

The Australian Film Commission

The Australian Film Commission is an Australian Government agency, operating as part of the Commonwealth Film Program to ensure the creation, availability and preservation of Australian audiovisual content.

The AFC enriches Australia's national identity by supporting the development of film, television and interactive media projects and their creators, promoting the availability of Australian content to Australian audiences, and cultivating and assisting the development and appreciation of Australian screen culture locally and internationally. Through the National Film and Sound Archive, the AFC collects, documents, preserves and provides access to Australia's screen and sound heritage. As the major collector and analyst of data about the industry, the AFC informs opinion, outlook and policy about the audiovisual industries and screen content in Australia.

The AFC maintains offices in Sydney, Melbourne and Brisbane, with the headquarters of the Archive residing in Canberra.

The AFC's Corporate Plan sets out the organisation's strategic objectives, which are:

- identify and develop outstanding Australian film, television and interactive media projects
- cultivate the professional development of talented writers, directors, producers and digital content creators
- cultivate diverse and distinctive Indigenous Australian work, and promote its recognition as part of Australian screen culture
- maximise the participation of Australian programs and their creators in the national and international marketplace
- ensure the permanent availability of the nation's audiovisual heritage
- cultivate and assist the development and appreciation of Australian screen culture, locally and internationally
- inform, shape and influence the national agenda relating to the creation, availability and preservation of Australian audiovisual content.

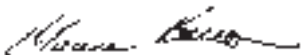
The Annual Report outlines the ways in which resources have been utilised to achieve these objectives.

The AFC's Corporate Plan is available at www.afc.gov.au

In 2006/07, the AFC also administered the government's Official Co-production Program. The AFC's role involved consultation with the Department of Communications, Information Technology and the Arts (DCITA) in relation to ongoing discussions on the maintenance and administration of existing co-production agreements, assessing co-production applications, making recommendations to the Commission for approval, and providing information to the film and television industries about the co-production program.

Adoption of report of operations

The Commissioners of the Australian Film Commission are responsible under section 9 of the *Commonwealth Authorities and Companies Act 1997* for the preparation and content of a Report of Operations in accordance with Orders issued by the Minister for Finance. The following Report of Operations was adopted by resolution of the Commission on 17 September 2007.



Maureen Barron
Chair

Abbreviations and Acronyms

AARNET	Australia's Academic Research and Education Network	FD	Film Development
ABC	Australian Broadcasting Corporation	FFC	Film Finance Corporation Australia
ADG	Australian Directors Guild	FOI Act	<i>Freedom of Information Act 1982</i>
AEAF	Australian Effects and Animation Festival	FTO	New South Wales Film and Television Office
AFC	Australian Film Commission	GST	Goods and Services Tax
AFC Act	<i>Australian Film Commission Act 1975</i>	ICD	Industry and Cultural Development
AFI	Australian Film Institute	IDFA	International Documentary Festival Amsterdam
AFTRS	Australian Film Television and Radio School	IPRIA	Intellectual Property Research Institute of Australia
AGD	Attorney General's Department	ISA	Indigenous Screen Australia
AGSC	Australian Guild of Screen Composers	LAN	Local Area Network
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies	MAVIS	Merged Audio Visual Information System
AICC	Australia International Cultural Council	MIFF	Melbourne International Film Festival
AIDC	Australian International Documentary Conference	MOU	Memorandum of Understanding
AIMIA	Australian Interactive Media Industry Association	NAA	National Archives of Australia
AKF	Australia-Korea Foundation	NFSA	National Film and Sound Archive
APRA	Australian Performing Rights Association	NIDF	National Indigenous Documentary Fund
ASDA	Australian Screen Directors Association	NLA	National Library of Australia
ASTRA	Australian Subscription Television and Radio Association	PDV	Post, digital and visual effects
ATOM	Australian Teachers of Media	PFTC	Pacific Film and Television Commission
AWG	Australian Writers' Guild	PRC	Policy, Research and Communications
AWGIES	Australian Writers' Guild Awards	RDSN	Regional Digital Screen Network
BAFTA	British Academy of Film and Television Arts	SAFC	South Australian Film Corporation
BCPI	Broadband Cross-media Production Initiative	SASSA	South Australian Short Screen Awards
BPI	Broadband Production Initiative	SBS	Special Broadcasting Service
BRACS	Broadcasting for Remote Aboriginal Communities Scheme	SBSi	SBS Independent
CAAMA	Central Australian Aboriginal Media Association	SFF	Sydney Film Festival
CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>	SOE	Standard Operating Environment
CICI Group	Copyright in Cultural Institutions Group	SPAA	Screen Producers Association of Australia
CSAR	Centre for Scholarly and Archival Research	TRIM	Tower Records Information Management
DCITA	Department of Communications, Information Technology and the Arts	WTO	World Trade Organisation
DFAT	Department of Foreign Affairs and Trade		
FCCA	Film Critics Circle of Australia		

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Letter from the Chair

Senator the Hon. George Brandis S.C.
Minister for the Arts and Sport
Parliament House
Canberra

Dear Minister,

It is my pleasure to present to you the Australian Film Commission's Annual Report for the year ended 30 June 2007, my 10th year as Chair. This year has seen a continuation of the wide range of activities across all divisions of the AFC, and continued success for the AFC's programs.

AFC programs facilitate activities that are critical to industry practice, but which are not currently undertaken by the market, including:

Film Development – developing projects and professionals to the point of market readiness, and ensuring that **Indigenous** filmmakers receive the necessary support to bring culturally significant projects to fruition;

Marketing – ensuring that Australian film and television productions are seen by audiences throughout the world, and equipping Australian practitioners with the expertise to sell their projects to the market;

Industry and Cultural Development – developing audiences through fostering an understanding and appreciation of screen culture, and ensuring that all Australians, particularly those in regional areas, have access to Australian programs;

National Film and Sound Archive – collecting and preserving the nation's audiovisual heritage, and providing access to this for current and future generations; and

Policy, Research and Communications – providing information and statistics to inform the national agenda relating to the creation, availability and preservation of Australian audiovisual content.

The outcomes of these ongoing programs are detailed within the body of the report. However, a number of achievements this year warrant special mention.

In 2006/07, the AFC received the second instalment of the additional funding allocation announced as part of the Government's 2004 election policy *A World Class Australian Film Industry*. This has enabled the continuation of the successful IndiVision program as well as a number of special screen culture initiatives which deliver significant benefits to regional Australians: the expanded Big Screen touring film festival; the Regional Digital Screen Network; and the web-based resource *australianscreen* online. An important aspect of these screen culture initiatives is the strategic partnerships that have been forged across the public and private sectors. Organisations such as the Curriculum Corporation, Australia's Academic Research and Education Network, as well as some of Australia's largest private production companies, have joined with the AFC to deliver these initiatives, ensuring that regional Australians, and school children in particular, will reap the benefits for years to come.

For the first time this year the AFC approved production funding for an Indigenous feature film developed through the AFC's Indigenous Branch. This is the culmination of many years of work developing Indigenous filmmakers and their projects to the point of readiness, and an accomplishment of which we are especially proud. The achievements of the Indigenous Branch were celebrated in an AFC publication *Dreaming in Motion*, which was launched on the opening night of the Message Sticks Indigenous Film Festival at the Opera House in May. The publication showcases the work of 26 Indigenous filmmakers through text and an accompanying DVD, and has been distributed widely throughout the Indigenous community and the education sector, as well as to every Australian embassy and diplomatic post.

The AFC also produced a publication to coincide with the 50th anniversary of Australian television: *Look at Me! Behind the Scenes of Australian Television with the Women Who Made It*. The book was launched by Senator the Hon. Helen Coonan at a function for the television sector in September 2006. Another important initiative in this regard was the introduction of Television Writer Fellowships and Television Internships, which improve the range of opportunities available to practitioners of the 'small screen' to develop their production skills and projects.


I am also delighted to draw your attention to a number of significant outcomes for the NFSA. The construction of Arc, the NFSA's state-of-the-art cinema designed specifically to present archival material in its original form, was a major accomplishment. A screening program has been devised that will see the National Collection made available to the public in a scope and form that has never been possible before.

The NFSA also launched a number of access programs that will be of particular benefit to the education sector: the Centre for Scholarly and Archival Research; the National Registry of Audiovisual Collections; and the new online search tool *Search the Collection*.

There were encouraging indicators for the film production sector this year, with Australian box office results increasing significantly on previous years. The Australian share of domestic box office receipts in the 2006 calendar year was 4.6 per cent, almost doubling the previous year's share and bringing commercial performance of Australian films back into line with the 10-year average. Levels of production were likewise encouraging, although insufficient levels of private investment continued to pose a challenge for the local industry. This challenge has been addressed by the Government through the Review of Australian Government Film Funding Support, the outcomes of which were announced in May. The AFC strongly supports the outcomes of the Review, and welcomes the opportunity it provides to revitalise the Australian film and television industries.

During 2006/07 the Government introduced a number of measures, arising from the Review of the Corporate Governance of Statutory Authorities and Office Holders (the Uhrig Review), to improve the quality of governance of Australian Government Authorities. One such measure was the introduction of Statements of Expectation and Statements of Intent. The AFC embraces this annual exchange of documents as a means of enhancing the communication framework between the Minister, the Department and the AFC. The AFC has also taken note of the other recommendations arising from the Uhrig Review and has continued to implement sound governance procedures. As it has done in previous years, the AFC commissioned an annual review of board effectiveness. The 2006/07 review found that the Commission is performing well and is operating at the expected level for organisations of its kind. Commissioners once again participated in an annual corporate governance workshop and undertook other relevant professional development to ensure that they are equipped with the necessary information to enable them to understand and perform their governance duties.

I was pleased to accept the Minister's invitation of reappointment in 2006/07. In addition, the following Commissioners were reappointed by the Minister for the Arts and Sport during the year: Dominic Case, Paul Grabowsky, Antonio Zeccola, Rachel Perkins and Colin South. The dedication and commitment of these Commissioners is highly valued. I look forward to working with them during the implementation of the Government's Screen Industry Support Package.



MAUREEN BARRON
CHAIR

17 September 2007

Governance Statement

Introduction

The legal framework for the AFC's corporate governance practices is set out in the *Australian Film Commission Act 1975* (the *AFC Act*), the *Commonwealth Authorities and Companies Act 1997* (the *CAC Act*), and the *Public Service Act 1999*.

This legal framework is supplemented by a number of other internal protocols and measures that are consistent with the Department of Finance and Administration publication *Governance Arrangements for Australian Government Bodies* (2005), and the DCITA publication *General Guidance for Directors of Statutory Authorities* (2004), as well as the Australian National Audit Office publications on Public Sector Governance.

In 2006/07 the Government introduced a number of measures aimed at improving the quality of governance of Australian Government Authorities. One such measure is the annual exchange of Statements of Expectation (SOE) and Statements of Intent (SOI) between the Minister and the relevant agency. The AFC's 2006/07 SOE and SOI are available at www.afc.gov.au/profile/corpinfo/statement_expectations/profilepage_228.aspx

The AFC has established a number of governance practices and procedures to ensure it adheres to appropriate levels of accountability, disclosure and transparency.

Commissioners

Members of the Commission are appointed by the Governor-General on the nomination of the Minister for the Arts and Sport. All Commissioners serve in a non-executive capacity.

Under section 16 of the *AFC Act*, Commissioners can be appointed for a period not exceeding 5 years, with provision for re-appointment.

The Commission is responsible for the governance practices of the AFC. To this end, Commissioners participate in ongoing Corporate Governance workshops.

Attendance and remuneration

Commissioners are paid such remuneration and allowances as determined by the Remuneration Tribunal, out of the monies of the AFC.

Commissioners' attendance at Commission, Audit Committee and Subcommittee meetings is set out on page 13.

Role of the Commission

The Commission is responsible for performing its functions and exercising its powers consistent with the *AFC Act*. The Chief Executive is appointed by the Minister, but is not a member of the Commission.

The Commission acts in accordance with its Charter and Code of Conduct, set out on pages 8-9.

Conflicts of interest

Commissioners' obligations are provided for in the *CAC Act*. Commissioners who may have an actual, potential or perceived conflict of interest in a matter under consideration by the Commission, or the Commission Audit Committee, are required to make the nature of that interest known and, if considered appropriate by the Chair or the Commission, must not be present while the matter is being considered. In such circumstances, Commissioners do not exercise their vote. Disclosure of such interests is recorded in the minutes of the meeting. The Manager Governance and Strategic Planning is responsible for managing Commissioners' standing interests in relation to matters that may arise in the Commission papers.

