and State Herbarium, and Director and State President of Musica Viva and Duke of Edinburgh Awards. She works as a consultant to HYLC Joint Venture who are responsible for the design and construction of the new Royal Adelaide Hospital. She has previously served on numerous boards as Chair and Director including the Adelaide Fringe Festival, Adelaide Central School of Art, Youth Performing Arts Australia, Arts Industry Council, Hillcrest Trust Fund, Community Welfare Grants and the Youth Affairs Council.

Bridget Ikin (Retired 31/12/13)

Bridget Ikin is an independent film producer whose credits include *An Angel At My Table*, *Kitchen Sink*, *Crush*, *Floating Life*, *Look Both Ways* and *My Year Without Sex*. More recently, she's produced two series of *art + soul*, for ABC TV. She was also the Executive Producer on *The Tracker*, *Australian Rules*, *Walking on Water* and *Kabbarli*. She was the establishing evaluation manager at the Film Finance Corporation, where the feature films she consulted include: *Candy*; *Footy Legends*; *Suburban Mayhem*; *The Home Song Stories*; *Clubland*; and *Lucky Miles*. From 1996-2000, Bridget was the General Manager of SBSi where she was responsible for more than 400 hours of distinctive Australian television programming.

Anthony Maras

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

Dr Susan Mitchell

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

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.

Vivienne Skinner

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

Chris Ward

Chris Ward is a non-executive director and strategic consultant with extensive and broad experience in business. 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 a private company 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 with BankSA as General Manager, Operations.

Liz Watts (Commenced 1/1/14)

Liz Watts is an independent producer and partner of Porchlight Films based in Sydney. Her feature credits as Producer include *The Rover*, *Animal Kingdom*, *Lore*, *Dead Europe*, *The Home Song Stories*, *Little Fish*, *Jewboy*, and *Walking On Water*. As Executive Producer, Liz's feature credits include *The Lost Aviator*, *The Hunter*, *Prime Mover*, and *Lou*. Liz's television credits include *The Kettering Incident*, the ABC Comedy *Laid*, *Martha's New Coat*, as well as documentaries including *Buried Country*, *The Pitch* and *Island Style*. Liz is a 2011 Churchill Fellowship recipient. She served as Board Member of the Sydney Film Festival for five years and as Vice President of the Board of MetroScreen for six 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.

2.2 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 2013/14 the members of the Risk and Audit Committee were:

Chris Ward (Chair)
Richard Harris
Anthony Maras (resigned 17/11/13)
Judy Potter
Adrian Tisato (joined 18/11/13)

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 2013/14 the members of the Remuneration and Nominations Committee were:

Judy Potter (Chair)
Chris Ward
Bridget Ikin (resigned 31/12/13)
Des Monaghan (appointed 1/1/14)

Committees with Delegated Authority

The South Australian Film Corporation appreciates the contributions made by all committee members and acknowledges the expertise and commitment industry members brought to the South Australian Film Corporation's management. The following committees consider applications for funding up to \$100 000 (such amounts being cumulative):

Documentary Script and Project Development Committee

- Industry Representative – Joost den Hartog
- Industry Representative – Sophie Hyde
- SAFC – Head, Industry Development and Production (Chair)
- SAFC – Production Executive

Drama Script and Project Development Committee

- Industry Representative – Tim White
- Industry Representative – Marion Pilowsky
- SAFC – Head Industry Development and Production (Chair)
- SAFC – Development Executive
- SAFC – Program Coordinator

Short Film Production Committee

- Industry Representative – Amanda Duthie
- Industry Representative – Ashlee Page
- SAFC – CEO (Chair)
- SAFC – Special Projects Executive
- SAFC – Development Executive
- SAFC – Program Coordinator

SA Writers Grant Committee

- Industry Representative – Amanda Duthie
- Industry Representative – Rob George
- Industry Representative – Adam Zwar
- Industry Representative – Kristian Moliere
- SAFC – CEO (Chair)
- SAFC – Head, Industry Development and Production
- SAFC – Development Executive
- SAF – Program Coordinator

Seed Company Development Committee

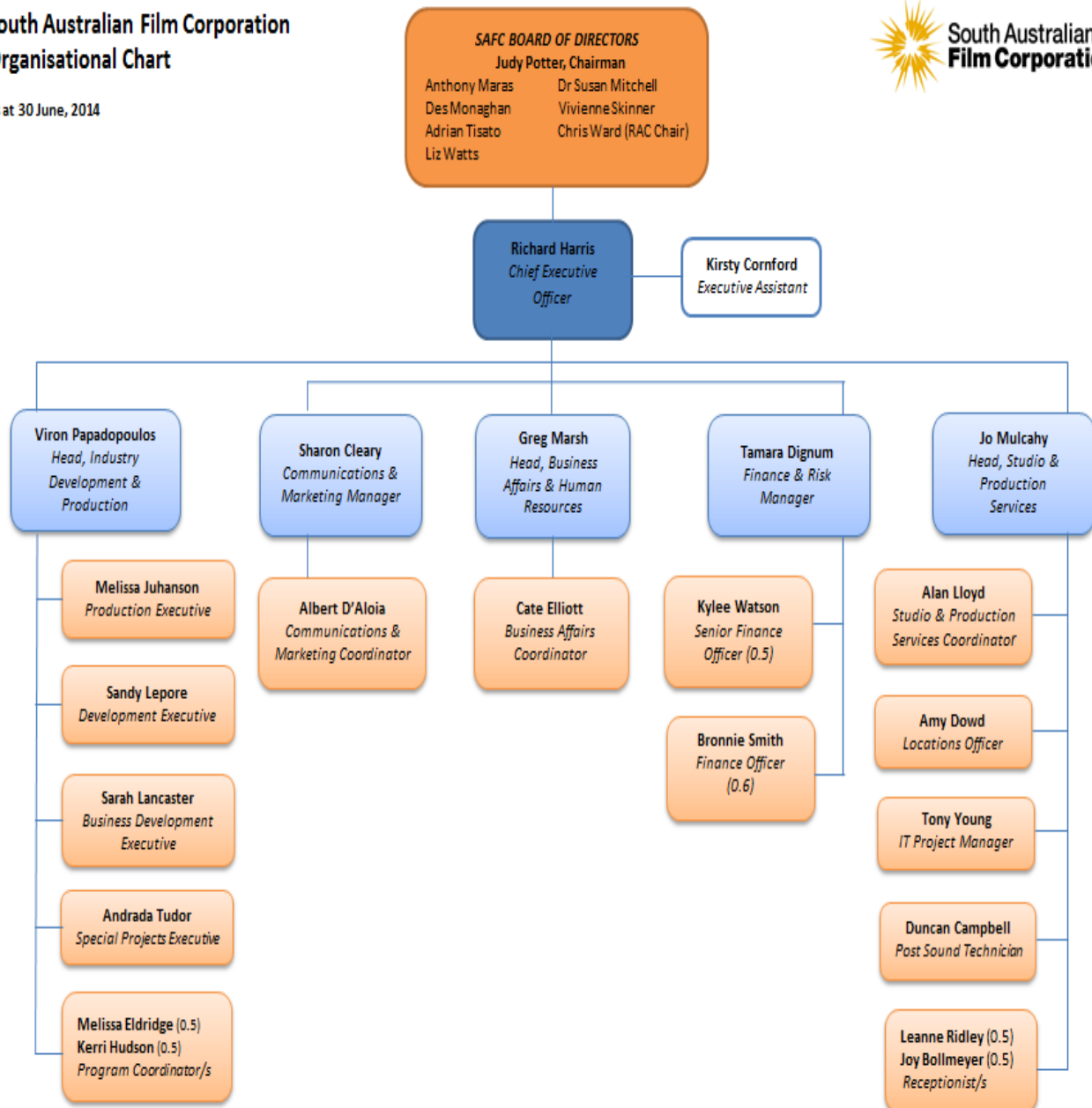
- Industry Representative – Paul Wiegard
- Industry Representative – David Court
- Industry Representative – Amanda Duthie
- Industry Representative – Des Monaghan*
- SAFC – Head of Industry Development and Production (Chair)
- SAFC – Business Executive

* SAFC Board Director.

2.3 ORGANISATIONAL CHART

South Australian Film Corporation Organisational Chart

As at 30 June, 2014



2.4 RECONCILIATION STATEMENT

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

The South Australian Film Corporation recognises, values and respects continuing Indigenous customary laws, beliefs and traditions, and the close and enduring relationship between the first peoples and their land, sea and rivers.

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.

3. PLANS AND OBJECTIVES

3.1 PURPOSE, MISSION AND VALUES

Our Purpose:

To empower the South Australian screen production industry to achieve success.

Our Vision:

To be recognised globally as the most dynamic screen agency in Australia.

The South Australian Film Corporation is a statutory body established under the *South Australian Film Corporation Act 1972*. It is the lead agency in South Australia for the development, support and promotion of the screen industries. Since its inception, the SAFC has formed a vital part of South Australia's cultural and economic life.

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

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

The SAFC's core activities include:

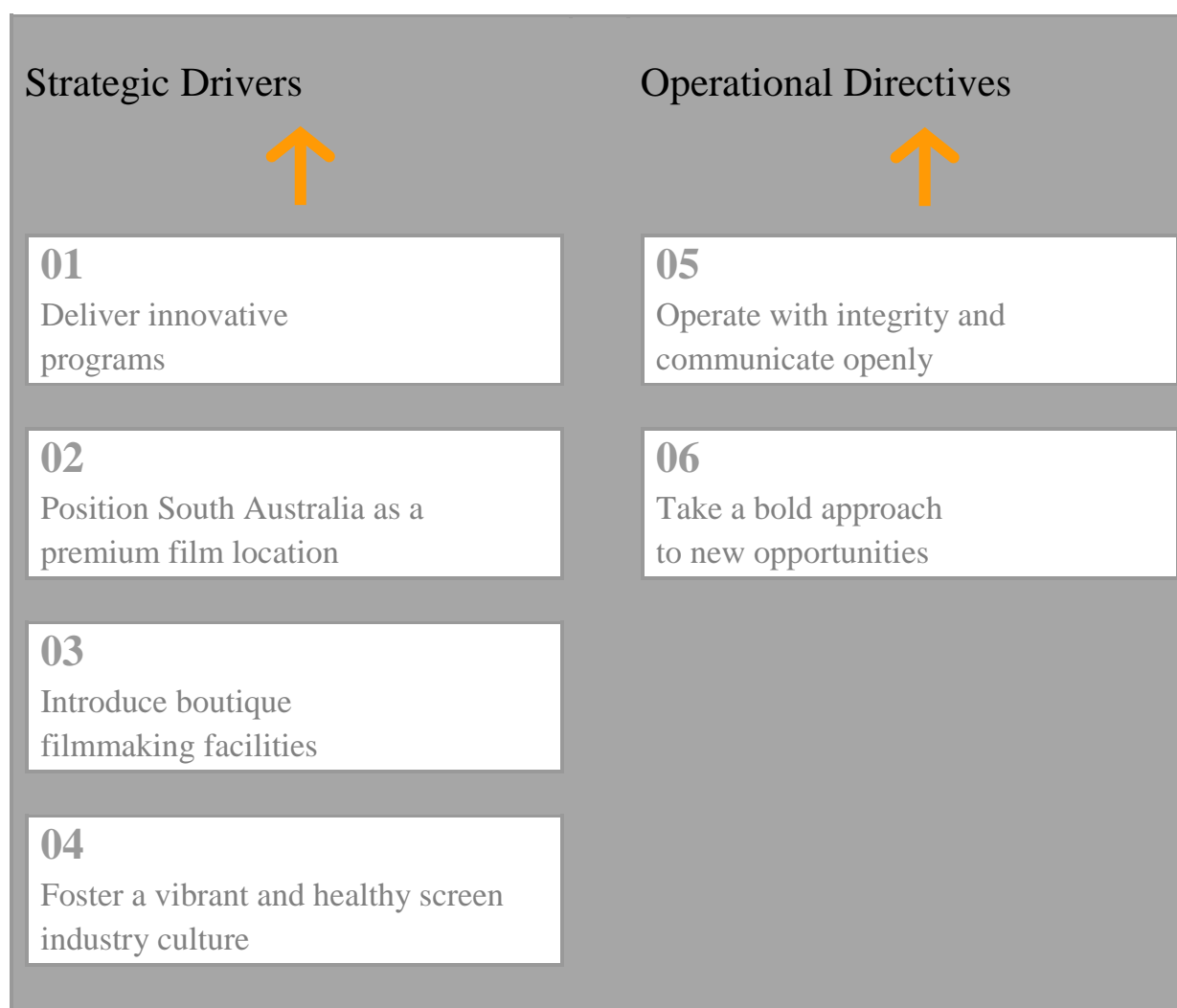
- Screen practitioner development and support.
- Script and project development.
- Production investment funding, cash flow loans and incentives.
- Operation of production and post-production facilities.
- Marketing South Australia's unique locations, professional crew and state of the art facilities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

South Australia has a number of advantages that make this state an ideal place for filmmaking. It has highly skilled 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 Corporation's strategies have been developed and reviewed over a number of years in close consultation with the Board, management and staff, and in consultation with representatives of the screen industry. Given the variable nature of filmmaking, the South Australian Film Corporation's strategic plan is based on a foundation of four key strategic drivers and two operational directives. Underlying these drivers and directives is a clear set of objectives that guide and define annual goals and initiatives.