The Commission also maintains a Register of Standing Interests that is provided for review and updating at each meeting.

Commission Audit Committee

The Commission Audit Committee was established in accordance with section 32 of the *CAC Act*, to assist the Commission in the discharge of its responsibilities.

During 2006/07, the Commission Audit Committee consisted of Paul Hamra (Chair), Maureen Barron, Dominic Case and Tom Kennedy.

The Commission Audit Committee provides a forum for communication between the full Commission, senior management and the AFC's internal and external auditors.

Pursuant to the Charter of the Commission Audit Committee, the Committee must satisfy itself that the internal management and accounting controls are operating effectively, review the risk management strategy, consider external audit reports, monitor management's implementation of recommendations, and regulatory compliance.

The Chief Executive and the Director Corporate Services have a standing invitation to attend each meeting, and representatives of internal and external auditors are invited as observers.

External audit

Under section 8 of the *CAC Act*, the Auditor-General is the external auditor of the AFC.

Internal audit

The AFC maintains an internal audit function, which reports to the Commission Audit Committee. The current internal auditor is Acumen Alliance NSW. The role of the internal auditor includes monitoring of the risk management plan, assurance regarding the accuracy of financial and management information, asset protection, regulatory compliance and fraud control.

The audit strategies of the internal auditor are subject to review by the Commission Audit Committee on an annual basis. The internal audit report of operations is reviewed at each meeting of the Commission Audit Committee.

Risk management

The Commission is responsible for risk management and monitors operational and financial risks through the Commission Audit Committee, with assistance from the internal auditor.

Fraud control

The Commission has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with section 28 of the *CAC Act* and the Fraud Control Guidelines 2002 issued by the Minister for Justice and Customs.

The plan verifies the Commission's general status as a low-risk agency. This assessment was based on the adequacy of the controls that are in place or are being implemented.

The Commission has in place appropriate fraud prevention, detection, investigation and reporting procedures that meet its specific needs and comply with the fraud control guidelines.

Commission Charter

The Commission is responsible to the Minister for the Arts and Sport for the performance of the AFC. The Commission's role, responsibilities and powers are set out in the *Australian Film Commission Act 1975* and the *Commonwealth Authorities and Companies Act 1997*.

The Commission is responsible for the strategic directions and objectives of the AFC, as represented in the Corporate Plan and other strategy documents. The Corporate Plan is reviewed annually. The Commission's responsibilities include the governance practices of the AFC.

The Commission has delegated responsibility to management for the day-to-day operations of the AFC, subject to certain authority limits and reporting requirements. The Commission reserves the following matters:

- expenditure of funds outside the current financial delegations
- approval of guidelines for all funding programs and Archive collecting policies
- approval of all submissions to inquiries and reviews and policy positions advocated by the AFC
- the Statement of Intent
- the Annual Report
- the Corporate Plan (including strategic plan and overall strategic directions)
- senior management appointments (through commission membership of the selection panel), including the Chief Executive (which is an appointment by the Minister)
- the annual budget and departures from the budget
- monthly financial reports
- granting of official co-production status
- instigating formal discussions for co-productions treaties and changes in treaties (excluding preliminary and exploratory discussions)
- organisational re-structuring
- membership of the Audit Committee and other Commission committees
- risk management and monitoring of operational and financial risks.

The Commission may decide on other matters as necessary and at its discretion. An Audit Committee has been established to assist the Commission in the discharge of its responsibilities and its role is contained in a charter established by the Commission. Other committees of the Commission are established as needed.

The Commission Charter will be included in each annual report of the Commission.

Commissioners' Code of Conduct

The Code sets out the standards of personal and professional conduct required of Commissioners. The standards concern personal integrity, honesty, self-discipline, diligence and professional competence.

Commissioners have an obligation to accept and abide by this Code in spirit as well as by the letter of the law.

Commissioners must at all times:

- understand and uphold the values and objectives of the AFC
- be familiar with the *Australian Film Commission Act 1975*, its policies and procedures, and the duties of directors as defined in the relevant legislation including the *Commonwealth Authorities and Companies Act 1997*
- prepare for, attend, and participate actively in board meetings, and make decisions in a timely, fair and efficient manner
- ensure decisions of the board are based on the best evidence and information available
- maintain good relations with other government agencies and have regard to stakeholders
- report immediately any personal conflicts of interest or serious breaches of the law to the Commission
- conduct themselves with regard to the reputation, purpose, objectives and interests of the AFC, and not do, say, or omit to do anything which might bring the AFC into disrepute, be inconsistent with or detrimental to its objectives and interests or cast doubt on Commissioners' own professional integrity
- not claim or give the impression that they are representing the official views of the AFC, unless they have been expressly authorised to do so
- perform their duties diligently, conscientiously and without favour to themselves or another person
- not allow their judgment or conduct to be influenced or compromised by commercial considerations
- not improperly use information they have obtained as a result of their position, and ensure that confidential information is not disclosed improperly, or only as required.

Commissioner Profiles



Maureen Barron

Chair

Reappointed as Chair to 30 June 2008

Maureen Barron has extensive business expertise specialising in the entertainment industry. Throughout 2006/07 she was General Manager Corporate for Southern Star Group Limited. Maureen has been a member of the Copyright Tribunal, the Copyright Law Review Committee and the Minister for Trade's WTO Advisory Group.



Paul Hamra

Deputy Chair

Reappointed as Deputy Chair to 25 June 2008

Paul Hamra is Managing Director of South Australian-based publishing company Solstice Media, publisher of *The Independent Weekly* newspaper. Paul has worked in media, politics and public relations for 20 years in Australia and the United States. Over 11 years, Paul built a national public relations company specialising in corporate and consumer clients. He sold his business to Young & Rubicam and moved into publishing in 2003.



Dominic Case

Reappointed to 20 October 2007

Dominic Case has over 30 years experience in the film industry, having worked mainly in film laboratories, but also as a post-production consultant, working on films ranging from *What I Have Written* (1993) to the restoration of *The Sentimental Bloke* (1919). He is Director of Communications for the Atlab Group. As Chair of FIBRE (Film Industry Broadband Resources Enterprise) Dominic led an industry-wide group in developing business models for broadband access.

Dominic holds degrees in Physics and Mass Communications and is the author of two books on film and post-production methods. He has also published and presented papers locally and internationally. He is a Fellow of the Society of Motion Picture and Television Engineers (SMPTE) and also of the British Kinematograph, Sound and Television Society (BKSTS). As a past Chair of SMPTE's Australian section and International Governor, he has been honoured with the SMPTE Presidential Proclamation for his outstanding reputation and status in the industry.



Paul Grabowsky

Reappointed to 29 November 2007

Paul Grabowsky is a pianist, composer and conductor. He is regarded as one of Australia's foremost screen composers with credits for over 17 film and 13 television scores including *Innocence*, *Jessica*, *The Jungle Book 2*, *The Last Days of Chez Nous*, *Last Orders*, *Phoenix* and *Shiner*. His works for the stage include the opera *Love in the Age of Therapy* and the multimedia production *Theft of Sita*. In 1994, he founded the Australian Art Orchestra.

Paul produced and presented the television series *Access All Areas* in 1996, was Commissioning Editor for ABC Television Arts and Entertainment 1996-98, and was the Musical Director of *Tonight Live with Steve Vizard* 1990-92. At the 2000 Sydney Olympics, Paul was a composer for the opening and closing ceremonies and the Musical Director for the Paralympics Closing Ceremony. He has won three ARIA awards, an AFI award, a Helpmann award and was Sidney Myer Performing Artist of the Year in 2000.



Thomas A Kennedy

Reappointed to 7 August 2008

Tom Kennedy has over 20 years experience in media and technology, software publishing, distribution and interactive content creation and management. He has been CEO of Media Zoo P/L, a Photon Group Company, and Chairman of the Digital Content Action Agenda Experts Group. In 2005 he received the AIMIA Award for Outstanding Contribution to Industry.

Tom founded Brainwaave Interactive in 1995 as a division of John Fairfax Holdings, before spearheading a management buyout in 1998. He is a former board member and chairman of the Internet Industry Association 2003-05, and was president of the Australian Interactive Media Industry Association (AIMIA) 1997-98, as well as a board member for 8 years until 2003. He has been an advisor to the Australian Cultural Network and a member of the Digital Television Advisory Group, and is a member of the Joint Singapore Australia IT Council, the Australian Information Economy Advisory Council (AIEAC), and the National Bandwidth Enquiry.

From 2000 to 2004 Tom was a director of the Biennale of Sydney, a major contemporary international arts festival.



Sue Masters

Appointed for three years to 6 June 2008

Sue Masters has been Head of Drama at Network TEN since October 2000. She is one of Australia's most accomplished television producers. In 1990 Sue produced *Brides of Christ* for ABC TV, one of the country's most successful mini-series, followed by a tenure at Roadshow, Coote & Carroll during which she created and produced *G.P.* and *Law of the Land*.

Sue has since been responsible for such acclaimed series as *Janus*, *The Bite* and *Simone De Beauvoir's Babies*. In 1998 she was appointed Head of Drama for ABC TV and in this capacity oversaw the development and production of *A Difficult Woman*, *Wildside*, *Something in the Air*, *Grass Roots* and *SeaChange*. In this capacity Sue also commissioned *The Farm*, *Changi* and *Head Start*.

During Sue's time at Network TEN she has overseen the production of: *The Secret Life of Us*, *Heroes' Mountain*, *White Collar Blue*, *Crash Burn*, *The Falls*, *The Surgeon*, *Society Murders* and *Joanne Lees: Murder in the Outback*; the successful telemovie franchises *Black Jack* and *Small Claims*; as well as the multi-award winning mini-series *After the Deluge*, *Jessica*, *Tripping Over* and *Mary Bryant*.

Commissioner Profiles



Rachel Perkins

Reappointed to 30 June 2008

Rachel is from the Arrernte and Kalkadood nations. She is a graduate and past Council Member of the Australian Film Television and Radio School. Trained at the Central Australian Aboriginal Media Association (CAAMA) in Alice Springs, Rachel went on to become an executive producer with both the SBS and ABC Indigenous Units, where she commissioned the National Indigenous Documentary Fund (NIDF) among other series.

Rachel has independently produced and directed a number of documentary series, and set up the finance for the AFC's first Indigenous drama initiative. Her features, *Radiance* and *One Night the Moon*, have screened (between them) at the Berlin, London, Toronto and Sundance film festivals, and received three Australian Film Institute (AFI) Awards. Rachel was awarded the Byron Kennedy AFI Award in 2002 for her contribution to the Australian film industry. She is currently completing an 8-hour series for SBS on the history of Aboriginal and Torres Strait Islander people, entitled *First Australians*.



Colin South

Reappointed to 30 June 2008

Colin started in the television industry in 1972 working in the props department at Channel 10 in Melbourne. From 1975 he produced career and training films for the Federal Department of Labour before co-founding the independent production company Media World in 1982, producing live-to-air sport, music, documentaries and feature films.

Since establishing Animation Works Pty Ltd in 1994, Colin has produced six animated television series, including the current children's comedy series *Dogstar*.

With offices in Melbourne and Perth, Media World Pictures continues to develop and produce animated and live action film and television drama. Its latest productions are the mini-series *The Circuit* and the feature film, *To Hell and Bourke*.



Antonio Zeccola

Reappointed to 29 November 2007

Antonio Zeccola is the Managing Director of Palace Films and Palace Cinemas with a 40-year history of distributing quality local and international titles in Australia and New Zealand. He has received credit as Executive Producer for Paul Goldman's *Australian Rules* and Rolf de Heer's *Alexandra's Project*, which was officially selected for screening at the Berlin International Film Festival in 2003, where it was nominated for a Golden Bear.

Antonio has a strong commitment to the Australian film industry and has invested in significant Australian films including *The Book of Revelation*, *Irresistible* and *Macbeth*.

Palace Cinemas is Antonio's exhibition division, with 73 screens across 21 locations in Melbourne, Sydney, Brisbane, Adelaide and Perth. Antonio's passion for restoring, reinvigorating and saving cinema icons has led him to acquire and refurbish the Chauvel Cinema in Sydney and the Westgarth in Melbourne.

Table 1: Commission meetings held 2006/07 and Commissioner attendance

	2006						2007								
	19/7	24/7	14/8	12/9	26/9	30/10	8/11	12/12	30/1	23/2	20/3	27/4	10/5	15/6	26/6
Maureen Barron, Chair	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Paul Hamra, Deputy Chair	✓	✓	✓	✓	✓	✓	✓	✓	●	✓	✓	✓	✓	✓	✓
Dominic Case	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	■	✓
Paul Grabowsky	●	●	●	✓	✓	▼	▼	●	✓	✓	●	●	✓	✓	●
Tom Kennedy	✓	✓	✓	✓	✓	✓	✓	●	✓	✓	✓	✓	✓	✓	✓
Sue Masters	✓	●	✓	✓	✓	●	✓	✓	✓	✓	✓	✓	✓	✓	✓
Rachel Perkins	✓	✓	✓	●	●	✓	✓	●	✓	✓	✓	✓	●	✓	✓
Colin South	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	●
Antonio Zeccola	●	●	✓	●	✓	▼	▼	●	✓	✓	✓	✓	✓	✓	●

Table 2: Audit Committee meetings held 2006/07 and Commissioner attendance

	2006		2007	
	14/8	26/9	12/12	10/05
Paul Hamra, Chair	✓	✓	✓	✓
Maureen Barron	✓	✓	✓	✓
Dominic Case	✓	✓	✓	✓
Tom Kennedy	✓	✓	●	✓

Table 3: Information Technology Subcommittee meetings held 2006/07 and Commissioner attendance

	2006		2007	
	14/8	8/11	23/2	15/6
Tom Kennedy, Chair	✓	✓	✓	✓
Dominic Case	✓	✓	✓	✓
Colin South	✓	✓	✓	✓

Table 4: National Film and Sound Archive Subcommittee meetings held 2006/07 and Commissioner attendance

	2006		2007
	8/11	23/2	10/5
Dominic Case, Chair	✓	✓	✓
Rachel Perkins	✓	✓	✓
Paul Grabowsky	▼	✓	✓

- ✓ Present
- Apologies received for absence
- Single agenda item; not in attendance due to conflict of interest.
- ▼ Period between term lapse (21 October 2006) and reappointment (30 November 2006)

Executive Overview 2006/07

The AFC continued to deliver a range of exciting and dynamic programs to the Australian screen industries this year, to address current developmental needs and global industry change. These programs spanned film development (including Indigenous production), official co-productions, marketing, screen culture, and the archiving of Australia's audiovisual heritage, as well as policy, research and communications.

The AFC's IndiVision initiative was developed as a strategic response to declining levels of film production in Australia, and was funded as part of the Government's *A World Class Australian Film Industry* package (a 2004 election commitment). The suite of IndiVision low-budget feature programs continued to produce significant results this year. Following on from the successful release of *The Caterpillar Wish*, other features funded through the IndiVision production program are now finding their way to audiences via theatrical release and festival screenings. *West*, the latest release, was invited to screen at the 2007 Berlin International Film Festival and the Sydney and Adelaide Film Festivals. Seven other completed IndiVision features are due for release in 2007/08 and are showing strong market interest – the low-budget thriller *Black Water* has made sales to more than 30 territories including North America and the UK, while *Cactus*, *Ten Empty* and *All My Friends Are Leaving Brisbane* have all secured Australian theatrical distribution.

The AFC's SP*RK residential script development program has also produced strong results this year. Two features developed through the program were released in 2006/07 to critical acclaim: *Noise* screened at Sundance and Karlovy Vary International Film Festivals and *The Home Song Stories* screened at the Berlin International Film Festival. Another three SP*RK projects are well on their way to securing finance and are likely to commence production in 2007/08.

Collaborative initiatives including *Test Drive*, *Raw Nerve*, *Accelerator*, *jitv docs* and *Podlove* also continued in 2006/07, further demonstrating the AFC's commitment to developing outstanding Australian film, television and interactive media projects. The AFC also continued its support of practitioners through the General Development Investment (GDI) slate funding program, the Internships program and the third round of the AFC's Writer Fellowships. The AFC launched two new funding programs to support television practitioners: 11 projects were selected to receive TV Writer Fellowships, and the AFC facilitated the attachment of six emerging producers to key Australian television companies through the TV Producer Internships program.

The AFC recognises the significant contribution of the Indigenous filmmaking community to the depiction of contemporary Australian culture on screen, and appreciates the importance of historical Indigenous screen and sound material in understanding and preserving Australian culture. The AFC provides opportunities for Indigenous practitioners through a diverse range of drama and documentary programs and initiatives. The AFC was delighted to be able to extend that support this year, approving the production funding of its first Indigenous feature through the AFC's Long Black program.

Official co-production constitutes an increasingly significant aspect of the local production industry. Australian filmmakers work with their international counterparts to pool resources and maximise market opportunities. During 2006/07, the AFC processed 13 applications for official co-production status, of which seven were granted provisional approval. The AFC also provided advice to DCITA in regard to treaty negotiations with the Governments of South Africa, Singapore and the People's Republic of China.

The AFC continued to represent the Australian film industry internationally through a continued presence

at a number of key international festivals and markets, including Cannes, Berlin, MipTV, MIPCOM and the Hong Kong FILMART. The AFC hosted visits to Australia from key festival representatives, and facilitated international industry networking events through its continued partnerships with the Producers Network at Cannes and Rotterdam Lab at Cinemart/ Rotterdam Film Festival. Marketing workshops, initiatives and the Travel Grant program demonstrate the AFC's commitment to maximising the participation of Australian programs and their creators in the international marketplace.

Prestigious international festivals including Berlin, Cannes, Rotterdam and Sundance continued to recognise AFC-supported films this year, with more than 70 international screenings of features, short films, documentaries and animations. In addition, 28 AFC-supported films received more than 50 awards at recognised Australian and international ceremonies.

A vigorous, diverse and innovative screen culture is at the heart of a distinctive screen industry, fostering its development and encouraging audiences to consume and engage with screen programs. Through the continuation of additional funding via the Government's *A World Class Australian Film Industry* package, the AFC's extensive screen culture initiatives were again expanded. In 2006/07 the Big Screen program attracted audiences of over 10,000 to its screenings across regional Australia; School Screen provided 210 schools in 55 towns with free screenings of Australian features; and Black Screen delivered the NAIDOC week films and the Message Sticks Indigenous Film Festival tour to six states. In partnership with the Department of Foreign Affairs and Trade through the Australia International Cultural Council, the AFC this year also continued to deliver Australian screen content to embassies and diplomatic posts around the world via the Embassy Roadshow, reaching combined audiences of over 28,000 people.



The feature film ***Black Water*** received AFC production investment funding and a marketing loan. It was written and directed by Andrew Traucki and David Nerlich, and produced by Andrew Traucki, David Nerlich and Michael Robertson.



The feature film ***Cactus*** received AFC production investment funding through IndiVision. It was written and directed by Jasmine Yuen-Carrucan, and produced by Paul Sullivan.



The documentary *Bomb Harvest* received AFC development and production investment funding. It was written by Sylvia Wilczynski and Kim Mordaunt, directed by Kim Mordaunt and produced by Sylvia Wilczynski.



The feature film *Death Defying Acts* received AFC development investment funding. It was written by Tony Grisoni and Brian Ward, directed by Gillian Armstrong, and produced by Marian Macgowan and Chris Curling.

Rapid developments in digital technology have impacted on every facet of the screen production industry, from content creation through to the mechanisms for making content available and the way content is preserved. The AFC has been closely involved in the Government and the industry's digital agenda, and continues to prioritise a range of diverse and innovative programs that foster the creation, availability and preservation of digital content.

The AFC has embraced digital technology opportunities through its *australianscreen* online initiative. *australianscreen* online is the AFC's web-based digital educational resource that currently features over 1200 moving image clips and extensive information on over 500 feature films, TV dramas, documentaries, historical footage, Indigenous programs, and home movies produced in Australia over the past 100 years. One of the most exciting aspects of developing this resource has been the AFC's formation of strategic partnerships across the public and private sector. Project partners include Australia's Academic Research and Education Network (AARNet), the Curriculum Corporation through the Le@rning Federation, the National Archives of Australia, and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

The Regional Digital Screen Network (RDSN) is another program through which the AFC has explored the use of digital technology to deliver cost-effective screen programs and create expanded access across Australia. Launched in February 2007 with a live satellite broadcast of Sony Tropfest into eight regional centres, the RDSN continues to bring new release Australian feature films to areas where they were previously not available. Within its first six months, RDSN has screened to over 6,500 people, with several cinemas now extending screening seasons of features on the strength of RDSN audiences.

The AFC, through the NFSA, also has legislative responsibility for the functions of collecting, preserving and providing access to the national audiovisual collection. 2006/07 was a year of significant achievements for the NFSA. In this period, more than 34,000 items were added to the collection including film, video and recorded sound items, as well as documents and artefacts. In June 2007, the NFSA's restored version of *The Story of the Kelly Gang* (1906) was added to the UNESCO Memory of the World Register, confirming the pivotal role of the NFSA as a cultural institution at a national and international level. A new quarterly publication, the scholarly *NFSA Journal*, was first published in print and online in spring 2006. In February 2007, the NFSA launched *Sounds of Australia*, a public list of Australian recordings that celebrates the unique and diverse recorded sound history and culture of this country. The Centre for Scholarly and Archival Research's (CSAR) Fellowship and Internship Programs were launched in April 2007, enabling outstanding researchers and creative practitioners to explore and re-present the national audiovisual collection. The NFSA also launched its new Google-style public interface, *Search the Collection*, enabling faster and more powerful searching of the database and easier access to digitised content. In addition to these achievements, the NFSA continued preparations for the opening of Arc on 7 August 2007, the 250-seat cinema at the Archive's Canberra headquarters, that will provide world-class facilities dedicated to the presentation of archival programs.

The NFSA's Indigenous Collections Branch also had its first full year of operation. Particular focus has been placed on facilitating access to the collection by Indigenous communities and improving staff understanding of the Indigenous collection, its classification and the handling of restricted material. The NFSA is also partnering with other cultural institutions with a view to assisting with identification and repatriation of Indigenous collection material.