The objectives and targets of South Australia's Strategic Plan have also been considered in the South Australian Film Corporation's strategy planning process, most notably Target 100: *'Increase South Australia's share of Australian film and screen production to 6% by 2020'*. These targets are assessed against the objectives set out in the annual Performance Agreement between Arts SA and the South Australian Film Corporation.

3.2 STRATEGIC DRIVERS AND OPERATIONAL DIRECTIVES



4. OPERATIONS AND INITIATIVES

4.1 INDUSTRY DEVELOPMENT AND PRODUCTION

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

The key methods of support are:

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

Project Development - Provide development investment to market viable projects to stimulate narrative driven drama and documentary screen content in South Australia.

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

Production Attraction - Supporting local industry to attract production prospects that will have significant economic benefits to the South Australian production and post-production screen sector

Special Initiatives - Provide financial support to areas that require special attention.

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.

PRODUCTION FINANCE

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.

Investment Highlights: drama and documentary

- *Deadline Gallipoli* – Television Series
- *The Working Titled Jim Loach Project* - Feature
- *Last Cab to Darwin* – Feature
- *The Pack* – Feature
- *Changed Forever* – Broadcast Documentary Series
- *Kings Seal* – Broadcast Documentary
- *Cooper Pedy* – Online Documentary
- *Driving My Mother Sane* – Broadcast Documentary
- *The Agony of Ecstasy* – Broadcast Documentary
- *The Adventures of Figaro Pho Series 2* – Television Animation Series
- *Girl Asleep* – Feature
- *Wastelander Panda* – The Chronicle of Isaac and Rose – Online Drama Series
- *Fiddlesticks* – Feature Documentary
- *These Heathen Dreams* – Broadcast Documentary

Project Outcomes and Industry Recognition

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

- *Charlie's Country*: Best Actor, Cannes Film Festival
- *The Adventures of Figaro Pho Series 1*: Best Children Series and Best 3D Animation , Asian Television Awards
- *100 Bloody Acres*: Best Feature Film, Sitges International Fantastic Film Festival of Catalonia
- *I Want to Dance Better at Parties*: Dendy Award - Best Live Action Short Film, Sydney Film Festival
- *Swerve*: Nominated Best Sound, AACTA Awards

For a full list of Awards for SAFC supported projects see page 30.

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. Seven South Australian producers were supported via the PES in 2013/14 as follows:

- *Driving My Mother Sane*
- *The Adventures of Figaro Pho – Series 2*
- *The Pack*
- *These Heathen Dreams*
- *Wastelander Panda, The Chronicle of Isaac and Rose*
- *Fiddlesticks*
- *Untitled Jim Loach Project* (Working Title)

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. Three South Australian businesses and their respective projects were supported via the RFF in 2013/14 as follows:

- Epic Films – *Wastelander Panda*
- Breakout Movies – *The Pack*
- Fiddlestick Films – *Fiddlesticks*

Payroll Tax Exemption

The SAFC successfully recommended to the South Australian Minister of Finance the following projects for payroll tax exemption:

- *Deadline Gallipoli*
- *Wolverine*
- *Water Diviner*
- *ANZAC Girls*

PROJECT DEVELOPMENT

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.

Two TV series projects were supported during the 2013/14 financial year.

- *Heaps Good Hotel* - SBS Comedy Pilot Initiative
- *Ted & Johnny* - SBS Comedy Pilot Initiative

SA Writers Development Grant

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

Four feature film projects and one TV series projects were supported during the 2013/14 financial year.

- *The Samouni Children* (working title)
- *The LOL*
- *Panga-monium*
- *Waltzing Matilda*
- *Black Pearl*

Drama Script and Project Development

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

Five feature film projects were supported during the 2013/14 financial year.

- *The Girls*
- *The Animist*
- *Ash*
- *More Than A Woman*
- *Mary Rose*

Documentary Script and Project Development

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

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

- *The Cods*
- *What Are You Looking At?*
- *The Dead Eye and the Deep Blue Sky.*

PROFESSIONAL DEVELOPMENT

Short Film Production

The Short Film Fund provides South Australia's filmmakers and digital media practitioners an opportunity to develop their skills as a way of progressing towards long form feature film, television drama, documentary, and digital media production. Following a very competitive round this year, two projects were selected for investment.

Highlights:

- *Welcome to Iron Knob* (2013) which premiered at the Adelaide Film Festival and has since screened at Sydney Film Festival (awarded Best Screenplay), St Kilda Film Festival (Best Short Film and Best Cinematography) and Palm Springs, among other festivals.
- Projects selected in the 2014 funding round are: *Say Nothing*, written and to be directed by Marion Pilowsky, produced by Fiona Lanyon and Sue Murray;
- *The Cordial Misadventures of Captain Invisible and the Winged Wonder* written and to be directed by Matt Vesely, and produced by Sophie Hyde and Christine Williams.

FilmLab

FilmLab is a low budget filmmaking initiative designed to provide a platform for the next generation of South Australian screen industry practitioners to develop and demonstrate their talent. FilmLab provides professional and career development opportunities for South Australian practitioners through an intensive project development program and the production of original low budget films primarily for the local and international festival market. Since 2009, a total of 7 feature films and two short films have been produced through the scheme. The 2013/2014 was a very successful year for FilmLab films, with 5 premieres, a theatrical release, and a suite of festival selections, awards and accolades.

Highlights:

- *52 Tuesdays* was selected for the Sundance and Berlin Film Festivals, and was awarded the Sundance Film Festival's Directing Award: World Cinema Dramatic and the Crystal Bear for Best Film at the Berlinale. The film was released theatrically in Australia in May to strong reviews.
- *Touch* premiered at the Sydney Film Festival
- Ultra-low budget feature *The Dead Speak Back* was nominated for Best Feature at the South Australian Screen Awards, and was selected for the Revelation Perth International Film Festival,
- *One Eyed Girl*, *52 Tuesdays*, and *The Dead Speak Back* premiered at the Adelaide Film Festival 2013, representing in a strong line-up of locally produced features.
- *The Infinite Man* premiered at South by South West, receiving rave reviews from audiences and press, and screened at the Melbourne International Film Festival.
- Ashlee Page, writer/director of *Archive* was awarded the Sundance Mahindra Global Filmmaker Award in January.

Closer Productions released the *My 52 Tuesdays* transmedia project, which was selected for the Sundance New Frontiers program, with users participating in the experience from all across the globe.

PRODUCTION ATTRACTION**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.

Nine producers were added to the SA Co-Production Partners Register in the 2013/14 financial year:

- Anna Vincent (Southern Light Alliance)
- David Lightfoot (Ultra Films)
- Helen Leake (Duo Art Productions)
- Julie Ryan (Cyan Films)
- Kent Smith (Kojo)
- Kristian Moliere (Triptych Pictures)
- Julie Byrne (Triptych Pictures)
- Mark Patterson (Go Patterson Films)
- Kate Croser (Hedone Productions)

Production Attraction Grant

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

Six companies received production attraction funding in the 2013/14 financial year:

- Southern Light Alliance
- Ultra Films
- Duo Art Productions
- Cyan Films
- Kojo
- Triptych Pictures

SPECIAL INITIATIVES

Indigenous Initiative

With the incorporation of National Indigenous Television (NITV) as a 24/7 Indigenous channel within SBS, there is a great opportunity for the creation of content with a broadcast outcome.

Discussions have commenced with the locally based Aboriginal and Torres Strait Islander filmmaking community and while these discussions are still in an early phase the SAFC has earmarked funds to support an initiative (or initiatives) in the area over the next 12 months.

Highlights:

Four local filmmakers were supported in the production of content for NITV through the Remote Regional and Emerging Initiative.

They were:

- Nara Wilson
- Carmel Young
- Michael Bonner
- Alexis West

The SAFC committed funds to support the development of additional projects in the Media Resource Centre (MRC) First Story Production Initiative. Five projects were selected for the scheme.

They were:

- *Spin Out* (Dylan Coleman)
- *Too Hot* (Alexis West)

D-Lab – Pathways to Market

D-Lab is a six month program run in two stages open to professional and emerging writers, producers and directors (individuals and teams) in South Australia. Through a combination of workshops and individual mentoring, D-Lab is designed to help practitioners hone their development expertise. The program will support a selected group of promising projects through the creation of market materials into targeted market meetings. The intended outcome is to forge long lasting relationships with market that lead to development and production commitments in the State.

Stage 1 of the D-Lab Initiative saw 65 participants with over 100 projects take part in the development workshops. Market representatives involved in the scheme includes:

- Foxtel – Penny Win and Paul Macionis
- ABC – Jo Bell and Katrina Sedgwick
- SBS – Joseph Maxwell, John-Paul Marin and Neal Downward
- Roadshow Films – Seph McKenna
- eOne/Hopscotch – Rachel Okine
- Arclight – Michael Wrenn
- Adelaide Film Festival – Amanda Duthie

Potential collaboration partner companies have also become involved, including SAFC Seed Development recipients, and Screen Australia Enterprise companies. Stage 2 of D-Lab will take place in the 2014/15 financial year. D-Lab is supported by Screen Australia through the Talent Escalator Program.

SEED COMPANY DEVELOPMENT

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 series of Business Planning Workshops were produced for applicants providing key business planning resources and financial forecasting tools.

Highlights:

Six applicants received Seed Company Development funding in the 2013/14 financial year.

- Closer Productions
- Hedone Productions
- Cyan Films
- Kojo
- Southern Light Alliance
- Triptych Pictures

Producer Business Development

Producer Business Development was superseded by the Seed Program in 2014/15. No new applicants received Producer Business Development funding in the 2013/14 financial year.

Screen Culture and Professional Development Funding

Screen Culture and Professional Development Funding is provided to support programs by organisations delivering tangible professional development outcomes to practitioners in SA. The funding also supports the delivery of screen culture activities, including exhibition, networking and market-oriented programs that promote the South Australian film, television and digital media industry locally and nationally.

In 2013/14, the SAFC approved funds to eight key stakeholder organisations representing a total value of \$279,731. This includes funding for the MRC, which in 2013/14 included base funding of \$245,731 with anticipated additional funds to be approved to reflect the annual indexation of funds from Arts SA.