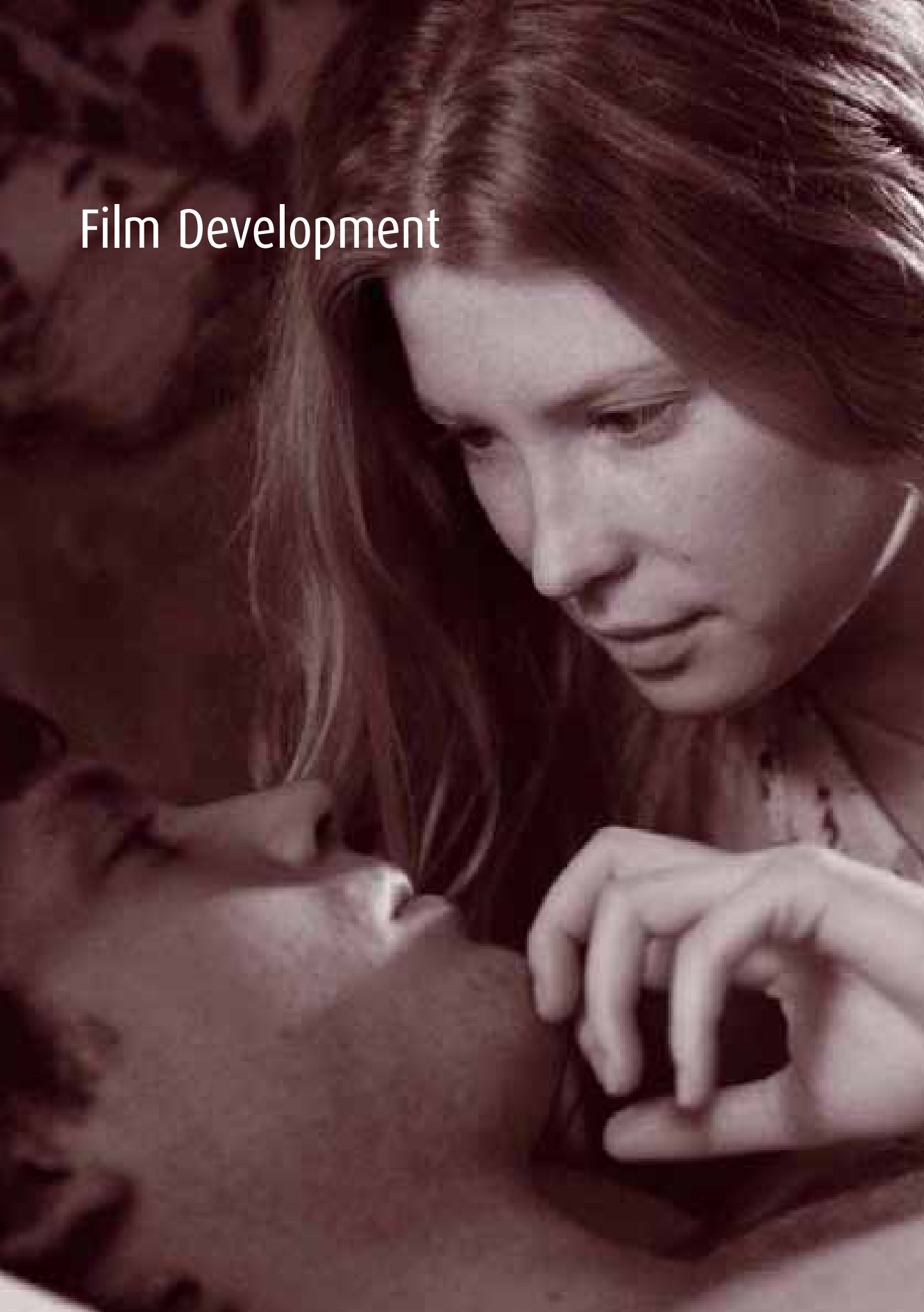
In 2006/07 the AFC continued its substantial research and analysis of the screen content industries and produced a number of significant publications. *Get the Picture* continues to be widely used as the primary source of data about audiovisual production and distribution in Australia. At June 2007, over 3,700 individuals and organisations subscribed to update alerts for the online interface of this publication. Other reports updated and reproduced by the AFC this year include: *Film agency funding in Australia*, which provides a comprehensive historical view of funding initiatives to the industry from federal, state and territory governments; *Documentary Production in Australia*; and the annual *National survey of feature film and TV drama production*.

Through submissions to key reviews, the AFC continued to assist the Government tackle some of the bigger policy issues facing the production industry, including low levels of local film and television production, low levels of private investment, challenges brought about by significant changes to the delivery of government industry support, and also by the continuing growth, development and impact of new media technologies in the delivery of audiovisual content. The AFC welcomed the outcomes of the Review of Australian Government Film Funding Support and the Government's announcement in May of the Screen Industry Support Package. The AFC looks forward to working with the Government towards its implementation in 2007/08.

Organisational output and outcome framework

<p>Outcome: To enrich Australia’s cultural identity by fostering an internationally competitive audiovisual production industry, developing and preserving a national collection of sound and moving image, and making Australia’s audiovisual heritage available to all</p>					
<p>Output 1.1</p> <p>Investment in film and television projects and professional development of screen content creators</p>		<p>Output 1.2</p> <p>Participation of Australian screen content creators and their programs in the global marketplace</p>	<p>Output 1.3</p> <p>Development, preservation, presentation and availability of Australia’s national audiovisual collection</p>	<p>Output 1.4</p> <p>Cultivation and appreciation of Australian screen culture, locally and internationally</p>	<p>Output 1.5</p> <p>Policy development, data collection and analysis, and information services</p>
<p>FILM DEVELOPMENT/ INDIGENOUS</p>		<p>MARKETING</p>	<p>NATIONAL FILM & SOUND ARCHIVE</p>	<p>INDUSTRY & CULTURAL DEVELOPMENT</p>	<p>POLICY, RESEARCH & COMMUNICATIONS</p>
<p>Objective 1</p> <p>Identify and develop outstanding Australian film, television and interactive media projects</p>	<p>Objective 3</p> <p>Cultivate diverse and distinctive Indigenous Australian work, and promote its recognition as part of Australian screen culture</p>	<p>Objective 4</p> <p>Maximise the participation of Australian programs and their creators in the national and international marketplace</p>	<p>Objective 5</p> <p>Collect, preserve and ensure the permanent availability of the nation’s audiovisual heritage</p>	<p>Objective 6</p> <p>Cultivate and assist the development and appreciation of Australian screen culture, locally and internationally</p>	<p>Objective 7</p> <p>Inform, shape and influence the national agenda relating to the creation, availability and preservation of Australian audiovisual content</p>
<p>EXECUTIVE/CORPORATE SERVICES</p>					

Film Development



PREVIOUS PAGE: The feature film **Clubland** received AFC development investment funding. It was written by Keith Thompson (who received an AFC Writer Fellowship), directed by Cherie Nowlan and produced by Rosemary Blight. It screened at the 2007 Sundance Film Festival (USA).

OBJECTIVE 1

Identify and develop outstanding Australian film, television and interactive media projects.

OBJECTIVE 2

Cultivate the professional development of talented writers, directors, producers and digital content creators.

The AFC supports creatively ambitious practitioners and imaginative, resonant Australian stories through its Film Development (FD) Division. FD devises funding strands and initiatives that assist the career development of talented writers, directors and producers who have the potential to make a significant contribution in their chosen fields. Funding strands are designed in response to local industry developments and global trends, assisting Australian film practitioners to engage with the creative and technological challenges of an evolving screen industry.

Film Development has developed the following strategies to achieve its first objective:

- a) provide finance to producers and, in some cases, directors on the basis of track record to work with teams on individual projects or slates of projects of their choice
- b) provide development assistance to projects on the basis that they are close to financing the production
- c) identify and actively engage in Australian projects that display originality, diversity and creative ambition, or a strong likelihood of eventual production financing.

Film Development has developed the following strategies to achieve its second objective:

- a) provide production opportunities and actively engage at all stages with key creatives in production to realise their creative ambition
- b) assist screen content creators and interactive media

producers to work with more experienced professionals by means of a mentoring program

- c) provide resources to organisations, which provide skill development opportunities for screen content creators and new entrants.

Development Funding

Project development funding is designed to ensure that projects achieve their potential and are as strong as possible when competing for production finance. In 2006/07 the AFC offered 53 funding rounds through 17 development strands. The division's ongoing development strands fund script development for feature films, short features, documentaries, animations and digital media projects. The strands aim to give writers, directors and producers the time and support necessary to achieve each project's full creative and commercial potential.

The AFC invested in the development of 10 of the Australian features and 34 of the Australian documentaries that went into production in 2006/07. Funding was provided either by way of development investment or General Development Investment paid to producers (see details below). A full list of projects that received AFC development funding in 2006/07 is in Appendix 8.

The AFC provides professional development opportunities for directors, as well as producers and

writers by way of production investment. AFC support assists talented filmmakers to create projects that might function as 'calling cards' in the local and international industry, launching careers and helping them reach a new level of achievement. The AFC invests in the production of a range of projects including low-budget feature films, short features, short dramas, short TV drama series, documentaries, animations and interactive digital media projects. In 2006/07 the AFC offered 15 rounds of funding through eight production strands. A full list of production funding recipients is in Appendix 8.

AFC-supported films continued to enjoy significant success at recognised local festivals in 2006/07, with over 90 screenings of documentaries, features and shorts that had received AFC development, production, marketing or cashflow investment. Detailed lists of AFC-supported projects that achieved international screenings and awards are in Appendices 2 and 3.

IndiVision

The AFC's IndiVision initiative was established as part of the Government's 2004 election commitment *A World Class Australian Film Industry*. The IndiVision programs are designed to cultivate and encourage low-budget film production in Australia by increasing opportunities for professional development and extending creative and craft skills in screen storytelling. IndiVision's suite of project development strands this year included:

- *IndiVision Project Lab* – the third lab was held in Sydney in February 2007. Seven projects and creative teams received intensive script and marketing assistance. International advisors included acclaimed Danish writer Mogens Rukov (*Festen*) and US indie producer Paul Mezey (*Maria Full of Grace* and *Half Nelson*). Local advisors included writer Andrew Bovell (*Lantana*).
- *IndiVision Script Development Program* – development funding was provided to four teams for low-budget feature film scripts.
- *IndiVision Marketing Workshop* – six international sales

agents from the US and Europe attended the July 2006 IndiVision Marketing Workshop in Melbourne, sharing advice and strategies for approaching international markets and festivals.

- *IndiVision Filmmaker Dialogues* – held as part of the 2007 Sydney Film Festival, comprising masterclasses with Oscar-nominated Danish producer Sisse Graum Jorgensen (*After the Wedding, Brothers*) and US director Jeff Nichols (*Shotgun Stories*).



West, the second IndiVision feature film to be released, was directed by Daniel Krige and produced by Anne Robinson and Matthew Reeder. It premiered at the Adelaide Film Festival and was invited to screen at the Berlin International Film Festival.

- *IndiVision Screenings* – IndiVision Lab advisor Mogens Rukov screened his acclaimed film *Festen*, and advisor Paul Mezey introduced the Australian premiere of his Academy Award-nominated film *Half Nelson*.
- *IndiVision Production Funding* – \$2.9 million was committed to the production or post-production of six feature films.

The IndiVision initiative has enjoyed significant success since its inception, attracting good media coverage, the participation of very high calibre practitioners and advisors, and extremely positive feedback from participants. It has also now successfully supported the production of two features that have achieved theatrical release, with a number of others awaiting release, nearing completion or finalising their distribution strategies:

The Caterpillar Wish (w/d: Sandra Sciberras, p: Kate Whitbread) – released in June 2006; AFI Award for Best Supporting Actress; nominated for three Film Critics' Circle Awards – Best Original Screenplay, Best Actress and Best Supporting Actress; IF Award for Best Production Design and an IF nomination for Best Sound; APRA nomination for Best Film Score; St Tropez Film Festival Best Actress Award; screened at the London Australian Film Festival; selected for the Zurich Film Festival International Competition.

West (w/d: Daniel Krige, p: Anne Robinson & Matthew Reeder) – released in June 2007 and screened at the 2007 Berlin International Film Festival, the 2007 Adelaide Film Festival and the 2007 Sydney Film Festival.

All My Friends Are Leaving Brisbane (d: Louise Alston, w: Stephen Vagg, p: Louise Alston & Jade Van der Lei) – screened at the 2007 Brisbane Film Festival, due for release in late 2007 through Accent Film Distribution.

Ten Empty (w/d: Anthony Hayes, w: Brendan Cowell, p: Naomi Wenck) – due for release in early 2008 through Dendy Films.

My Left Ear (d: Andrew Wholley & Lech Mackiewicz, w: Lech Mackiewicz, p: Clare Mackey, Andrew Wholley & Lech Mackiewicz) – scheduled to screen at the 2007 Melbourne Underground Film Festival.

Cactus (w/d: Jasmine Yuen-Carrucan, p: Paul Sullivan) – due for release in early 2008 through Hoyts Distribution.

Lake Mungo (w/d: Joel Anderson, p: Georgie Nevile & David Rapsey) – currently in post-production.

Black Water (w/d: Andrew Traucki & David Nerlich, p: Michael Robertson) – this low-budget thriller has sold to more than 30 territories and is scheduled as the opening night film for major film festivals in the UK and Europe.

Son of a Lion (w/d: Benjamin Gilmour, p: Carolyn Johnson) – this self-funded production was completed with AFC funds, and has been invited to screen in the World Cinema section of the Pusan International Film Festival in October 2007.

SP*RK Script Lab

SP*RK is an intensive five-day script and marketing lab based on international models such as the American Sundance Script Lab and the French eQuinoxe script workshop. SP*RK provides an opportunity for scriptwriters to be inspired and experiment with new ideas in an intense but supportive environment.

Eight projects and their creative teams were selected to participate in the October 2006 workshop. Advisors included Robert Towne (*Chinatown*), Jan Sardi (*Shine*), Fred Schepisi (*Last Orders*), Ana Kokkinos (*Head On*) and Sue Murray (*Ten Canoes*).