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

4.2 STUDIO AND PRODUCTION SERVICES

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

The main activities for 2013/14 financial year included managing the steady flow of work through Adelaide Studios facilities as follows:

1. Sound Stages and Production Offices:

ANZAC Girls

The Water Diviner

Untitled Jim Loach Project (Working Title)

Deadline Gallipoli

2. Dolby Premier Mixing Theatre:

All That Mayhem

Wolf Creek 2

52 Tuesdays

Charlie's Country

Welcome to Iron Knob

John Doe

3. Foley Studio

Sam Fox: Extreme Adventures

The Mule

The Infinite Man

Danger 5 – Series 2

4. ADR/Edit Suites

ANZAC Girls

Underbelly

Danger 5 - Series 2

Adelaide Studios Tenants:

As at 30 June 2014 there were twenty-four screen related businesses operating from Adelaide Studios as follows:

Adelaide Film Festival
Angela Heesom Casting
Closer Productions
Cospective
Cyan Films
Duo Art Productions
Good Morning Beautiful Films
Hedone Productions
JDR Screen
Jetty Films
Krolyn Studios
Mason Films
Piper Films
POP Pictures
Porthmeor Productions
Reed Communications
RMT Management
Rusty Production Soundworks
Triptych Productions
Six Food Kid
Southern Light Alliance
Sync It In
The People's Republic of Animation
You're Dreaming

Location Services

The SAFC assists with on-the-ground costs for inbound location searches (assessed on a case by case basis) and with assistance from SA location managers who are experienced in international and domestic feature film, television and television commercial production. During this period eight major location searches were conducted. The production attraction value of these projects totalled more than \$113M; double the figure for the previous 12 months.

In addition nineteen feature films, twelve television commercials, seven short films, twelve television series and a number of documentaries were also provided with assistance.

Two television series, six feature films and one documentary all shot on location in South Australia throughout 2013/14.

Highlights:

- ***ANZAC Girls***

A Screentime, Banjay Group Company production this six-part television mini-series made for ABC TV commenced production in July 2013 with three months of principal photography and approximately eight weeks post completing the South Australian production phase in December 2013. Locations used include Myponga, Oakbank and Port Adelaide.

- ***The Water Diviner***

Russell Crowe's directorial debut, *The Water Diviner* shot at selected South Australian locations including Maslins Beach, Quorn and Burra.

- ***The Working Titled Jim Loach Project***

Jim Loach's latest feature drama, which is yet to be named, was undertaken at Adelaide Studios and across South Australia's outback vineyard regions. Principal photography commenced on March 2014 in the Barossa Valley, the Flinders Ranges, and at the SAFC's Adelaide Studios, with final production completed in April 2014.

- ***Last Cab To Darwin***

A Pork Chop Productions feature drama directed by Jeremy Sims shot in Marree, William Creek, Oodnadatta and Marla.

- ***Wastelander Panda***

The second series of *Wastelander Panda* shot extensively across South Australia, including the Flinders Ranges and Fleurieu Peninsula.

Approximately 370 SA crew were engaged on 10 SAFC supported projects which were shot in South Australia throughout the reporting period.

Tours of Adelaide Studios

Throughout the reporting period Studios & Production Services conducted 60 tours of the refurbished heritage listed administration clocktower and purpose-built facilities to a range of industry and community individuals, organisations and business groups, ranging in size from individuals to groups of up to 25 for SA History week.

A breakdown of the tour audiences is as follows:

Schools/Universities	7
Government	11
Industry	27
Public (inc Clubs)	8
Other	2
OpenHouse Adelaide:	5

4.3 INFORMATION TECHNOLOGY

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

Highlights:

- Upgrade to phones server and reception console
- Upgrade and development of backup systems
- Upgrade of all corporate PCs; Win XP PCs now removed from service
- Support to tenants and productions for phones and internet access

4.4 COMMUNICATIONS & 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.

In addition to its day to day activities throughout the 2013/14 year, Communications & Marketing undertook a number of major projects as follows:

- Maximising sponsorship/stakeholder engagement opportunities for the 2013 Adelaide Film Festival with a focus on SAFC supported films selected to screen;
- Rollout of the new Industry Program Guidelines including e-applications;
- Development of the dedicated Locations SA website;
- Branding and event delivery of new D-Lab initiative; and
- Management of the organisation-wide Central Contacts Database Project.

Publicity

The South Australian Film Corporation maintained strong positive relations with local and national media throughout the year. Articles regularly appeared in *ScreenHub* Screen Daily, *Encore Magazine*, *Inside Film Magazine*, (IF online), *FilmInk* and various mainstream press including *The 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 659 articles (up from 316 in 2012/13) 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. This coverage represents significant reporting at the local, national and international level and is considered to be an exceptional year.

Awards

The Adventures of Figaro Pho

- 2013 AWGIE Award for Best Animation *The Adventures Of Figaro Pho: Fear Of Unfamiliar Toilets* (Bruce Griffiths)

100 Bloody Acres

- 2013 Sitges International Fantastic Film Festival Best Feature film in the Midnight X-Treme Category

Meatwork

- 2013 Bronze ACS Award for Documentaries, Cinema and TV (Mark Andersson)

Wastelander Panda: Chronicles

- 2013 Gold ACS Award for Web and New Media Episode 1 (Viv Madigan)
- 2013 Gold ACS Award for Web and New Media Episode 2 (Viv Madigan)
- 2013 Gold ACS Award for Web and New Media Episode 3 (Viv Madigan)
- 2014 Golden Tripod in the Web and New Media section at the National ACS Awards (Viv Madigan)
- 2014 Vancouver Web Fest award for Best Action/Adventure Series
- 2014 Directing, Writing and Concept awards in the Sci Fi Category at LAWEBFEST

Sons & Mothers

- 2013 Gold ACS Award for Documentaries, Cinema and TV (Maxx Corkindale)
- 2013 Gold ACS Award for Documentaries, Cinema and TV (Aaron Gully)

I Want To Dance Better At Parties

- Dendy Live Action Short Award at the Sydney Film Festival
- 2013 Gold ACS Award for Dramatised Documentaries (Bryan Mason)
- 2014 Golden Tripod in Dramatised Documentaries section at the National ACS Awards (Bryan Mason)

52 Tuesdays

- \$1000 prize ELSE - Siegfried Award at Berlinale
- 2013 Silver ACS Award for Features - Cinema (Bryan Mason)

- 2014 Bill Sherwood Award for Best First Feature Inside Out LGBT Film Festival in Toronto
- 2014 Best Film at the Divergenti Festival (festival del cinema trans) in Bologna
- 2014 South Australian Screen Award Best Feature Film
- 2014 Best Feature Film (\$1,500) Melbourne Queer Film Festival
- 2014 Crystal Bear for Best Film in the Generation 14Plus program at Berlinale (Sophie Hyde)
- 2014 World Dramatic Directing Award at Sundance (Sophie Hyde)

The Babadook

- 2014 18th Puchon International Fantastic Film Festival (PiFan) Best Actress Award (Essie Davis)
- 2014 Golden Trailer Awards Best Foreign Horror/Thriller Trailer
- 2014 Gerardmer Fantastic Film Festival Jury Prize
- 2014 Gerardmer Fantastic Film Festival Audience Award
- 2014 Gerardmer Fantastic Film Festival Critics Prize
- 2014 Gerardmer Fantastic Film Festival Youth Jury Prize

The Boy Castaways

- 2013 Bronze ACS Award for Features - Cinema (Judd Overton)

Charlie's Country

- 2013 Adelaide Film Festival Foxtel Movies Audience Award
- 2014 Festival de Cannes Un Certain Regard award for Best Actor (David Gulpilil)

Peleda

- 2014 South Australian Screen Award Best Web Series
- 2014 Kidscreen Award for Best Companion Website
- 2014 Kidscreen Award for Best One-Off, Special or TV Movie
- 2014 AACTA Award for Best Production Design in Television (Nathan Jurevicius)

Time Tremors

- 2014 iKids Award for Best Learning App

Welcome to Iron Knob

- 2014 Best Screenplay Award at the Sydney Film Festival
- 2014 South Australian Screen Award Best Comedy
- 2014 South Australian Screen Award Best Short Film
- 2014 South Australian Screen Award Best Screenplay (Dave Wade)
- 2014 South Australian Screen Award Best FX Sound Design (Russell Alexander)

The Infinite Man

- 2014 Niagara Integrated Film Festival Best Actress Award (Hannah Marshall)
- 2014 Fantasia International Film Festival Best First Feature Film (Hugh Sullivan)

Website/s

The SAFC has 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

The SAFC website has been streamlined to reflect the SAFC's three key business asset areas – namely Industry Programs, Locations SA and Adelaide Studios.

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)

In addition, the suite of new funding programs, which were developed following the Industry Program Review in 2012/13, were rolled out online from 1 July including the capacity to lodge applications electronically.

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

- **Adelaide Studios Tenant Directory** - listing of approximately 24 screen businesses located at Adelaide Studio with links to their website and contact details.
- **Virtual Tour of Adelaide Studios** - (13,537 total views to date)
- **Adelaide Studios Business Directory** - (launched January 2014 – listing of SA screen businesses – 30 businesses registered so far)

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 private screenings of *Storm Boy*, *Breaker Morant*, *52 Tuesdays*, *ANZAC Girls*, and *The Infinite Man* 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:

- Producer Roundtable Chats post Cannes – 4 July 2013, approximately 12 SA producers attended
- Seed Information Session - 27 August 2013, approximately 60 industry attended
- AFTRS Sharpen Your Business Skills Seminar - 4 September 2013, approximately 50 industry attended
- Digital360Lab Open Session #2 – 2 August 2013, approximately 70 industry attended
- Seed Workshops x 2 (Nov 8-9, Nov 30 & Dec 1) approximately 16 SA screen businesses attended
- MEAA Industry Information Night, Friday 6 December approximately 30 MEAA members attended
- Screen Australia Enterprise Roadshow, Adelaide Studios, Tuesday 10 December 2013, approximately 50 industry attended
- ABC Strategic Directions 2014, ABC Studios, Thursday 12 December 2013, approximately 60 industry attended
- NITV/MRC Indigenous Program Launch Friday 13 December – 4 SAFC staff attended
- Meet the Buyer Showcase Event, Adelaide Oval, Tue 3 December 2013, 2 SAFC Staff and approximately 60 industry attended
- Australian Directors Guild special event, Michael Rymer Q&A, Adelaide Studios, Thu 12 December 2013, approximately 50 industry attended.
- MRC/NITV Indigenous Projects Screening at Mercury – Fri 13 December 2013, 4 SAFC staff attended.
- *Wolf Creek 2* Cast and Crew Screening, Adelaide Studios – Wed 5 February 4 SAFC staff attended
- New Year Gathering of SAFC screen industry - 26 February 2014, approximately 150 industry attended
- *Two Brothers Walking* (David Salomon) special screening, Thursday 6 March 2014 presented as part of AIDC/DocWeek. CEO Richard Harris presented with a ceremonial headdress made by the Anangu Pitjantjatjara Yankunytjatjara Dancers for Adelaide Studios.

- Media Entertainment & Arts Alliance special event, Thursday 13 March 2014, In Conversation with Edward James Olmos, approximately 60 industry attended.

Sponsorship

The department delivered a range of national screen culture sponsorships as follows:

- MIFF 37° South – 25 - 28 July 2013
- AWGIE Awards – 4 October 2013
- Adelaide Film Festival - 10 – 20 October 2013 SAFC supported project premieres
- Adelaide Film Festival 20 October 2013 (Q&A with Don Dunstan Award Recipient, Scott Hicks, hosted by CEO Richard Harris.)
- SA & WA Australian Cinematography (ACS) Awards – 2 November 2013
- Australian Screen Sound Guild (ASSG) Awards – 17 November 2013
- Screen Forever Conference – Screen Producers Australia (SPA) SPAmart feature market program: 18 - 21 November 2013, including specialist industry panel hosted by CEO Richard Harris.
- ATOM Tertiary & Industry Awards – 28 November 2013
- AIDC/DocWeek – 4 - 9 March 2014
- Flickerfest Adelaide Tour – 29 March 2014
- South Australia Screen Awards (SASA) presented by the Media Resource Centre's (MRC) – 16 May 2014
- The Big Day In: Building Skills and Opportunities (Australian Writers' Guild (AWG) Workshop) – 5 April 2014
- Australian Director's Guild (ADG) Annual Awards – 2 May 2014

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:

- Adelaide Film Festival 10 – 20 Oct 2013
Recruitment and supervision of Industry Liaison Officer – Tess O'Flaherty (July to October) + sponsorship of World Premiere of FilmLab film *52 Tuesdays*. Adelaide Studios tours were offered to AFF guests. Event support was provided for premiere screenings of other FilmLab films; *One Eyed Girl* and *The Dead Speak Back*. Support and promotion was provided for Little Miss Mexico Crossover digital showcase featuring SAFC supported digital projects (*Double Happy Vs The Infinite Sadness*, *Wastelander Panda*, *Peleda*, *Ringbalin River Stories*, *My 52 Tuesdays*, *Limbo*, *The 13th Jewel*, *Demon House*, *The King's Seal* and *Stasis*)
- Promotion of the Made in SA Showcase along with all SAFC + AFFIF supported projects screening at the Festival (*Tracks*, *The Boy Castaways*, *Welcome to Iron Knob*, *Muriel Matters!*, *I Want to Dance Better at Parties*, *Sons & Mothers* and *Ringbalin*.)

- Australian International Documentary Conference/DocWeek 4 – 9 March 2014
Major partner via Arts SA funding – fulfillment of sponsorship entitlements across publications, advertising material, delegates bags and assisting with invite lists and publicity for range of events, including program launch, SAFC discount registration rate, which resulted in 89 attendees registering from SA.
- SA History Week – OpenHouse Adelaide Tours conducted 3 May 2014
- South Australia Screen Awards – 16 May 2014 - Best Feature Film Award
- MAPS Hamilton College – Best Student Award
- Australian Screen Sound Guild Awards – Bronze Sponsorship

Other SAFC sponsorship/partnership activities included:

- Brand SA 2013 Xmas Party – hosting of 150 high profile Brand SA guests from SA Businesses at Adelaide Studios.
- Sit Down, Shutup and Watch Film & New Media Festival (Tutti Arts Inc.) a festival of works created by learning disability filmmakers which will be presented in October 2014. SAFC is providing in-kind support including provision of the Adelaide Studios Screening Theatre for a 'Best of the Fest' Showcase along with marketing and promotion guidance and mentoring.
- Camp Gallipoli – a national event for 2015 ANZAC Day commemorations being organised from South Australia – in addition to aligning the SAFC brand with the event, the SAFC is assisting with obtaining permission to screen Peter Weir's Gallipoli as well as curating a program of documentaries for the event.
- SA Women's & Children's Hospital fundraiser "Night of Lights" – Donation of Prizes including tour of Adelaide Studios and block mounted film posters as silent auction items.
- Red Faces 2014 – contribution to this fund raising event for Grow SA; an organisation that provides a peer supported program for growth & personal development to people with a Mental Illness.

History Projects (SAFC Collections)

The South Australian Film Corporation is committed to ensuring its cultural assets (recognised by the National Film and Sound Archive as being of national significance) are preserved for future generations. Following the SAFC's 40th anniversary celebrations a number of history projects were continued/undertaken as follows:

- Goolwa Art Gallery Exhibition - *From A Sunday Too Far Away* photographic exhibition on display at the Goolwa Art Gallery throughout Dec/Jan.
- *From A Sunday Too Far Away* photographic exhibition on display at Barossa Regional Gallery Feb/March.
- National Film & Sound Archive Foyer Exhibition – excerpts from SAFC Collection *From A Sunday Too Far Away* photographic exhibition on display from January to July 2014.

- A feature article about the process of curating the *From A Sunday Too Far Away* photographic exhibition appeared in the March/April 2014 edition of *ICON Magazine* (“Visions From A Sunday Too Far Away”- pages 104 to 107)
- A blog entry detailing the SAFC/NFSA collaboration and process for uncovering, preserving and curating the collection was published on the NFSA blog following an interview with Exhibition Curator, Melissa Juhanson. (<http://www.nfsa.gov.au/blog/2014/01/14/last-40-years-exploring-south-australia-film/>)
- SAFC History monograph authored by Associate Professor Mike Walsh in partnership with Flinders University, has been progressed throughout the 2013/14 year with draft chapters nearing completion.
- UniSA Internships – a second group of UniSA School of Information Technology & Mathematical Sciences graduates and masters students undertook a series of critical tasks related to records management of SAFC archives.

4.5 LEGAL AND BUSINESS AFFAIRS

Reporting to the Chief Executive Officer, the *Head of Business Affairs* is responsible for providing general legal and business affairs advice and support across all departments of the SAFC. Reporting to the Head of Business Affairs, the *Business Affairs Coordinator* provides support in these areas.

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

During the reporting period, a total of 83 agreements relative to the SAFC's Industry Development and Production funding programs and initiatives were executed (refer Table 1.)

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

Table 1: Industry Development and Production Funding Contracts Executed 2013/14

Contract Name	Applicable Industry Development and Production Funding Program(s) and Initiative	Number of Contracts Executed
Production and Investment Agreement Multiplatform Investment Agreement Funding Agreement	<ul style="list-style-type: none"> • Production Investment (Drama, Documentary and Digital Media) • FilmLab Initiative • FilmLab Initiative (Short Film) • Short Film Production Fund 	28
Loan Agreement, Security Agreement and Deed of Guarantee and Indemnity	<ul style="list-style-type: none"> • Revolving Film Fund 	7
Producer Business Development Investment Agreement	<ul style="list-style-type: none"> • Producer Business Development 	2
Development Investment Agreement	<ul style="list-style-type: none"> • Drama Project and Script Development • Documentary Project and Script Development • Digital Media Project Development • Digital360Lab • Seed 	23
International Business Travel Grant Agreement	<ul style="list-style-type: none"> • International Business Travel 	2
Grant Agreements	<ul style="list-style-type: none"> • Screen Culture and Professional Development • Production Attraction • Region, Remote and Emerging Initiative • Indigenous Initiative (First Story) • Talent Grant (Seed) • New Project Grant (Seed) 	21
TOTAL		83

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

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

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

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

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

4.6 DISBURSEMENT SERVICES

During the year, the SAFC Board made the decision to transfer its Disbursement Services, which has operated continuously since 1997, to Screenrights. Negotiations commenced with Screenrights for handover of those titles that were being managed by the SAFC.

4.7 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 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 2013/14 the SAFC Board approved the commitment of \$1,872,000 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 2014 of \$1,485,000.

The SAFC's 2013/14 financial result can be considered as having two components:

1. An operational surplus for the organisation of \$3,044,000
2. An investment commitment of \$4,529,000.

This investment commitment was fully funded from annual projected revenue and retained earnings.

The Corporation remains in a strong financial position with cash reserves to meet its obligations and commitments.

5. FINANCIAL PERFORMANCE

5.1 INDEPENDENT AUDITORS REPORT

INDEPENDENT AUDITOR'S REPORT



Government of South Australia

Auditor-General's Department

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 2014. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2014
- a Statement of Financial Position as at 30 June 2014
- a Statement of Changes in Equity for the year ended 30 June 2014
- a Statement of Cash Flows for the year ended 30 June 2014
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman, Member, Chief Executive Officer and the Finance and Risk Manager.

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 2014, its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.



S O'Neill
AUDITOR-GENERAL
27 October 2014

5.2 AUDITED FINANCIAL STATEMENTS

SOUTH AUSTRALIAN FILM CORPORATION

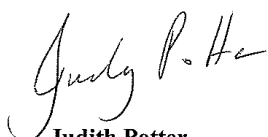
CERTIFICATION OF THE FINANCIAL STATEMENTS

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

- comply with relevant Treasurer's instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the South Australian Film Corporation; and
- present a true and fair view of the financial position of the South Australian Film Corporation as at 30 June 2014 and the results of its operation and cash flows for the financial year.

We certify that the internal controls employed by the South Australian Film Corporation for the financial year over its financial reporting and its preparation of the general purpose financial report have been effective throughout the reporting period.

Signed in accordance with a resolution of the Board.



Judith Potter
Chairman



Chris Ward
Member



Richard Harris
Chief Executive Officer



Tamara Dignum
Finance & Risk Manager

Dated at Adelaide, South Australia, this

21 day of October 2014

STATEMENT OF COMPREHENSIVE INCOME
for the year ended 30 June 2014

		2014	2013
	Note	\$'000	\$'000
Expenses			
Development and Production Investment funding	4	3 588	4 541
Depreciation and amortisation	5	332	337
Documentary Innovation Fund grants		38	5
Staff benefits expenses	6	1 847	1 759
Supplies and services	7	1 279	1 317
Other expenses		-	24
Remuneration of members and related expenses	8	61	136
Professional and Industry Development grants		491	325
Other special grants		412	77
Total expenses		8 048	8 521
Income			
Film distribution returns		109	115
Interest revenues	9	254	358
Studio hire		784	715
Other income	10	237	195
Total income		1 384	1 383
Net cost of providing services		(6 664)	(7 138)
Revenues from SA Government	11	5 179	5 127
Net result		(1 485)	(2 011)
Total comprehensive result		(1 485)	(2 011)

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 2014

	Note	2014 \$'000	2013 \$'000
Current assets			
Cash	12	5 384	6 418
Receivables	13	175	119
Revolving Film Fund Secured Loans	14	1 107	1 157
Total current assets		6 666	7 694
Non-current assets			
Plant and equipment	15	1 064	1 376
Revolving Film Fund Secured Loans	14	803	535
Total non-current assets		1 867	1 911
Total assets		8 533	9 605
Current liabilities			
Payables	16	1472	1 129
Revenues in advance		67	35
Staff benefits	17	109	113
Total current liabilities		1 648	1 277
Non-current liabilities			
Payables	16	23	13
Revenues in advance		16	3
Staff benefits	17	250	233
Provision for worker compensation	18	8	6
Total non-current liabilities		297	255
Total liabilities		1 945	1 532
Net Assets		6 588	8 073
Equity			
Contributed capital		8 460	8 460
Retained earnings		(1 872)	(387)
Total equity		6 588	8 073

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 2014

	Contributed Capital \$'000	Retained Earnings \$'000	Total \$'000
Balance at 30 June 2012	8 460	1 624	10 084
Net result for 2012-13	-	(2 011)	(2 011)
Total comprehensive result for 2012-13	-	(2 011)	(2 011)
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

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

STATEMENT OF CASH FLOWS
for the year ended 30 June 2014

	Note	2014 \$'000	2013 \$'000
Cash flows from operating activities			
Cash outflows			
Staff benefit payments		(1 832)	(1 733)
Revolving Film Fund secured loans		(1 486)	(1 692)
Screen Industry Program grants		(3 920)	(5 149)
Development and Production Investment funding		(580)	(358)
Other special grants		(38)	(5)
Other payments		(1 457)	(1 771)
Cash used in operations		(9 313)	(10 708)
Cash inflows			
Studio, film development and documentary sales		831	737
Interest received		299	344
Repayment of Revolving Film Fund secured loans		1 268	3 076
Returns from film investments		119	164
Other		267	203
GST recovered from ATO		368	550
Cash generated from operations		3 152	5 074
Cash Flows from SA Government			
Receipts from SA Government		5 179	5 127
Cash generated from SA Government		5 179	5 127
Net cash used in operating activities	20(b)	(982)	(507)
Cash flows from investing activities			
Cash outflows			
Purchase of plant and equipment		(20)	(34)
Cash used in investing activities		(20)	(34)
Cash flows from financing activities			
Cash outflows			
Repayment of finance leases		(32)	(32)
Cash used in financing activities		(32)	(32)
Net decrease in cash		(1 034)	(573)
Cash at the beginning of the period		6 418	6 991
Cash at the end of the period	20(a)	5 384	6 418

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

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5.3 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 2014. 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 and assets received free of charge, the Corporation did not have any other transactions over the \$100 000 threshold;
 - b) Expenses as a result of engaging consultants (as reported in the Statement of Comprehensive Income);
 - c) Employees whose remuneration is equal or greater than base executive remuneration level (within \$10,000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly by the entity to those employees; and
 - d) Board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

The Corporation's Statement of Comprehensive Income, Statement of Financial Position and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with historical cost convention.

The Statement of Cash Flows has been prepared on a cash basis.

The financial statements are based on a twelve month period and are presented in Australian currency.