Completed projects developed through SP*RK include:

Noise (w/d: Matt Saville, p: Trevor Blainey) – released May 2007, screened at Sundance, Newport, Seattle, Karlovy Vary & Buenos Aires Film Festivals; won the 2006 Victorian Premier's Literary Award for Screenwriting.

The Home Song Stories (w/d: Tony Ayres, p: Michael McMahon) – screened at Berlin, Adelaide, Sydney and Brisbane Film Festivals; won the 2007 NSW Premier’s Literary Award for Screenwriting; nominated for Best Screenplay at the 2007 AWGIES.

General Development Investment (GDI)

The AFC’s GDI program enables producers to drive the development and financing of a slate of projects and to maintain a business infrastructure during development. In the 2006/07 financial year, 35 feature, documentary and television producers were awarded GDIs. In the same period, 25 producers who had previously received a GDI put at least one project into production.

Writer Fellowships

AFC Writer Fellowships support the early development of distinctive features on the basis of the writer/director’s track record and the strength of the project. In 2006/07, a third round of Writer Fellowships were awarded to: *Water Stories* (Sarah Watt), *A Private Man* (Roger Monk), *Holy Day* (Andrew Bovell and Ray Lawrence), and *Jordy and Flick* (Rob George).

Television Writer Fellowships

Announced as part of the AFC’s contribution to the celebration of 50 years of television in Australia, this initiative was aimed at developing innovative adult and children’s television drama projects. Fellowships were awarded on the basis of the writer’s track record and the strength of the submitted idea, to allow the creative team to further develop their projects. The 11 selected projects were supported by Australian television networks including Network TEN, SBS and the ABC and received almost \$400,000 in development funding.

Documentary Production

The AFC has continued to fund compelling and innovative documentary projects from talented emerging documentary practitioners. *The Fibros and the Silvertails* (d: Paul Oliverpa), funded in December

2006, screened at packed houses at the 2007 Sydney Film Festival, while *Bomb Harvest* (d: Kim Mordaunt, p: Sylvia Wilczynski) has been offered theatrical distribution in Sydney. Six AFC-funded documentaries screened at international film festivals and won 11 local and international awards.

Short Film Production

AFC-funded short films continued to perform exceptionally well, achieving 23 international film festival screenings and 33 local and international awards (listed in Appendices 2 and 3).

In particular, the AFC-funded short feature *Stranded* (d: Stuart McDonald, w: Kathleen O’Brien, p: Beth Frey) has performed exceptionally well at festivals, garnering several AFI Awards including Best Short Fiction Film and Best Screenplay, a Dendy Award for Best Long Short, an ATOM Award for Best Short Fiction, a Film Critics’ Circle Award for Screenplay, and a Best Actress Award at the Shanghai TV Festival.

Animation Production

Animation projects supported by the AFC continued to perform well in local and international festivals. In particular, the AFC-supported animated short film *Sweet and Sour*, co-produced with the world-renowned Shanghai Animation Film Studio, received its world premiere at the Adelaide Film Festival as part of the Chinese New Year celebrations. *The Girl Who Swallowed Bees* was invited to festivals in Berlin, Oberhausen, Seattle and the prestigious Annecy International Animated Film Festival.

Podlove

The AFC/SBS cross-platform Podlove initiative supported five 5-minute projects exploring the effects of modern technology on relationships. Following their screening on SBS, each film went live on the SBS website. The series has since picked up UK distribution, and four of the films have been invited to prestigious international film festivals including Annecy, Shanghai, New York and Aspen.



The animated documentary *The 3G of Us* received AFC production investment funding through the interactive digital media strand. It was written and directed by Akhim Dev and produced by Beth Frey. Akhim Dev received an AFC Marketing travel grant to attend the film's screening at Annecy International Animated Film Festival (France).



The TV drama *Double the Fist Series 2* received AFC production investment funding. It was directed by Craig Anderson, Bryan Moses, Tony Walters and Doug Bain, and produced by Jason Harty.

jtv docs

jtv docs is an exciting initiative with the ABC's cross-platform jtv brand, which provided the opportunity for three emerging practitioners to create innovative cross-platform documentaries for ABC television. *Words from the City* - a feature length documentary exploring the vanguard of Australian hip hop - had its world premiere at the Adelaide Film Festival, while *Searching for Sandeep* won the World Movies Audience Award at the Sydney Film Festival. Both documentaries will screen on ABC TV later in 2007.

Interactive Digital Media Production

Chiko Accidental Alien, funded through the AFC's Broadband Production Initiative (BPI), was awarded the 2007 Australian Interactive Media Industry Association Best Children's Project Award. This follows on the heels of a long list of previous AFC winners at the AIMIA's, Australia's most prestigious awards for new media. Previous AFC-funded award recipients include *Homeless*; *Long Journey*, *Young Lives*; *The Dog and Cat News*; *UsMob*; and *Dust On My Shoes*.

Fanging the Kombi, an interactive website and accompanying documentary, will shortly commence production with support from the AFC and the ABC. *Scorched*, also developed through the Broadband Cross-Media Production Initiative, has raised finance for all its components, including a telemovie with Channel 9. The cross-platform components will be supported by the AFC and ninemsn.

PS Trixi, an online interactive drama series with investment from Yahoo!7, Queensland's PFTC and the AFC, drew more than 120,000 unique visitors to the website, 10,000 visitors to the online community and has attracted US and UK interest for re-versioning in those markets.

Internships

Internships provide professional development opportunities to producers and directors seeking

to further enhance their skills and knowledge by working with local and international production companies and television networks, or by forming attachments to established producers and directors on specific productions. Internships in 2006/07 included attachments to companies such as Sony Pictures Feature Animation LA and the Seven Network. Interns worked with directors and producers including Rowan Woods, Don Ezard, Bob Connolly, Penny Chapman and US TV director Kevin Hooks, working on productions such as *All Saints*, *Lockie Leonard*, *Clubland* and the renowned US HBO series *Deadwood*.

Television Producer Internships

The AFC's new Television Producer Internship initiative was designed to assist talented and committed emerging television producers and writer/producers to gain hands-on professional development and experience in the television industry, and provide television production companies and networks with the support to train and develop practitioners. In 2006/07, six emerging television producers were selected to receive over \$200,000 in funding.

Raw Nerve

Raw Nerve is a joint initiative of the AFC and Screen Development Australia (SDA), designed to support the development of entry-level filmmakers by providing production opportunities in partnership with SDA resource organisations in five states. In 2006/07 five new filmmakers from each state were selected to produce a short film. Facilities and resources were provided by SDA and FD Project Managers provided creative advice and guidance to the creative teams. Participating organisations include the Film and Television Institute in Western Australia, Open Channel in Victoria, Metro Screen in New South Wales, the Media Resource Centre in South Australia and QPIX in Queensland.

Test Drive

A partnership between the AFC and the AFTRS, Test Drive is a workshop where recipients of AFC short film production funding are provided with the opportunity to polish their scripts and enhance their production knowledge before commencing production. Local advisors offer script advice, low-budget shooting tips and marketing strategies in a three-day residential workshop. Five teams attended the Melbourne-based workshop in January 2007. AFC-funded projects that attended previous Test Drive workshops include *Sexy Thing* (screened in Cannes in 2006) and *William* (screened at the Sundance Festival in 2007).

Accelerator

The AFC also provides funding for the Melbourne International Film Festival Accelerator program, run in partnership with Film Victoria, the New Zealand Film Commission, the Australian Centre for the Moving Image, and the Ian Potter Foundation. Now in its fourth year, Accelerator has firmly cemented its place as an important industry event run over four days for selected filmmakers to develop their skills, craft and contacts on a national and international level. The outcomes of this innovative program are now coming to fruition, with two Accelerator feature films to screen at the 2007 Melbourne International Film Festival.



Indigenous

LEFT: The short drama *Crocodile Dreaming* received AFC development and production funding under the Dramatically Black initiative. It was written and directed by Darlene Johnson, and produced by Sue Milliken.

OBJECTIVE 3

Cultivate diverse and distinctive Indigenous Australian work, and promote its recognition as part of Australian screen culture.

The AFC's Indigenous Branch devises funding programs and initiatives that support the professional development of Indigenous film practitioners, and the development and production of outstanding Indigenous projects. Projects supported through the Indigenous Branch reflect the stories of Indigenous Australia, making a vital contribution to the depiction of Australian culture on screen. The branch also contributes to the development of Indigenous policy within the AFC and the wider industry.

The Indigenous Branch has developed a number of strategies to achieve its objective:

- a) identify and proactively seek to be involved in Indigenous Australian projects that display originality, diversity and creative ambition
- b) provide production opportunities and actively engage at all stages with key creatives in the production of Indigenous work to realise their creative ambition
- c) contribute to the professional development of Indigenous writers, directors and producers by:
 - facilitating internships and mentor programs
 - targeting initiatives to address specific needs, such as in particular skills areas
 - assisting Indigenous screen content creators to participate effectively in local and international festivals, workshops and conferences
- d) promote the recognition of Indigenous Australian work in local and international festivals
- e) lead the development and advocacy of policy relating to Indigenous screen content creators.

The Indigenous Branch provides professional development opportunities through production investment in feature films, short films, short TV drama series, documentaries, animations and interactive digital media projects. The branch generally funds production

through the initiatives that it develops with other funding agencies and broadcasters, broadening the funding base available and ensuring long-term support for the branch's work. Through the success of these initiatives and the quality of the resultant films, the AFC has played a major role in strengthening the place of Indigenous filmmakers in the wider Australian film industry. In 2006/07 the Indigenous Branch invested in the production of one feature film, 14 short films and six documentaries.

Development Funding

Project development funding is provided to ensure that projects achieve their potential and are as strong as possible when competing for production finance. The programs aim to give writers, directors and producers the time and support necessary to achieve each project's full creative and commercial potential. The Indigenous Branch's ongoing development programs fund script development for feature films, short films, documentaries, animations and digital media projects. The branch also provides development funding to projects selected for its drama and documentary initiatives.

Key Indigenous development funding outcomes for 2006/07 include:

- Investment in the development of 10 feature films in 2006/07; nine of these projects were funded through the Long Black Feature Program.
- Investment in the development of a 13 x half-hour children's television drama series.
- Investment in the development of 21 short films; 20 of these were through the A Bit of Black Business short drama initiative.
- Investment in the development of three documentaries; two were part of the National

Indigenous Documentary Fund (NIDF) Series 9.

- Investment in the development of a 3 x 1-hour documentary series.
- Investment in Project Sprout, a multimedia training workshop for women in regional New South Wales. This funding facilitated the participation of two Indigenous women and two Indigenous mentors on the program.

A full list of supported projects is in Appendix 8.

To complement the ongoing development funding programs, the Indigenous Branch continued to run a number of significant development initiatives in 2006/07. These are outlined below.

Long Black Feature Program

The Long Black Feature Program is targeted at filmmakers who have been developed through the AFC's previous drama initiatives or who have made a short film. The program offers intensive project development, a writers' lab, and a directors' lab with advisors from Australia and overseas. This year, the second stage writers' lab included directing elements where writers tested out their ideas with actors, DOPs and editors. Selected scenes were screened to the group followed by discussion. The stellar local and international advisors included Ray Lawrence (*Jindabyne*, *Lantana*), Phillip Noyce (*Catch a Fire*, *Rabbit-Proof Fence*), Cate Shortland (*Somersault*), Zach Sklar (*JFK*), Merata Mita (*Mauri*), Bridget Ikin (*Look Both Ways*), Keith Thompson (*Clubland*), Bahman Gobahdi (*Turtles Can Fly*, *A Time For Drunken Horses*), Tony Ayres (*The Home Song Stories*) and Belinda Chayko (*City Loop*).

For the first time this year the branch approved production funding for a feature film. The project is *Samson & Delilah* (w/d: Warwick Thornton, p: Kath Shelper). This is the culmination of development support for the writer/director over many shorter projects and his participation in the branch's short drama initiatives. A full list of supported projects is in Appendix 8.

A Bit of Black Business

A Bit of Black Business is a 5-minute drama initiative launched by the Indigenous Branch and SBSi to support new and emerging Indigenous filmmakers to make a drama project. The initiative provided development support for 20 short films from predominately first-time filmmakers. The development included a 3-day writers' workshop and a 6-day residential directors' workshop. These workshops brought the filmmakers together to work with established film practitioners.

Thirteen projects selected for production have now been completed and will screen on SBS TV. A full list of projects supported is in Appendix 8.