The accounting policies set out below have been applied in preparing the financial report for the year ended 30 June 2014 and the comparative information presented.

(c) The reporting entity

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

Screen Industry Program Fund

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

Documentary Innovation Fund

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

Revolving Film Fund

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

Administered Items: Disbursement Returns Account

The Corporation provides a service to film producers for disbursing investment returns to investors. The Corporation does not have control of, or discretion to apply these investment returns towards achieving the Corporation's objectives, therefore, the disbursement activities are not recognised in the financial statements but have been reflected in Note 22.

(d) Income

Income is recognised to the extent that it is probable that the flow of economic benefits to the Corporation will occur and will be reliably measured.

Income has been aggregated according to its nature and has not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

The following are specific recognition criteria:

- Government grant and film distribution returns are generally recognised upon receipt. Government grants may be recognised prior to their receipt where it is probable that the flow of economic benefits to the Corporation will occur and can be reliably measured.
- Interest revenues are recognised as they accrue.
- Other income is recognised after services have been provided.

(e) Expenses

Expenses are recognised to the extent that it is probable that the flow of economic benefits from the Corporation will occur and can be reliably measured.

Expenses have been aggregated according to their nature and have not been offset unless required or permitted by another accounting standard, or where offsetting reflects the substance of the transaction or other event.

The following are specific recognition criteria:

Development and Production Investment funding

Production Investments are recognised as an expense when all formal contract documentation has been executed by all parties. Due to timing of the formal execution from all parties not all expenses will be recognised in the year the corresponding grant funding is received from the South Australian Government.

Grants for other programs continue to be recognised as an expense when payments are made. A commitment is recognised where the Board has approved the project for funding and a Letter of Offer has been issued and accepted by the applicant.

Staff benefits expenses

Staff benefits expenses include all costs related to employment including wages and salaries, non-monetary benefits and leave entitlements. These are recognised when incurred.

Superannuation

The Corporation contributes to staff-nominated externally managed superannuation schemes in respect of the provision of future retirement benefits for its employees.

The Corporation does not guarantee the performance of these funds.

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

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

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

Staff benefits

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

Wages, salaries, annual leave and sick leave

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

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

Long Service Leave

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

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

Refer Note 17.

Provisions

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

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

Provision for doubtful debt

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

Provision for workers compensation

The workers compensation provision is an actuarial estimate of the outstanding liability as at 30 June 2014 provided by a consulting actuary engaged through the Public Sector Workforce Relations Division of the Department of the Premier and Cabinet. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

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

(i) Leases

The determination of whether an arrangement is or contains a lease is based on the substance of the arrangement. The Corporation has assessed whether the fulfilment of the arrangement is dependent on the use of a specific asset or assets and the arrangement conveys a right to use the asset. The Corporation has entered into operating leases and finance leases.

Finance Leases

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

Operating lease

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

(j) Taxation

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

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

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

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

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

Unrecognised contractual commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to the Australian Taxation Office. If GST is not payable to, or recoverable from the Australian Taxation Office, the commitments and contingencies are disclosed on a gross basis.

(k) Rounding

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

(l) Comparative information

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

Where presentation or classification of items in the financial statements have been amended, comparative figures have been adjusted to conform to changes in presentation or classification in these financial statements unless impracticable. The restated comparative amounts do not replace the original financial statements for the preceding period.

(m) Unrecognised contractual commitments and contingent assets and liabilities

Commitments include operating, capital and outsourcing arrangements arising from contractual or statutory sources are disclosed at their nominal value.

Contingent assets and contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at nominal value.

(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

The Corporation did not voluntarily change any of its accounting policies during the 2013-14.

In accordance with the new AASB 13, which became effective for the first time in 2013-14, the Corporation has included additional disclosures where required to assist users in assessing the valuation techniques and inputs used for asset measurements (refer note 15).

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 2014. The Corporation has assessed the impact of the new and amended standards and interpretations and considers there will be no impact on the accounting policies of the financial statements of the Corporation.

4. Development and Production Investment funding

	2014	2013
	\$'000	\$'000
Film investments	2 977	4 138
Project development	611	403
Total Development and Production Investment funding	3 588	4 541

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.

	2014	2013
	\$'000	\$'000
5. Depreciation and amortisation		
Depreciation:		
Production equipment	164	160
Office equipment	151	159
Amortisation:		
Office equipment under finance lease	17	18
Total depreciation and amortisation	332	337
6. Staff benefits expenses		
Salary and wages (including annual leave)	1 612	1 508
Superannuation	144	141
Long service leave	27	45
Workers compensation *	2	3
Payroll and fringe benefits tax	62	62
Total staff benefits expenses	1 847	1 759

* refer to note 18

	2014	2013
Remuneration of employees:	Number	Number
The number of employees whose remuneration received or receivable falls within the following bands:		
\$154 000 - \$163 999	1	1
	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 \$163 836 (\$155 900).

	2014 \$'000	2013 \$'000
7. Supplies and services		
Audit fees for the audit of the financial report *	40	42
Audit and Accounting fees	4	8
Computer supplies and related expenses	263	230
Consultants	8	29
Cost of goods sold	143	42
Industry promotion and participation	162	134
Legal fees	5	10
Location promotion costs	21	13
Contract cleaning and associated expenses	77	118
Utility expenses	274	316
Other	28	28
Staff related expenses	35	40
Committee fees	18	22
General Administration expenses	28	56
Facility expenses	18	20
Repairs and maintenance	43	47
Stationery	18	17
Telephones and communications	43	45
Temporary staff and contractors	9	29
Travel	42	71
Total supplies and services	1 279	1 317

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

The total supplies and services amount disclosed includes GST amounts not recoverable from the ATO due to the Corporation not holding a tax invoice or payments relating to third party arrangements.

Consultants

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

	2014 No	2014 \$'000	2013 No	2013 \$'000
Below \$10 000	1	8	1	1
\$10 000 - \$50 000	-	-	1	28
Total paid/payable to the consultants engaged	1	8	2	29

8. Remuneration of members and related expenses

Remuneration paid to Board members for the year ended 30 June	45	97
Board related expenses	16	39
Total remuneration of members and related expenses	61	136

The amount paid to a superannuation plan for board/committee members was \$3 820 (2013 \$7 958) and is included in remuneration paid to Board members.

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

	2014	2013
	Number	Number
	Members	Members
\$0 - \$ 9 999	8	4
\$10 000 - \$19 999	1	7
Total number of members	9	11

The following held office as Board members for the year ended 30 June 2014

- J Potter –**Chair**
- Anthony Maras
- B Ikin – **resigned 31/12/2013**
- D Monaghan
- V Skinner
- C Ward
- A Tisato
- S Mitchell
- E Watts – **appointed 1/1/2014**

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 organisation. The Corporation has policies and procedures in place to ensure that potential and perceived conflicts of interest are managed in a robust and transparent manner.

In 2014 the Corporation entered into commitments with organisations D Monaghan is associated with, to provide consultancy for the Seed Funding Program of \$3,000 (2013 \$399 000, production investment).

In 2014 the Corporation entered into commitments with organisations A Maras is associated with, to provide production investment of \$20,000 (2013 \$8 000, international business travel).

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.

	2014 \$'000	2013 \$'000
9. Interest revenues		
Deposits with SA Government Financing Authority	189	218
Deposits with non-SA Government Financial Institutes	11	45
Revolving Film Fund loans	54	95
Total interest revenues	254	358
10. Other income		
Revolving Film Fund fees	30	34
Disbursement Service fees	16	18
Grant repayments	53	10
Sundry income	138	133
Total other income	237	195
11. Revenues from SA Government		
Operating grant	404	443
Screen Industry Program Fund program grant	4775	4 684
Total revenues from SA Government	5 179	5 127
12. Cash		
Short term deposits	5 354	6 323
Cash at bank and on hand	30	95
Total cash	5 384	6 418
13. Receivables		
Debtors	85	94
Provision for doubtful debts	(12)	(44)
	73	50
Sundry debtors and prepayments	102	69
	102	69
Total Receivables - Non-SA Government Entities	175	119

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.

	2014 \$'000	2013 \$'000
Movement in the provision for doubtful debts		
Carrying amount at the beginning of the period	(44)	(22)
Increase in the allowance	-	(26)
Amounts written off	32	1
Amounts recovered during the year	-	3
Carrying amount at the end of the period	(12)	(44)

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.

	2014	2013
	\$'000	\$'000
14. Revolving Film Fund Secured Loans Current		
Revolving Film Fund Secured Loans	1 107	1 357
Provision for impairment	-	(200)
Total current Revolving Film Fund Secured loans	1 107	1 157
Non-current		
Revolving Film Fund Secured Loans	803	535
Total non-current Revolving Film Fund Secured Loans	803	535
Total Revolving Film Fund Secured loans	1 910	1 692

As at 30 June 2014 loans were provided on an interest bearing basis and secured, with due regard to the credit worthiness of the producer and its track record for delivery, by a combination of:

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

	2014	2013
	\$'000	\$'000
15. (a) Plant and equipment		
Production equipment - At cost (deemed fair value)	1 121	1 113
Accumulated depreciation at end of period	(625)	(461)
	496	652
Office equipment - At cost (deemed at fair value)	1 172	1 156
Accumulated depreciation at end of period	(639)	(488)
	533	668
Office equipment under finance lease	87	87
Accumulated amortisation at end of period	(52)	(35)
	35	52
Work in progress	-	4
Total plant and equipment	1 064	1 376

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 2014.

(b) Reconciliation of non-current assets

SAFC 2013-14	Production equipment	Office equipment	Office equipment under finance lease \$'000	Work in progress	Total
	\$'000	\$'000		\$'000	\$'000
Carrying amount at the beginning of the period	652	668	52	4	1 376
Additions	8	12	-	-	20
Depreciation and amortization	(164)	(151)	(17)	-	(332)
Transfer from WIP	-	4	-	(4)	-
Carrying amount at end of the period	496	533	35	-	1 064

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

	2014 \$'000	2013 \$'000
16. Payables		
Current		
Creditors	59	15
Production investments	1 243	866
Employment on-costs	16	16
Other payables	154	200
Finance lease	-	32
Total current payables	1 472	1 129
Non-Current		
Employment on-costs	23	13
Finance Lease	-	-
Total non-current payables	23	13
Total payables	1 495	1 142

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.

	2014 \$'000	2013 \$'000
17. Staff benefits		
Current		
Accrued salaries and wages	5	-
Annual leave	104	113
Total current staff benefits	109	113
Non-current		
Long Service Leave	250	233
Total non-current staff benefits	250	233
Total staff benefits	359	346

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

AASB 119 requires the use of yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds has decreased from 2013 (3.8%) to 2014 (3.5%).

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.

	2014	2013
	\$'000	\$'000
18. Provision for workers compensation		
Non-current		
Provision for workers compensation	8	6
Total non-provision for workers compensation	8	6

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.

	2014	2013
	\$'000	\$'000
<i>Reconciliation of provision for workers compensation</i>		
Carrying amount at the beginning of the period	6	5
Additional provisions recognised	2	1
Carrying amount at end of the period	8	6

19. Unrecognised contractual Commitments and contingent assets and liabilities

(i) Unrecognised contractual commitments

(a) *Screen Industry Program Funds*

The Corporation has given commitments of \$1 122 840 (2013 \$2 432 000) to approved applicants in respect of production investments. These commitments were not recognised in the financial statements at 30 June 2014.

(b) *Seed Company Development*

The Corporation has given commitments of \$1 005 000 (2013 \$0) to approved applicants in respect of the development grant. These commitments were not recognised in the financial statements at 30 June 2014.

(c) *Revolving Film Fund*

Cash flow loans of \$616 332 (2013 \$771 960) had been approved by the Board. These commitments were not recognised in financial statements at 30 June 2014.

(d) *Finance lease commitments*

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

(e) **Remuneration commitments**

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

	2014 \$'000	2013 \$'000
Within one year	1 465	836
Later than one year but not later than five years	519	45
Total remuneration commitments	1 984	881

(ii) **Contingent assets and liabilities**

(a) **Contingent liabilities**

There were no known contingent liabilities as at 30 June 2014 (2013 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 2014.