National Indigenous Documentary Fund (NIDF)

The Indigenous Branch manages and delivers the NIDF initiative. The branch provides development funding and nurturing support for filmmakers as part of this program. This may include a development workshop and mentors for filmmakers. The NIDF is now in its ninth series and continues to be a cornerstone of Indigenous film and television production. It provides production opportunities for new and emerging Indigenous documentary filmmakers and gives support to a strong documentary impulse in Indigenous filmmaking.

The AFC manages the fund in association with Indigenous Screen Australia (ISA). It is financed by the FFC, state film funding agencies and either SBS or the ABC.

Dramatically Black

Dramatically Black is a joint funding initiative of the AFC and SBSi, in conjunction with the FTO and the SAFC. Four films have been completed to date. In 2006/07 the final film in the Dramatically Black initiative was completed: *Crocodile Dreaming* (w/d: Darlene Johnson, p: Sue Milliken). It premiered at the Adelaide International Film Festival 2007.

INDigenousfilmEX

The AFC partnered with ScreenWest for their short film initiative INDigenousfilmEX, an entry-level program for aspiring Indigenous filmmakers aimed at identifying talent in Western Australia. In 2006/07, one short drama was funded for production.

Practitioner Support

The Indigenous Branch continued to assist Indigenous screen content creators via internships, mentor programs, workshops and conferences. Key outcomes of these programs in 2006/07 include:

- Seven internships on the projects *Double Trouble* (children's TV drama series), *First Australians* (documentary series) and the A Bit of Black Business short film initiative.
- In 2006/07 the Indigenous Branch funded travel grants for 34 filmmakers. Festivals attended ranged from ImagiNATIVE Indigenous Film Festival in Toronto and the IFF Rotterdam Cinemart Lab, to the 8th National Remote Indigenous Film Festival at Balgo in WA, the Australian International Documentary Conference, and the launch of *Crocodile Dreaming* at the Adelaide Film Festival in March 2007.
- The Indigenous Branch partnered again with Cinemart to send three Indigenous producers to the Cinemart Lab. This initiative introduces emerging producers to the marketplace in a supported manner, with workshops, pitching sessions and networking events.

A full list of recipients is in Appendix 8.

Promoting Indigenous Screen Culture

The Indigenous Branch continues to promote the recognition of Indigenous work in local festivals. In 2006/07, the branch partnered with the Sydney Opera House and Indigenous Screen Australia (ISA) on the Message Sticks Indigenous Film Festival at the Sydney Opera House. Message Sticks 2007 had unprecedented



The short drama *Custard* received AFC development investment funding under the A Bit of Black Business initiative. It was written and directed by Michelle Blanchard, and produced by Kath Shelper.



The short drama *Nana* received AFC development investment funding under the A Bit of Black Business initiative. It was written and directed by Warwick Thornton, and produced by Kath Shelper.

press coverage and capacity houses. The Indigenous Branch funded the directors of the films to be present to introduce their films. The branch also collaborates with the AFC's ICD Division on their international film events, the Regional Digital Screen Network, and ICD's Indigenous touring program, Black Screen.

The AFC is committed to promoting Indigenous work internationally through its travel grant program. To this end, the Indigenous Branch continues to foster relationships with festivals around the world, and in 2006/07 hosted networking events between Indigenous filmmakers and selectors from key international film festivals. Selectors included Bird Runningwater and Trevor Groth (Sundance Film Festival), Christian Jeune (Cannes) and Maryanne Redpath (Berlin International Film Festival).

Bob Maza Fellowship

The AFC funded the Bob Maza Fellowship for an established Indigenous actor to further their professional development and raise their profile internationally. The fellowship is a grant of \$10,000 to assist the recipient to attend training or short courses at an international film training institute, and to meet with agents, attend castings and establish contacts in the international arena. This year's recipient was Aaron Pedersen, whose acting screen credits include *The Circuit*, *City Homicide*, *Dead Heart* and numerous stage productions. He also featured in and wrote the script for the award-winning documentary *My Brother Vinnie*.

Dreaming in Motion

Dreaming in Motion, a book produced in partnership with the AFC's ICD Division, was launched in May 2007. It records and celebrates the history and development of the AFC's Indigenous Branch and profiles the work of 26 Indigenous filmmakers. The book includes a DVD of clips from each of the filmmakers represented.

Message Sticks Indigenous Film Festival (MSIFF)

Indigenous Branch-supported films that premiered in May 2007 at MSIFF include:

- *Custard* (w/d: Michelle Blanchard, p: Kath Shelper)

- *Too Late* (w/d: Michael Longbottom, p: Kath Shelper)
- *Two Big Boys* (w/d: Jon Bell, p: Kath Shelper)
- *Days Like These* (w/d: Martin Leroy Adams, p: Kath Shelper)
- *Back Seat* (w/d: Pauline Whyman, p: Kath Shelper)
- *Nana* (w/d: Warwick Thornton, p: Kath Shelper)
- *Bloodlines* (w/d: Jacob Nash, p: Kath Shelper)
- *The Turtle* (w/d: Debbie Carmody, p: Kath Shelper)
- *Sharpeye* (w/d: Aaron Fa'aoaso, p: Kath Shelper)
- *Done Dirt Cheap* (w/d: Kellie Cross, p: Kath Shelper)
- *Kwatye* (w/d: Trisha Morton-Thomas, p: Kath Shelper)
- *Hush* (w/d: Dena Curtis, p: Kath Shelper)
- *Jackie Jackie* (w/d: Adrian Wills, p: Kath Shelper)
- *A Sister's Love* (w/d: Ivan Sen, p: Martin Brown)
- *Destiny in Alice* (w/d: Sonja Dare, p: James Bradley)
- *Nigger Lovers* (w: Stephen Hagan & Daryl Sparkes, d: Rhonda Hagan, p: Daryl Sparkes)
- *Flour, Sugar, Tea* (w/d: Lee Willis Ardler, p: Gina Twyble)
- *Footprints in the Sand* (w/d: Glen Stasiuk, p: Paul Roberts)
- *When the Natives Get Restless* (w/d: Adrian Wills, co-writer: Albert Hartnett, p: Melissa Johnston)
- *Crocodile Dreaming* (w/d: Darlene Johnson, p: Sue Milliken).

Indigenous Policy, Development and Advocacy

The AFC continues to contribute to the formulation of policy in the Indigenous filmmaking area through its ongoing relationship with Indigenous Screen Australia, its participation on the National Indigenous Television Service working committee, the provision of advice to government, and advice given to other film funding agencies on their Indigenous programs and policies.

The Indigenous Branch participates in the assessment of projects with Indigenous content that are submitted to other funding programs across the AFC.

The AFC also works with the Indigenous filmmaking community to develop strategies for enhancing employment and training opportunities for Indigenous filmmakers.

Indigenous Branch staff participated in the AFC Indigenous Employment Network, which has advised the AFC's Human Resources Branch on the Indigenous Employment Strategy and the Cross Cultural Awareness training for AFC staff.

The branch organised in-house NAIDOC Week screenings in the Sydney, Melbourne and Canberra AFC offices.

Festival Screenings

A number of films supported by the Indigenous Branch screened and won awards at significant Australian and

international film festivals in 2006/07. The international screenings and awards are listed in Appendices 2 and 3. The Australian screenings were:

- *My Brother Vinnie* (d: Steven McGregor, p: Sarah Bond)
Melbourne International Film Festival
St Kilda Film Festival
- *Crocodile Dreaming* (w/d: Darlene Johnson, p: Sue Milliken)
Adelaide International Film Festival
Message Sticks Indigenous Film Festival
- *Nana* (w/d: Warwick Thornton, p: Kath Shelper)
Sydney Film Festival (opening night)



The short drama *Bloodlines* received AFC development investment funding under the A Bit of Black Business initiative. It was written and directed by Jacob Nash, and produced by Kath Shelper.

Marketing



LEFT: The feature film *Razzle Dazzle* was written by Carolyn Wilson and Robin Ince, directed by Darren Ashton, and produced by Jodi Matterson and Andrena Finlay. Darren and Jodi received AFC Marketing travel grants to attend the Berlin International Film Festival (Germany).

OBJECTIVE 4

Maximise the participation of Australian programs and their creators in the national and international marketplace.

Participation in the marketplace is a fundamental element of bringing projects to their full potential. The AFC's Marketing Branch represents the Australian film and television industry at international festivals and markets, and equips practitioners with the necessary market intelligence and resources to represent their work in the marketplace.

The strategies identified by the Marketing Branch to achieve its objectives are:

- a) assist screen content creators and their work to engage strategically and effectively in the international marketplace
- b) identify, develop and maintain a network of relationships with key players in the national and international marketplace
- c) encourage and facilitate a greater understanding by screen content creators of marketing and distribution.

International Travel Grants

The AFC's Travel Grant Program enables Australian practitioners to attend film festivals in which their work is screening; attend and compete in international pitching forums; and attend international markets with a view to financing film, television and digital media projects.

In 2006/07, the AFC provided 106 travel grants to practitioners to support their attendance at key international film and digital media festivals; film, television and digital media markets; pitching forums; and interactive digital screen content events.

Travel grant recipients noted the following benefits from their travel:

- exposing Australian work to international audiences and Australian filmmakers to international contemporaries

- creating additional screening opportunities at other international festivals
- establishing international contacts and reinforcing existing relationships
- creating professional development opportunities through building an international profile
- learning about production and financing trends in the international marketplace
- creating opportunities for international financing including co-productions
- representing the Australian film industry in the international arena.

Market Representation and Networking

The AFC continued to represent the Australian film and television industry internationally in 2006/07, coordinating a stand/office at two television markets and three film festivals/markets. In addition to MipTV, MIPCOM, the European Film Market and Berlin Film Festival, the AFC also had a presence at the Cannes Film Festival and the Hong Kong FILMART. The latter was a combined stand with Ausfilm, Australian state agencies and various post-production houses.

These stands provide a point of contact for enquiries about Australia from the international industry. They also enable Australian practitioners to network effectively by providing access to facilities such as meeting rooms, internet and screening resources.

MipTV/MIPCOM: The AFC coordinated a reception for attending Australians and their international guests, facilitated five Australian producers attending the Intercontinental Dinner hosted by MEDIA (the EU support program for the audiovisual industry) during both TV markets, and hosted a MipTV breakfast for

emerging Canadian and Australian producers.

Berlin International Film Festival: Along with the Australian Embassy, the AFC co-hosted a 200-guest cocktail function to celebrate the Australian films selected for the festival.

Hong Kong FILMART: In conjunction with Ausfilm and its members, the AFC co-hosted the first-ever consolidated Australian FILMART stand, launched by the Australian Consulate General and actor/producer Bryan Brown. The AFC and Ausfilm also co-hosted an exclusive dinner for all attending Australians and key international contacts.

Cannes Film Festival: The AFC hosted a number of events during the 2007 festival, including:

- Created in Australia Reception: a joint-agency cocktail reception for over 400 people, complete with a beach party theme and lifesaver waiters, co-hosted by the AFC, FFC, Ausfilm, NSW Film and Television Office (FTO), South Australian Film Corporation (SAFC), Pacific Film and Television Commission (PFTC), Screen Tasmania and Film Victoria.
- Festival Directors' Lunch: festival directors and scouts from Cannes, Sundance, Berlin, Telluride, Toronto, Venice and Pusan attended an exclusive lunch on the AFC balcony. Hosted by AFC Commissioner Antonio Zeccola, and Sally Mansfield, Deputy Ambassador, Australian Embassy Paris.
- Co-production Clinics: government representatives from Singapore, South Africa and Australia participated in panel discussions moderated by Ausfilm CEO Mark Woods, to explore co-production opportunities for producers.

The AFC also continued to liaise with international government agencies Telefilm Canada and the UK Film Council to enable Australian practitioners to attend their key networking functions.

In 2006/07 the AFC also participated in two formal international partnerships.

Marché du Film Producers Network: The AFC is a sponsor of the Marché du Film Producers Network Breakfasts, run each morning of the Cannes Film Festival, offering a unique opportunity for producers from all over the world to gather throughout the festival. As a sponsor, the AFC facilitated a 'spotlight' morning, where three Australian producers and three tables featuring Australian distributors were introduced to an audience of international industry members.