20. Notes to the Statement of Cash Flows

(a) **Reconciliation of Cash**

Cash reported in:

	2014 \$'000	2013 \$'000
Statement of Cash Flows	5 384	6 418
Statement of Financial Position	5 384	6 418

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

Net cash used in operating activities	(982)	(507)
Less revenues from SA Government	(5 179)	(5 127)

Add/less non cash items

Depreciation and amortisation expense	(332)	(337)
Bad and doubtful debts expense	(32)	38

Changes in assets and liabilities

Increase/(Decrease) in receivables	56	32
Increase/(Decrease) in Revolving Film Fund loans	218	(1 444)
(Increase)/Decrease in payables	(353)	236
(Increase)/Decrease in revenues in advance	(45)	14
(Increase) in other provision for workers compensation	(2)	(1)
(Increase) in staff benefits	(13)	(42)

Net cost of providing services

(6 664)	(7 138)
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21. Financial instruments/Financial risk management

Categorisation of financial instruments

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

Category of financial assets and liabilities	Statement of Financial Position	Note	Carrying amount 2014 \$'000	Fair value 2014 \$'000
2014				
Financial assets				
Cash	Cash	12	5 384	5 384
Loans and receivables	Receivables (1)(2)	13	99	99
	Revolving Film fund secured loans	14	1 910	1 910
	Total financial assets		7 393	7 393
Financial liabilities				
Financial liabilities	Payables (1)	16	142	142
	Production investments	16	1 243	1 243
	Total financial liabilities		1385	1385

Category of financial assets and liabilities	Statement of Financial Position	Note	Carrying amount 2013 \$'000	Fair value 2013 \$'000
2013				
Financial assets				
Cash	Cash	12	6 418	6 418
Loans and receivables	Receivables (1)(2)	13	84	84
	Revolving Film fund secured loans	14	1 692	1 692
	Total financial assets		8 194	8 194
Financial liabilities				
Financial liabilities	Payables (1)	16	135	135
	Finance lease	16	32	32
	Production investments	16	866	866
	Total financial liabilities		1 033	1 033

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

- (2) Receivables amount disclosed here excludes prepayments. Prepayments are presented in Note 13 as sundry debtors and prepayments in accordance with paragraph 78(b) of AASB 101. However, prepayments are not financial assets as defined in AASB 132 as future economic benefits as these assets are for the receipt of goods and services rather than the right to receive cash or another financial asset.

Credit risk

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

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

Allowances for impairment of financial assets are calculated on past experience and current and expected changes in client credit rating. The Corporation does not hold any collateral as security to any of its financial assets. Other than receivables, there is no evidence to indicate that financial assets are impaired. Refer Note 13 for information on the allowance for impairment in relation to receivables.

Ageing analysis of financial assets

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

	Past due by			Total \$'000
	Overdue for < 30 days \$'000	Overdue for 30 – 60 days \$'000	Overdue for > 60 days \$'000	
2014				
Not impaired				
Receivables (1)	55	18	12	85
Impaired				
Receivables (1)	-	-	(12)	(12)
Total	55	18	-	73
2013				
Not impaired				
Receivables (1)	2	1	46	49
Revolving Film fund secured loans	-	-	200	200
Impaired				
Receivables (1)	-	-	(44)	(44)
Revolving Film fund secured loans	-	-	(200)	(200)
Total	2	1	2	5

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

Maturity analysis of financial assets and liabilities

	Carrying Amount \$'000	Less than 1 year \$'000	1-5 years \$'000
2014			
Financial assets			
Cash	5 384	5 384	-
Receivables	99	99	-
Revolving Film Fund secured loans	1 910	1 107	803
Total financial assets	7 393	6 590	803
Financial liabilities			
Payables	142	142	-
Production investments	1 243	1 243	-
Total financial liabilities	1 385	1 385	-

	Carrying Amount \$'000	Less than 1 year \$'000	1-5 years \$'000
2013			
Financial assets			
Cash	6 418	6 418	-
Receivables	84	84	-
Revolving Film Fund secured loans	1 692	1 157	535
Total financial assets	8 194	7 659	535
Financial liabilities			
Payables	135	135	-
Finance leases	32	32	-
Production investments	866	866	-
Total financial liabilities	1 033	1 033	-

Liquidity risk

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

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

Market risk

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

Sensitivity analysis disclosure

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

22. (a) Administered Item: Disbursement Returns Account	2014	2013
	\$'000	\$'000
Balance at 1 July	229	371
<i>Add:</i> Receipts-		
Royalties, distribution advances, etc.	1 312	1 636
<i>Less:</i> Expenditure-		
Disbursements to and on behalf of investors	(1 229)	(504)
Producer overhead costs	(147)	(1 256)
Disbursements fees	(16)	(18)
Balance at 30 June	149	229

(b) Administered Item: Unclaimed Investor Returns Account

Balance at 1 July	56	55
<i>Add:</i> Unclaimed returns	-	1
<i>Less:</i> Returns to investors	1	-
Balance at 30 June	55	56

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.

APPENDICES

6.1 FINANCIAL STATEMENTS

6.1.1 – CONTRACTUAL ARRANGEMENTS

Contractual arrangements

Contractual arrangements entered into where the total value of the contract exceeds \$4 million (GST inclusive) and the contract extends beyond a single year.	Nil
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6.1.2 – ACCOUNT PAYMENT PERFORMANCE

Particulars	Number of accounts paid	% of accounts paid (by number)	Value in A\$ of accounts paid	% of accounts paid (by value)
Paid by due date	1,591	97.97	8,053,463	98.99
Paid late, within 30 days of due date	28	1.72	60,509	.74
Paid more than 30 days from due date	5	.31	21,753	.27

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

The Corporation's risk profile for fraud has been identified as low, however a range of strategies and processes have been put in place to both identify and manage this potential risk. These include purchases and payments being approved as set out in the Delegation Register of the Policy and Procedure Manual, dual signatories being required for expense authorisations and payments, external audits being completed on a regular basis and any recommendations implemented, and regular internal audits that are monitored via a Financial Management Compliance Plan.

Number of instances	Nature of fraud detected	Strategies to Control & Prevent
0	Not applicable	Not applicable

6.1.4 – CONSULTANTS

	Total amount spent \$	Total expenditure for year on all consultancies	Number of consultants engaged
Below \$10 000	7,750		01
\$10 000 to \$50 000	n/a		
Above \$50 000	n/a		

Consultants with spend above \$10 000	Brief summary of services for which engaged
Not applicable	Not applicable

6.1.5 - OVERSEAS TRAVEL

Number of Employees	Destination/s	Reasons for Travel	Total Cost \$
1	LA	Attending Ausfilm Marketing event	7,400
1	LA	Attending Sundance Film Festival	3,415
1	Nashville	Training on Harrison sound equipment	4,366

6.2 HUMAN RESOURCES

6.2.1 – STAFF LIST

Chief Executive Officer: Richard Harris

Executive Assistant: Kirsty Cornford

Head of Business Affairs & Human Resources: Greg Marsh

Business Affairs Executive: Sophie Christian (last day 24 January 2014)

Business Affairs Coordinator: Cate Elliot (commenced 3 January 2014)

Communications & Marketing Manager: Sharon Cleary

Communications & Marketing Coordinator: Albert D'Aloia

General Manager Operations & Finance: Gaye Jones (last day 30 September 2013)

Finance & Risk Manager: Tamara Dignum (commenced 8 October 2013)

Senior Finance Officer: Kylee Watson

Finance Officer: Bronwyn Smith

Disbursements Manager: Kevin Hatswell

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

Receptionist: Leanne Ridley

IT Manager: Tony Young

Head, Industry Development & Production (IDP): Viron Papadopoulos

IDP team until 30 September 2013:

Program Manager (Acting): Alex Keay (last day 15 November 2013)

Project Manager: Kate Jarrett (last day 30 September 2013)

Project Manager: Melissa Juhanson (last day 30 September 2013)

Project Manager: Sandy Lepore (last day 30 September 2013)

Senior Project Officer: Andrada Tudor (last day 30 September 2013)

Program Coordinator: Melissa Eldridge (last day 30 September 2013)

Office Administrator: Lynn Marie Newall (last day 24 January 2014)

IDP team from 1 October 2013:

Production Executive: Melissa Juhanson (commenced 1 October 2013)

Development Executive: Sandy Lepore (commenced 1 October 2013)

Business Development Executive: Sarah Lancaster (commenced 4 November 2013)

Special Projects Executive: Andrada Tudor (commenced 1 October 2013)

Program Coordinator/s: Melissa Eldridge/Kerri Hudson (commenced 1 October 2013)

6.2.2 – MANAGEMENT OF HUMAN RESOURCE INFORMATION

Total number of employees	
Persons	24
FTEs*	21.1

**FTEs shown to 1 decimal point*

Gender	% Persons	% FTEs
Male	33	37
Female	67	63

Number of Persons During the 2013/14 Financial Year	
Separated from the agency	6
Recruited to the agency	4

Number of Persons at 30 June 2014	
On leave without pay	0

Number of employees by salary bracket

Salary Bracket	Male	Female	Total
\$0 - \$54,799	1	3	4
\$54,800 - \$69,699	3	6	9
\$69,700 - \$89,199	1	6	7
\$89,200 - \$112,599	2	1	3
\$112,600+	1	0	1
Total	8	16	24

Note: Salary details relate to pre-tax income excluding super and FBT. Non-executive employees on salary sacrifice arrangements are shown as pre-sacrifice values. Executive employees are shown as the value of the financial benefits component of their Total Remuneration Package Value excluding super. Non-financial benefits and allowances are excluded for all employees. The salary brackets have been constructed as an approximation for level of responsibility, and are based on the current remuneration structures of the PS Act Administrative Services Stream with consideration of the Operational, Professional, Technical and Executive Streams.

Status of employees in current position

Full time Equivalent FTEs	Ongoing	Short-term contract	Long-term contract	Other (casual)	TOTAL
Male			7.8		7.8
Female			13.3		13.3
Total			21.1		21.1

Persons	Ongoing	Short-term contract	Long-term Contract	Other (casual)	TOTAL
Male			8		8
Female			16		16
Total			24		24

EXECUTIVES

Executives by gender, classification and status

Classification	Ongoing		Term Tenured		Term Untenured		Other (Casual)		Total			
	M	F	M	F	M	F	M	F	M	%	F	%
CEO					1				1	100		
Total					1				1	100		

LEAVE MANAGEMENT

Average days leave per current full time equivalent employee

Leave Type	2010/11	2011/12	2012/13	2013/14
Sick Leave	5.7	6.8	5.0	6
Family Carer's Leave	1	1	0.6	1
Miscellaneous Special Leave	0	0	0	0

WORKPLACE DIVERSITY

Aboriginal and/or Torres Strait islander employees

Salary Bracket	Aboriginal Employees	Total Employees	% Aboriginal Employees	% SASP Target
\$0 - \$54,799	0	4	0	2
\$54,800 - \$69,699	0	9	0	2
\$69,700 - \$89,199	0	7	0	2
\$89,200 - \$112,599	0	3	0	2
\$112,600+	0	1	0	2
TOTAL	0	24	0	2

Number of Employees By Age Bracket By Gender

Age Bracket	Male	Female	Total	% of Total	% 2013 Workforce Benchmark*
15-19	0	0	0	0	5.5
20-24	0	0	0	0	9.7
25-29	1	2	3	12.5	11.2
30-34	1	1	2	8.3	10.7
35-39	1	6	7	29.1	9.6
40-44	0	1	1	4.1	11.4
45-49	3	1	4	16.6	11.1
50-54	1	4	5	20.8	11.4
55-59	0	0	0	0	9.1
60-64	1	0	1	4.1	6.7
65+	0	1	1	4.1	3.6
Total	8	16	24	100	100

*SOURCE: Australian Bureau of Statistics Australian Demographic Statistics, 6291.0.55.001 Labour Force Status (ST LM8) by sex, age, state, marital status – employed – total from Feb78 Supertable, South Australia at May 2011.

Cultural and Linguistic diversity

	Male	Female	Total	% of Agency	% of SA Community*
Number of employees born overseas	3	0	3	12.5	22.1
Number of employees who speak language(s) other than English at home	0	0	0	0	14.4

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

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

	Male	Female	Total	% of Agency
Total	0	0	0	0

Types of disability (where specified)

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

Number of employees with disabilities requiring workplace adaptation

	Male	Female	Total	% of Agency
Total	0	0	0	0

DISABILITY ACTION PLAN

Disability action plans

Outcome Areas	Progress
South Australian Film Corporation ensures accessibility of their facilities and services to people with disabilities, both as customers and employees.	As far as possible within the existing rented buildings, facilities have been adapted to meet the needs of people with disabilities.
South Australian Film Corporation ensures information about their services and programs is accessible and inclusive of people with disabilities.	Information about the South Australian Film Corporation is available in various forms including printed materials; information and advice being provided orally; industry publications, written and oral media; and via the Internet, Facebook and Twitter.
South Australian Film Corporation delivers advice or services to people with disabilities with awareness and understanding of issues affecting people with disabilities, and extent of the delivery of disability awareness training with staff using the South Australian Disability Awareness and Discrimination Training Framework.	Two staff (one male and one female) are trained Contact Officers and people with disabilities receive the same quality of service as able-bodied persons.
South Australian Film Corporation provides opportunities for consultation with people with disabilities in decision making processes regarding service delivery and in the implementation of complaints and grievance mechanisms.	Opportunities are provided for people with disabilities to participate in public consultation and decision making processes, including funding committees.
Chief Executive ensures that South Australian Film Corporation has met the requirements of the Disability Discrimination Act 1992 (Cwlth) and the Equal Opportunity Act 1984 (SA).	The Chief Executive Officer attends annual Responsible Officer and OHS&W management training.
South Australian Film Corporation is increasing the rate of employment of people with a disability in order to meet SASP Target 6.22 – ‘to double the number of people with disabilities employed in the public sector by 2014’.	Pending.
How the policy has been integrated into South Australian Film Corporation planning processes.	South Australian Film Corporation planning processes encompass participation by the whole community.
Strategies that are in place to ensure South Australian Film Corporation employment practices and recruiting strategies do not discriminate against people with disabilities.	Policies and procedures relating to recruitment and employment practices are reviewed annually and updated as required. New or reviewed policies are approved by the Board of Directors prior to being rolled out to employees, with education and training provided as necessary.

VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS

Voluntary flexible working arrangements by gender

	Male	Female	Total
Purchased leave	0	0	0
Flexitime	0	0	0
Compressed weeks	1	0	0
Part-time	1	6	7
Job share	0	2	2
Working from home	0	0	0

PERFORMANCE DEVELOPMENT

Documented review of individual performance management

Employees	% of total workforce
A review within the past 12 months	4.1
A review older than 12 months	79.1
No review	16.6

LEADERSHIP AND MANAGEMENT DEVELOPMENT

Leadership and management training expenditure

Training and Development	Total cost \$	% of total salary expenditure
Total training and development expenditure	\$11,100	0.7
Total leadership and management development expenditure	Nil.	Nil.

ACCREDITED TRAINING PACKAGES

Accredited training packages by classification

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

EMPLOYMENT OPPORTUNITY PROGRAM

Equal opportunity employment programs

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

6.2.12 OCCUPATIONAL HEALTH, SAFETY AND INJURY MANAGEMENT

Table 1: OHS Notices and corrective action taken

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

Table 2: South Australian Film Corporation gross* workers compensation expenditure for 2013/14 compared with 2012/13.

Expenditure	2013/14 (\$m)	2012/13 (\$m)	Variation (\$m) + (-)	% Change + (-)
Income Maintenance	0	0	Nil	Nil
Lump Sum Settlements Redemptions – Sect.42	0	0	Nil	Nil
Lump Sum Settlements Permanent Disability – Sect.43	0	0	Nil	Nil
Medical/Hospital Costs combined	0	0	Nil	Nil
Other	0	0	Nil	Nil
Total Claims Expenditure	0	0	Nil	Nil

**before third party recovery*

6.3 – 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.

6.3.1 – PRODUCTION FINANCE

Screen Production Investment Approvals

Date Approved	Contracting Entity/Applicant	Project	\$
10/10/13	Anna Vincent - Southern Light Alliance & Rattle and Hum Films	Untitled Jim Loach Project	250,000
10/10/13	Greg Duffy – Last Cab Holdings	Last Cab to Darwin	68,000
17/10/13	Katrina Lucas - Budaya Productions	The Agony of Ecstasy	29,000
10/10/13	Kim Mavromatis – MAV Media Advertising and Video Production	King’s Seal	30,000
28/10/13	Jo Dyer - Soft Tread Enterprises	The Boy Castaways	864
17/12/13	Dan Fill - Chocolate Liberation Front	The Adventures of Figaro Pho Series 2	219,589
17/12/13	Nick Batzias - Madman Production Company / Epic Films / Yeah You Know Me	Wastelander Panda – The Chronicle of Isaac and Rose	150,000
17/12/13	Michael Tear – Bearcage Television	Changed Forever	50,000
17/12/13	Paul Gallasch, Katrina Lucas - Paul Gallasch Films	Driving My Mother Sane	22,500
17/12/13	Anne Tsoulis - Film Projects	These Heathen Dreams	60,000
26/2/14	Kent Smith - Breakout Movies	The Pack	200,000
26/2/14	Kerry Heysen – Fiddlestick Films	Fiddlesticks	79,000
1/4/14	Julia de Roeper - JDR Screen	Ringbalin	5,368
30/4/14	Jo Dyer - Soft Tread Enterprises	Girl Asleep	70,000
2/5/14	Jeni Lee - Carousel Media	Big Stories Small Towns – Coober Pedy	24,500
25/6/14	Dan Fill – Chocolate Liberation Front	1001 Nights	175,000
24/7/14	Sophie Hyde, Rebecca Summerton - Closer Productions	My 52 Tuesdays - Extension	17,500
Sub-Total			1, 451,321

SA Crew Heads of Department Incentives

Date Approved	Applicant/Contracting Entity	Project	\$
10/10/13	Anna Vincent - Southern Light Alliance	Emu Plains	50,538
17/12/13	Michael Tear – Bearcage Television	Changed Forever	8,340
Sub-Total			58,878

Revolving Film Fund (RFF)

Date Approved	Applicant/Contracting Entity	Project	\$
17/12/13	Nick Batzias – Yeah You Know Me	Wastelander Panda – The Chronicle of Isaac and Rose	147,522
26/2/14	Kent Smith – The Pack (Movie)	The Pack	684,000
26/2/14	Kerry Heysen – Fiddlestick Films	Fiddlesticks	300,000
30/4/14	David Ngo - One Eyed Girl	One Eyed Girl	20,000
Sub-Total			1,151,522

Producer Equity Scheme (PES)

Date Approved	Applicant/Contracting Entity	Project	\$
9/7/13	Jennifer Jones, Kristian Moliere - Jillaroo School	Jillaroo School	300,000
10/10/13	Anna Vincent - Southern Light Alliance	Untitled Jim Loach Project	204,750
17/12/13	Anne Tsoulis – Shining Light Productions	These Heathen Dreams	45,000
17/12/13	Paul Gallasch, Katrina Lucas - Paul Gallasch Films	Driving My Mother Sane	22,500
17/12/13	Kirsty Stark - Epic Films	Wastelander Panda – The Chronicle of Isaac and Rose	112,500
17/12/13	Luke Jurevicius – Vishus Productions	The Adventures of Figaro Pho Series 2	109,795
26/2/14	Kent Smith - Breakout Movies	The Pack	150,000
26/2/14	Kerry Heysen – Fiddlestick Films	Fiddlesticks	79,000
30/4/14	Helen Leake - Duo Art Productions	Wolf Creek 2	225,000
25/6/14	Luke Jurevicius – Vishus Productions	1001 Nights	87,500
Sub-Total			1,336,045

6.3.2 – PROJECT DEVELOPMENT

Matched Market Development Investment

Date Approved	Applicant/Contracting Entity	Project	\$
26/6/14	Peta Astbury - For Pete's Sake Productions	Heaps Good Hotel	10,000
26/6/14	Adam William Lemmey	Ted and Johnny In The Hagemashi Account	10,000
Sub-Total			20,000

SA Writers Development Grant

Date Approved	Applicant/Contracting Entity	Project	\$
16/5/14	Anne Tsoulis – Shining Light Productions	The Samouni Children	15,000
16/5/14	Kevin Kopfstein	The LOL	15,000
16/5/14	James Roberts – Mandala Films	Panga-monium	15,000
16/5/14	Ruth Estelle, Pete Monaghan – Word Ninjas	Waltzing Matilda	15,000
16/5/14	Helen Leake – Duo Art Productions	Black Pearl	15,000
Sub-Total			75,000

Conference and Market Subsidy

Date Approved	Contracting Entity	Project	\$
3/9/13	Screen Producers Association of Australia	SPAA Registration Direct Discount Arrangement	8,804
8/11/13	Australian International Documentary Conference	AIDC Registration Direct Discount Arrangement	10,000
24/2/14	Epiphany International Artists	Epiphany Pixar Animation Event	1,300
Sub-Total			20,104

6.3.3 – PROFESSIONAL DEVELOPMENT

Short Film Production Investment

Date Approved	Applicant/Contracting Entity	Project	\$
9/5/14	Marion Pilowsky, Fiona Lanyon – Corner Table Productions	Say Nothing	53,000
9/5/14	Sophie Hyde, Christine Williams – Closer Productions	The Cordial Misadventures of Captain Invisible and the Winged Wonder	53,000
Sub-Total			106,000

Screen Culture Grants

Date Approved	Applicant/Contracting Entity	Project	\$
19/2/13*	Gail Kovatseff - Media Resource Centre (MRC)	Media Resource Centre (MRC) Annual Operating Grant	247,819
30/10/13	Gail Kovatseff - Media Resource Centre (MRC)	Media Resource Centre (MRC) – CPI Indexation	4,177
10/2/14	Ernie Clark - SA Branch Australian Cinematographers Society (ACS)	ACS SA Awards & 2 Screenings with Q&As	3,000
10/2/14	Jennifer Farrow - Australian Teachers of Media Incorporated (ATOM)	ATOM Awards & National Screening Tour	3,000
10/2/14	Kingston Anderson - Australian Directors Guild (ADG)	ADG Awards & Alex Kelly Workshop	3,000
10/2/14	Grant Hull – Australian Interactive Media Industry Association (AIMIA – SA Chapter)	SAimX Awards, Mobile Mondays & a Digital Makeover plus Monkeystack Games Education Program	8,000
10/2/14	Michael Reid - Majoran Distillery	2014 MEGA Program	1,000
10/2/14	Emma Beaumont - Screen Producers Australia (SPA)	SPA SCREEN FOREVER Conference	5,000
10/2/14	Brad Taylor - Australian Writers’ Guild (AWG)	AWGIE Awards & The Big Day In 2	10,000
Sub-Total			284,996

*Screen Culture funds for the MRC for the 2013/14 financial year approved in February 2013.