Rotterdam Lab: For the fifth consecutive year the AFC sponsored three producers to attend the Rotterdam Lab. Run as part of CineMart, Rotterdam's co-production market, the Lab presents a structured environment for producers having their first international market experience.

Festival Visitors

International film festivals play a pivotal role in launching Australian films. A successful festival selection increases interest in a film and the creative team, potentially resulting in sales, increased profiles, and assisting the financing of future projects. The AFC invites key film festival selectors/directors to travel to Australia each year to meet industry members and view films for potential festival selection.

In 2006/07, the AFC hosted visits by five international film festival representatives:

- Maryanne Redpath, Australian/NZ scout for the Berlin International Film Festival
- Trevor Groth, Senior Programmer for Sundance Film Festival
- Samira Zaibat, International Correspondent for International Critics Week, Cannes
- Christian Jeune, scout for Cannes Film Festival
- Noah Cowan, Co-director of the Toronto International Film Festival.

Marketing/Distribution Events and Seminars

As an accompaniment to the international program of travel support and market representation, the AFC also coordinates national marketing events, designed to assist practitioners with the financing and/or marketing of their projects in Australia.

IndiVision Marketing Workshop: An international marketing workshop for six AFC IndiVision teams and several low-budget projects was held in July 2006. International guest speakers/advisors included Laird Adamson of HDnet Films, Thomas Mai of Katapult Films, Himesh Kar of the UK Film Council, Adeline Tessaur of TF1, Dorothee Grosjean of Gaumont, and Michael Wrenn of Celluloid Dreams. The workshop was directed by Iain Canning, Sales and Acquisition Executive for Becker Films International, and comprised sessions on finance strategies for low-budget features, pitching and pitching materials, market and festival strategies, marketing films at script and post-production stage, and digital and release strategies. Local speakers included representatives from Dendy Films, Fortissimo Films and Zealot Productions.

Australia on Show: The AFC co-hosted the opening night of the annual Australian International Movie Convention, showcasing 16 Australian films for over 700 exhibitors. The AFC also funded filmmakers whose films were featured at the convention to attend the event, providing an opportunity for face-to-face meetings with exhibitors.

SPAAmart: In 2006/07 the AFC was again the organiser and presenting partner of SPAAmart, a feature-financing market run alongside the annual SPAA Conference. Thirty filmmakers from 12 Australian projects and three New Zealand projects met with international and local distributors, financiers and sales agents in a structured market environment. International executives who took meetings at SPAAmart included Thierry Wase-Bailey, Celsius Entertainment (UK); Wendy Reeds,



Australian beach party at the Cannes Film Festival in May 2007.



AFC stand at the MIPTV market in France, where the AFC provides a message service, a meeting point and an area to display publicity material.

Fabrication Films (US); Ashley Luke, Fortissimo Films (The Netherlands); Tristan Whalley, Goalpost Films (UK); Susan Boehm, IFP (US); Peter Lawson, Miramax Films (US); John Hamilton, Seville Pictures (Canada); Natja Rosner, Trust Film Sales (Denmark); Helen Loveridge, The Works International (UK); Matt Brodli, Paramount Vantage (US); Michelle M Krumm, The Weinstein Company (TWC) (US); Christophe Mercier, 20th Century Fox International (Europe).

INSIDE TRACK: Run alongside SPAAmart, this initiative facilitated meetings between eight selected emerging producers and targeted international executives who were in attendance at SPAAmart.

MeetMarket: A one-on-one pitching market for Australian documentary filmmakers, run as part of the Australian International Documentary Conference (AIDC). Around 200 meetings took place during MeetMarket 07, between the 20 selected project teams and international and Australian documentary buyers/commissioning editors.

International Market Preparation Workshop: Teams from the 2006 IndiVision Lab and SPAAmart 2006 participated in the inaugural 2-day workshop in Sydney and Melbourne, receiving advice on the preparation of marketing materials and pitches from two international marketing experts prior to attending international markets and/or SPAAmart.

Published Marketing Information

The 'Marketing Your Film' section of the AFC website was a valued resource for practitioners in 2006/07, with high usage reported through statistical findings and stakeholder feedback. This section of the site is utilised by Australian practitioners as well as screen organisations, the media and festivals representatives.

Marketing information disseminated online is outlined below.

- **International Festival Profiles:** provides extensive information on over 50 key international film, television and interactive media events and festivals from around the world.
- **Festival Alerts:** offers a snapshot of international festivals seeking Australian content or offering screening or exhibition opportunities for Australian practitioners.
- **Tips for Filmmakers:** facilitates the sharing of information and increased understanding of the workings of the industry for less experienced practitioners.
- **Recent International Screenings and Recent International Awards:** allows filmmakers access to information about Australian activity on the international circuit.

This year the AFC produced three new promotional publications for international audiences.

- *Australian Market Screenings at Cannes 2007:* catalogued the screening of 12 Australian films in the Marché du Film.
- *Australians Attending Kidscreen 2007:* distributed at an Australian networking event organised by Austrade, this publication listed the 33 companies and 50 individuals involved in children's programming and production in Australia. The guide included information about projects, company contact details and expressions of interest in co-productions.
- *SNAPSHOT:* a recently established email newsletter sent to international sales agents, distributors, festival selectors and other international industry professionals. Designed to deliver Australian industry news to international colleagues via a simple, single-source newsletter, each edition coincides with major international film events.

Festival Highlights 2006/07

The AFC tracks Australian film and practitioner activity at key festivals and markets. In 2006/07 the AFC registered the following numbers of attending Australians:

MIPCOM	215
European Film Market/Berlin Film Festival	72
Hong Kong FILMART	34
MipTV	173
Cannes	248

The AFC also monitored the success of Australian features, shorts, animations and documentary films at prestigious festivals around the world. A detailed list of significant awards and international screenings for Australian films in 2006/07 are in Appendices 2 and 3. Highlights are outlined below.

Feature films *Clubland* (d: Cherie Nowlan) and *Noise* (d: Matthew Saville) had their world premieres at the Sundance Film Festival. The short film *William* (d: Eron Sheean) also screened at the festival.

The Berlin International Film Festival selected the feature *The Home Song Stories* (d: Tony Ayres) to screen in Panorama; the short animation *The Girl Who Swallowed Bees* (d: Paul McDermott) to screen in the Official Shorts Competition; and IndiVision feature film *West* (d: Daniel Krige), the feature *Razzle Dazzle* (d: Darren Ashton) and the shorts *Playground* (d: Eve Spence) and *Tommy The Kid* (d: Stuart Clegg) screened in the Generation section of the festival.

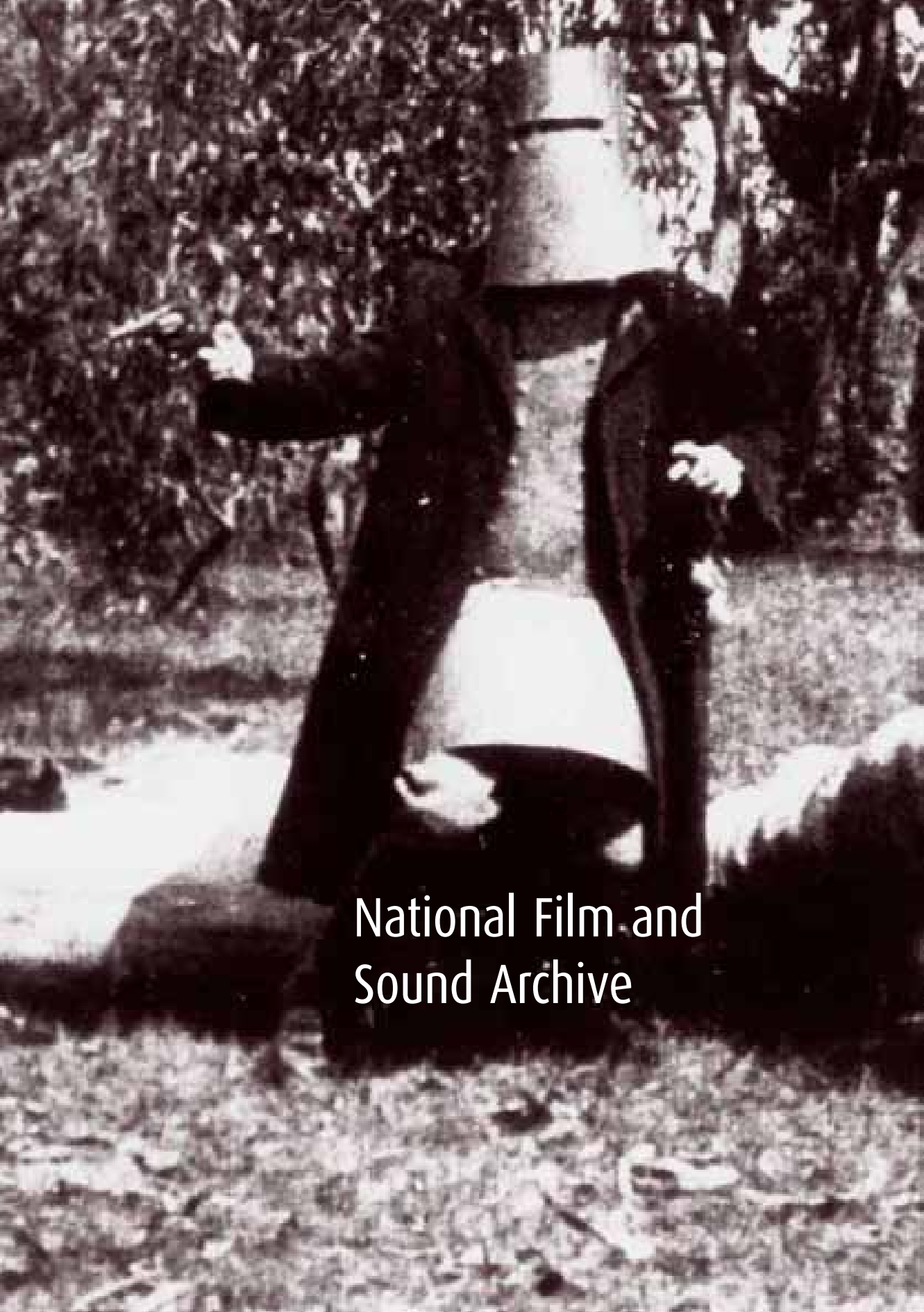
The Toronto International Film Festival screened a stellar line up of Australian feature films at the 2006 festival, most of which were North American premieres: *2:37* (d: Murali K Thalluri), *Candy* (d: Neil Armfield), *Jindabyne* (d: Ray Lawrence), *The Silence* (d: Cate Shortland), *Suburban Mayhem* (d: Paul Goldman), and *Ten Canoes* (d: Rolf de Heer). *The Book of Revelation*

(d: Ana Kokkinos) and *Macbeth* (d: Geoffrey Wright) both had their world premieres at the festival.

Australian documentaries that screened internationally include: *Forbidden Lie\$* (d: Anna Broinowski) and *The Last Days of Yasser Arafat* (d: Sherine Salama), both selected to screen at Hot Docs in Canada; *Feet Unbound* (d: Khee-Jin Ng) screened in the Joris Ivens competition (IDFA) and *A Shift in Perception* (d: Dan Monceaux) screened in the experimental Paradox section of the International Documentary Festival of Amsterdam.

Clermont-Ferrand International Short Film Festival in France selected *Lens Love Story* (d: Sonia Whiteman) to screen in the International Competition. Aspensshortsfest screened the short documentary *Elvis Lives in Parkes* (d: Anthony Mullins), *Dugong* (d: Erin White) and *Our Brilliant Second Life* from the Podlove series (d: Shelley Matulick).

The Annecy International Festival of Animated Film screened *The 3G of Us* (d: Akhim Dev) and *Our Brilliant Second Life* (d: Shelley Matulick), both from the Podlove series, along with *The Girl Who Swallowed Bees* (d: Paul McDermott) in the Panorama section. Also screened at Annecy was *Ron the Zookeeper* (d: Darcy Predergast) and two episodes from the *Dust Echoes* series, *Bat and the Butterfly* (d: Dave Jones) and *Whirlpool* (d: James Calvert). The Hiroshima International Animation Film Festival screened *2:41 Upfield* (d: Callum Cooper) and *The Mysterious Geographic Explorations of Jasper Morello* (d: Anthony Lucas).