6.3.4 – PRODUCTION ATTRACTION

Production Attraction Grant

Date Approved	Contracting Company Representative	Company	\$
31/10/13	Julie Ryan	Cyan Films	10,000
31/10/13	David Lightfoot	Ultra Films	10,000
31/10/13	Helen Leake	Duo Art Productions	10,000
31/10/13	Kent Smith	Kojo Productions	10,000
31/10/13	Anna Vincent	Southern Light Alliance	10,000
31/10/13	Kristian Moliere	Triptych Pictures	10,000
Sub-Total			60,000

6.3.5 – SPECIAL INITIATIVES

Indigenous Initiative

Date Approved	Contracting Entity	Project	\$
6/8/13	Nara Wilson	Regional Remote & Emerging Initiative	5,000
6/8/13	Carmel Young, Anthony Collins - @Production	Regional Remote & Emerging Initiative	5,000
6/8/13	Michael Bonner	Regional Remote & Emerging Initiative	5,000
6/8/13	Alexis West - You're Dreaming	Regional Remote & Emerging Initiative	5,000
30/1/14	Gail Kovatseff - Media Resource Centre (MRC)	MRC First Story Indigenous Production Initiative	10,000
Sub-Total			30,000

D-Lab: Pathways to Market

Date Approved	Project	\$
26/2/14	D-Lab (Stage 1)	24,478
Sub-Total		24,478

6.3.6 – SEED COMPANY DEVELOPMENT

Seed Administration

Date Approved	Project	\$
18/11/14	Seed AFTRS Workshop	40,000
Sub-Total		40,000

Seed Development Investment

Date Approved	Contracting Company Representative	Company	\$
20/2/14	Sophie Hyde	Closer Productions	165,000
20/2/14	Jennifer Jones	Triptych Pictures	150,000
20/2/14	Kent Smith	Kojo Productions	165,000
20/2/14	Anna Vincent	Southern Light Alliance	135,000
20/2/14	Kate Croser	Hedone Productions	135,000
20/2/14	Julie Ryan	Cyan Films	135,000
Sub-Total			885,000

Seed Grant 1 – Talent Grant

Date Approved	Contracting Company Representative	Company	\$
20/2/14	Sophie Hyde	Closer Productions	30,000
20/2/14	Jennifer Jones	Triptych Pictures	30,000
20/2/14	Kent Smith	Kojo Productions	30,000
20/2/14	Anna Vincent	Southern Light Alliance	30,000
20/2/14	Kate Croser	Hedone Productions	30,000
20/2/14	Julie Ryan	Cyan Films	30,000
Sub-Total			180,000

Seed Grant 2 – New Project Grant

Date Approved	Contracting Company Representative	Company	\$
20/2/14	Sophie Hyde	Closer Productions	75,000
20/2/14	Jennifer Jones	Triptych Pictures	75,000
20/2/14	Kent Smith	Kojo Productions	75,000
20/2/14	Anna Vincent	Southern Light Alliance	75,000
20/2/14	Kate Croser	Hedone Productions	75,000
20/2/14	Julie Ryan	Cyan Films	75,000
Sub-Total			450,000

6.3.7 – FORMER INDUSTRY PROGRAMS

Digital Media Project Development

Date Approved	Applicant/Contracting Entity	Project	\$
2/8/13	Alexandra Blue - Bluebird Productions	Digital 360 Lab - 13 th Jewel	15,000
2/8/13	Sue Brown, Dan Thorsland - Saylavee Productions	Digital 360 Lab - Demon House	15,000
2/8/13	Kim Mavromatis – Mavromatis Trust	Digital 360 Lab - King's Seal	15,000
2/8/13	Jennifer Jones - Cineum Group	Digital 360 Lab - Stasis	15,000
2/8/13	Kirsty Stark, Ella Macintyre, Victoria Cocks	Digital 360 Lab - Limbo	15,000
Sub-Total			75,000

International Business Travel

Date Approved	Applicants/Contracting Entity	Project	\$
5/8/13	Helen Leake - Duo Art Productions	Venice International Film Festival	1,000
Sub-Total			1,000

Practitioner Development Grants

Date Approved	Contracting Company Representative/Company	Project	\$
17/7/13	Kristian Moliere - Smoking Gun Productions	Melbourne International Film Festival (MIFF) 37 South Market 2013	760
17/7/13	David Ngo – Projector Films	MIFF 37 South Market 2013	760
17/7/13	Sue Brown –Saylavee Productions	MIFF 37 South Market 2013	745
17/7/13	David Wade	MIFF 37 South Market 2013	410
17/7/13	Kath McIntyre - New Twist Films	MIFF 37 South Market 2013	745
17/7/13	Julie Byrne - Velvet Orange	MIFF 37 South Market 2013	690
17/7/13	Michael Clarkin	MIFF 37 South Market 2013	450
3/9/13	Peter Anthony Monaghan	Australian Writers Guild (AWG) – ABC Kids Animation Master Class	900
Sub-Total			5,460

Drama Script & Project Development

Date Approved	Contracting Company Representative /Contracting Entity	Project	\$
30/9/13	Kent Smith – Kojo Productions	Kiss The Dirt	12,500
30/9/13	Gus Howard – Beyond Screen Production	The Animist	15,000
30/9/13	Kristian Moliere – Triptych Pictures & Jason Byrne Productions	The Girls	12,500
30/9/13	Helen Leake - Duo Arts Productions	Mary Rose	12,500
Sub-Total			52,500

Documentary Script and Project Development

Date Approved	Applicant/Contracting Entity	Project	\$
3/10/13	Wayne Groom - Australian International Pictures	The Cods	8,500
3/10/13	Jocelyn Pederick - Goodmorningbeautiful	The Dead Eye and the Deep Blue Sea	9,500
3/10/13	Jeni Lee - JDR Screen	What Are You Looking At?	12,000
Sub-Total			30,000

Program Cost Recoupment

	\$
Script & Committee Fees	18,525
Sub-Total	18,525
TOTAL	6,409,878

6.3.8 - PROGRAM WRITE BACKS**Screen Production Investment**

Date Approved	Applicant/Contracting Entity	Project	\$
1/4/14	Julia De Roeper - JDR Screen	Ringbalin	6
Sub-Total			6

Drama Script & Project Development

Date Approved	Contracting Entity	Project	\$
30/09/13	J Harkness	Ash	4,000
Sub-Total			4,000

Project Development Investment – Short Film

Date Approved	Contracting Entity	Project	\$
30/7/10	Luke Marsden	Gentleman Jim	500
30/7/10	Nathan March	Steady There	500
Sub-Total			1,000

Independent Short & Feature Marketing Fund

Date Approved	Contracting Entity	Project	\$
4/12/12	Anthony Maras* – Anthouse Films	The Palace	500
		Sub-Total	500

*SAFC Board Director

Events & Activities

Date Approved	Project	\$
21/10/10	WebLab Scoping	7,814
	Sub-Total	7,814

International Business Travel

Date Approved	Contracting Entity	Project	\$
19/3/13	Vicki Sugars – Velvet Orange	Binger Film Lab 2013	1,064
		Sub-Total	1,064

Digital Media Industry Events and Activities

Date Approved	Project	\$
30/8/10	Big Stories, Small Towns 2	2,000
24/2/11	Digital360Lab	109,528
	Sub-Total	111,528

Screen Culture

Date Approved	Contracting Entity	Organisation	\$
8/2/07	Australian Interactive Media Industry Association (AIMIA)	AIMIA Workshops/Programs	5,000
25/6/10	Australian Teachers of Media (ATOM)	ATOM Awards	5,000
17/6/11	Australian Director's Guild (ADG)	Australian Director's Guild Conference & Awards	3,000
18/4/12	DFEEST	MEGA SA	2,500
		Sub-Total	15,700

6.4 - OPERATIONS

6.4.1 - FREEDOM OF INFORMATION - STATEMENTS

SOUTH AUSTRALIAN FILM CORPORATION

Freedom of Information Act 1991 Part 2 - Section 9

Information Statements

(FOI Agency Number G244)

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

1. Agency Structure

The South Australian Film Corporation was established by the *South Australian Film Corporation Act 1972* to stimulate and encourage a viable film industry in South Australia. The South Australian Film Corporation, through its Board of Directors, is subject to the general control and direction of the Minister for the Arts and is accountable to the State Government by means of:

- regular reporting to the Minister through Arts SA;
- the presentation of its annual budget to the Minister for approval;
- its annual audited financial statements and annual report; and
- the provision of information to the Minister in respect of any matter not foreshadowed in the budget.

2. Agency Functions

The South Australian Film Corporation's role in developing the screen industries of South Australia includes the provision of funding and the management of a production and post-production facility. The South Australian Film Corporation is no longer a producer in its own right, except under special circumstances approved by the Minister.

3. Agency Organisation Chart

Please refer to page 14.

4. Documents held by the South Australian Film Corporation and available for inspection upon payment of fee (unless an exempt document under Schedule 1 of the FOI Act)

- Administrative files including all documents relating to the day-to-day running of the South Australian Film Corporation;
- Industry Development files; and
- Industry Production files.

5. Documents held by the South Australian Film Corporation and available free of charge

- Annual Reports

6. Access Arrangements and Procedures

Members of the public seeking access to documents held by the South Australian Film Corporation may lodge an application, in accordance with section 13 of the FOI Act with the South Australian Film Corporation's accredited FOI Officer.

All applications made pursuant to the FOI Act are processed through and by the South Australian Film Corporation's accredited FOI Officer in accordance with the South Australian Film Corporation's FOI Policy.

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

- Endeavour to identify the relevant documents;
- Specify to whom enquiries about documents can be made;
- Consult with the applicant where necessary to clarify any aspect of an application;
- Determine whether any or all of the documents are exempt documents;
- Advise of schedule of fees and charges for documentation supplied;
- Where access is to be granted, specify the time(s) and address(es) at which the agency's documents can be inspected or purchased, or provide copies thereof;
- Where the applicant has requested that access is to be given in a particular way:
 - provide such access where practicable; or
 - negotiate method of access with the applicantin accordance with section 22(2) of the FOI Act.

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

Freedom of Information Officer
South Australian Film Corporation
Adelaide Studios
226 Fullarton Road
Glenside SA 5065

PO Box 636
Kent Town SA 5071

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

Telephone No: (08) 8394 2000
Facsimile No: (08) 8357 1391
Email: FOI@safilm.com.au

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

6.4.2 - PRIVACY PRINCIPLES

In accordance with the Government of South Australia Information Privacy Principles Instruction and Premier and Cabinet Circular 12, the South Australian Film Corporation is strongly committed to protecting privacy while participants interact with South Australian Film Corporation content, products and services. Information is collected primarily to make it easier and more rewarding to use South Australian Film Corporation services. Depending on the service accessed, information such as name, contact number and email address may be collected. The South Australian Film Corporation will only use personal information provided to it for the purpose stated and not for any other purpose without consent. The South Australian Film Corporation does not share personal information with other agencies or organisations unless given express consent to do so by the participant or where sharing is otherwise required or permitted by law. Where the South Australian Film Corporation holds personal information it will, where possible, take reasonable steps to ensure that it is accurate, complete and up to date. Any complaints relating to privacy issues should be notified in writing to the South Australian Film Corporation. While the South Australian Film Corporation accepts no liability for any third party material or links posted to its online services, it will take reasonable steps to investigate all such complaints.

6.4.3 - WHISTLEBLOWERS PROTECTION ACT 1993

Nil to report for 2013/14

6.4.4 - ASBESTOS MANAGEMENT

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

6.4.5 – URBAN DESIGN CHARTER

Nil to report for 2013/14.

6.4.6 – ENERGY EFFICIENCY ACTION PLAN REPORTS

Nil to report for 2013/14.

6.4.7 – GREENING OF GOVERNMENT OPERATIONS (GoGO) FRAMEWORK

Strategic Milestone	Timeframe	Outcome
M1: Established Chief Executive ‘Statement of Commitment’ to Greening of Government Operations		The SAFC became a member of Zero Waste’s Resource Efficiency Assistance Program (REAP) as part of the National Green Screen Committee targets.
M2: Allocated resources to set up governance and initiate internal review		In progress
M3: Completed initial review of environmental impacts and determined priorities and allocated resources		In progress
M4: Set performance goals/internal targets (informed by SA’s Strategic Plan targets and/or other targets agreed by Government)		In progress
M5: Approved South Australian Film Corporation Implementation Plan		In progress
M6: Reported on status/progress in reaching performance goals/targets		In progress
M7: Initiated South Australian Film Corporation implementation plan		In progress
M8: Undertaking ongoing measuring, monitoring, reporting and continuous improvement of performance		In progress

6.4.8 – REPORTING AGAINST THE CARERS RECOGNITION ACT 2005

NOT APPLICABLE.

6.4.9 – REGIONAL IMPACT ASSESSMENT STATEMENTS

NOT APPLICABLE.