National Film and
Sound Archive

LEFT: The remaining fragments of possibly the world's first feature film, *The Story of the Kelly Gang* (1906), were recently digitally restored by the NFSA.

OBJECTIVE 5

Collect, preserve and ensure the permanent availability of the nation's audiovisual heritage.

The Australian Film Commission collects, preserves and ensures the permanent availability of the nation's audiovisual heritage through the National Film and Sound Archive (NFSA). The Archive's aim is to develop a National Collection of audiovisual material and related items of enduring cultural significance. The National Collection consists of over 1.4 million audiovisual items and continues to grow, reflecting the significant output of screen and sound material in Australia.

The NFSA has developed three core strategies to achieve its objective:

- a) develop and expand the national audiovisual collection according to a coherent set of curatorial values
- b) preserve (that is, conserve, reconstruct, restore, safeguard and store) the nation's audiovisual heritage with adherence to curatorial values
- c) present and make available the national audiovisual collection, to the widest possible audience, according to the highest intellectual and technological standards.

In 2006/07, the NFSA continued to consolidate and embed a curatorial framework to guide all aspects of its work. An exciting range of new initiatives has been implemented to ensure that the NFSA is well placed to deliver outcomes across acquisition, preservation and access in the future.

Additions to the Collection

In the absence of a legal deposit scheme obliging filmmakers to deposit copies of their films with the NFSA, the Archive's active industry liaison is crucial for the successful preservation of Australia's production output. Approximately 34,000 new items were added to the collection in 2006/07, comprising 5,000 moving image items, 11,000 recorded sound items, and 18,000 documents and artefacts items (a decrease on last year

due to the unusually large number of documents and artefacts acquisitions in 2005/06).

The NFSA has been successful in collecting 23 out of the 28 Australian feature-length narrative and documentary films released theatrically in 2006/07. The Television Program has continued to build a quality collection of Australian television productions, focusing on a representative collection from the commercial free-to-air, pay and community sectors, and targeted programs from the government-funded sector.

Collection of current release published sound recordings has also been very successful. The NFSA has collected 827 recently released Australian recordings direct from record companies, and approximately 700 from other sources including radio stations, collectors and musicians. The total of over 1,500 recent release recordings exceeds industry estimates for annual production, indicating a high level of success in achieving the NFSA's target of collecting 80 per cent of industry output.

Commercial radio, classical music and experimental music were priority collecting areas during 2006/07. A total of 1,762 Australian classical music recordings and related materials were added to the collection, up from 1,226 in 2005/06, and acquisition of Australian recorded radio programs increased from 657 in 2005/06 to 1,457 in 2006/07. Targeted collection of sound art and experimental music has included substantial collections from festivals, as well as works from individual composers and sound artists working in both traditional and new media.

Full details of the NFSA's collection highlights covering Moving Image, Recorded Sound, and Documents and Artefacts are included in Appendix 6.

Preservation

Preservation of the collection is achieved by copying original material from unstable or obsolete media onto contemporary formats. Priorities for preservation are determined in accordance with a curatorial-directed preservation program. This encompasses both ongoing preservation of works from the collection on obsolete and fragile media, and selective preservation of significant collection works which have been identified as relevant to NFSA access initiatives and public programs.

Achievements for 2006/07 include:

- 3,742 items copied to digital file (a 45 per cent increase on last year), comprising recorded sound copied to digital, stills copied to digital, and digital copied to digital
- 2,292 items were copied to analogue media (a 26 per cent increase on last year) comprising nitrates copied to safety film, safety film copied to safety film and videos copied to analogue.



Senator the Hon. George Brandis S.C., Minister for the Arts and Sport, announcing the first additions to the NFSA's *Sounds of Australia* registry in June 2007.

The Preservation and Technical Services Branch has responsibility for the maintenance and preparation of screening prints. A range of film festivals are supported, including AFC's Big Screen and Embassy Roadshow. In 2006/07, 2,750 individual film items were inspected and prepared to support these activities, a 30 per cent increase on the previous year.

Retaining technical preservation skills is a key priority for ensuring the ongoing preservation of the National Collection. The NFSA has continued to develop a comprehensive internal training program for its technical staff. All training materials, manuals, assessment tools and skills have been developed internally, in partnership with Blended Learning International. The intention is that all courses will be nationally accredited and certified. This will help to ensure that critical skills for the ongoing preservation of the National Collection are available, and permit the development of a comprehensive skills succession plan within the NFSA.

There are internationally recognised preservation standards for the various forms of media, to ensure that deterioration of the collection is minimised. These standards include temperature and humidity control. The NFSA monitors these environmental conditions 24 hours, 7 days a week and reports variations against these standards. Storage capacity is also monitored and reported.

In 2006/07 optimal storage conditions (temperature and humidity) for the collection were maintained for 99 per cent of the year.

The provision of adequate storage capacity for the growing collection remains a priority. Action has been taken to implement short- to medium-term solutions and a proposal has been developed with a view to establishing a major new purpose-built storage facility.

The NFSA collection survived another major hailstorm in Canberra in 2006/07, the second in two years, and once again quick action by staff in implementing the

Disaster Recovery Plan meant there was no significant damage to the collection.

The NFSA's preservation highlights for 2006/07 are included in Appendix 6.

Access

The NFSA's access service focuses on providing curatorially informed services that assist individuals, broadcasters, producers, cultural institutions and industry researchers drawing material from the collection for their own creative purposes. The NFSA also has an active loans program in two forms: firstly, a lending collection that provides screening prints to festivals and cinemas both within Australia and around the world, and secondly, a pre-licensed lending collection for non-theatrical use that the NFSA manages on behalf of the National Library of Australia.

Achievements for 2006/07 include:

- 8,062 items were externally accessed (22 per cent by industry, 70 per cent by cultural and heritage sectors, and 8 per cent by the general public).
- 101,473 people viewed the collection and 65,370 attended NFSA cultural programs during the year.
- 882,848 visits to the NFSA website. A planned redevelopment of the site during 2007/08 should improve accessibility and usability for stakeholders, with a corresponding increase in visits.
- 96 per cent of surveyed visitors to the NFSA were satisfied or very satisfied with cinema and public program activities. Curated archival screenings were undertaken through: the NFSA Outdoor Cinema and NFSA Screenings Plus (showcasing the television and recorded sound collection) seasons; extensive screenings of *The Story of the Kelly Gang* both nationally and internationally (US, UK, NZ and Poland); and cinema programming of the National Collection into a range of national, regional and international film festivals.

- 98 per cent of collection access services were satisfactorily delivered to clients. A significant project to rebrand NFSA promotional material was completed during the year, with the publication of new brochures introducing the individual curatorial areas of the NFSA, the access services available and programming priorities for each area. This material, providing a distinct profile for the NFSA, was well received by stakeholders.

A number of initiatives launched or continued by the NFSA during 2006/07 were aimed at broadening access to the collection. These are outlined below.

Centre for Scholarly and Archival Research (CSAR)

Officially launched in April 2007, CSAR aims to attract outstanding researchers and creative practitioners to explore, reflect on and re-present the national audiovisual collection. Each Research Fellow produces a work or installation to be presented through the NFSA's publication and presentation programs. The inaugural Research Fellowship Program attracted 37 applications from local and international researchers. Fourteen academics and artists were selected to work at the NFSA in 2007, making use of the research and accommodation facilities provided in the Residence. CSAR also provides an Internship Program for tertiary students and a staff exchange program with the L. Jeffrey Selznick School of Film Preservation, George Eastman House (Rochester, New York, US). It is estimated that an additional 300 collection items have been preserved through the CSAR Research Fellowship program.

Search the Collection (STC) online research facility

A new Google-style public interface for searching the NFSA's collection was implemented in February 2007. Known as Search the Collection, the interface provides faster and more powerful searching of the NFSA's collection database. It also provides easier

access to digitised content. Initial feedback from users and other national collecting institutions has been excellent. A full external usability survey examining the performance of the facility was devised in June 2007, for implementation early in the 2007/08 financial year. Approximately 1,500 digital images have been uploaded to STC, with 2,500 more ready to be released. This will ultimately equate to around a 50 per cent increase in online content available to external users.

1967 Referendum online

27 May 2007 was the 40th anniversary of the 1967 Referendum that established Commonwealth power to legislate for Aborigines and that Aborigines should be included in the census. In recognition of this anniversary, the NFSA published a selected listing of collection holdings on its website (www.nfsa.afc.gov.au), including various moving image clips. This was the first time the website carried encoded moving images from the collection. This was achieved with the support of various Indigenous collection rights owners.

The Library

The NFSA Library underwent a significant upgrade during the year, aimed at vastly improving the service to researchers and the general public. Changes include a refurbished space in Canberra, implementation of a new Library Management System and centralisation of journal subscriptions and book purchases across the NFSA to be administered by the Library. As such, the Library has recorded a 322 per cent increase in acquisitions, adding 6,881 items to the Library collection during the year.

Sounds of Australia, the National Registry of Recorded Sound

Sounds of Australia, a public list of Australian recordings that celebrates the unique and diverse recorded sound culture and history of Australia, was launched in February 2007, with the first additions to the Registry announced by the Minister for the Arts

and Sport, Senator the Hon. George Brandis S.C. at Parliament House in June 2007. The NFSA was very pleased to have Paul Grabowsky as foundation patron, with Peter Sculthorpe joining him as co-patron in June. The project received strong support from the public, and wide national media coverage on TV, radio and in the press.

National Registry of Audiovisual Collections

The National Registry of Audiovisual Collections was completed in June 2007 and provides a record of diverse holdings of moving image and recorded sound materials of cultural interest across Australia. The Registry, published on paper and online, holds 87 entries, with 22 types of collection ranging from national institutions, government agencies and libraries to special interest, community and private collections. All states and territories are represented. Formats include film, sound recordings, television, video/DVD, radio, electronic, documents and artefacts.

Arc – showcasing the collection in the nation's capital

Despite damage by a severe hailstorm in February 2007, construction progressed on the NFSA's new state-of-the-art archival cinema, Arc, in Canberra. Seating 250 people, the cinema will provide world-class 35mm and 16mm full projection changeover capability, high-definition data projection and very high-quality sound. A pre-screening show comprising video art, accompanying soundscapes and a specialist interior lighting design was commissioned. Dedicated to the presentation of archival programs that showcase the best of world cinema, along with selected special events, Arc's programs are aimed to appeal to a broad audience. In the longer term, the goal is to make Arc increasingly available for use by other parties whose aims and objectives are compatible with the NFSA's.

The 2006 Longford Lyell Lecture

The lecture was presented in October 2006 by director Bruce Beresford (*Driving Miss Daisy, Breaker Morant, The Getting of Wisdom*). It was warmly received by a large audience and well covered by media in Sydney, Canberra and Melbourne.

The Ken G Hall Award

The Ken G Hall Award was awarded to director Paul Cox (*Vincent, Man of Flowers, Lonely Hearts*) in November 2006, for his contribution to film preservation and the art of cinema.

More details of the NFSA's access highlights for 2006/07 are included in Appendix 6.

Other Highlights

Indigenous Collections Branch (ICB)

In its first full year of operation under the guidance of the NFSA's Indigenous curator, the Indigenous Collections Branch (ICB) has achieved a number of important outcomes. Particular focus has been placed on facilitating access to the collection by Indigenous communities and improving NFSA staff understanding of the Indigenous collection, its classification and handling of restricted material.

The ICB hosted the special event Opening Doors in August 2006. This event introduced the subject of managing traditional Indigenous men's business within national cultural institutions. The panel consisted of Walter Saunders, film administrator; Joe Gumbala, Cultural Custodian of film and sound titles from the Galiwin'ku community of Arnhem Land; Wayne Barker, filmmaker and sound recording artist; and Steve Larkin, Principal of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). This provided an important connection between cultural organisations in Canberra and a range of Indigenous senior men, who were able to comment and advise upon access and collection management issues for Indigenous audiovisual materials.



NFSA Director Paolo Cherchi Usai and Indigenous Collection Curator Liz McNiven (back row, far left) with a delegation of elders from the **Martu people** of the Western Desert in April 2007. The NFSA handed back digitised copies of their cultural material as a contribution to the Martu History and Archive Project, Kanyirrinpa Jukurpa.



Paul Cox (left) receives the 2006 **Ken G Hall Award** from NFSA Director Paolo Cherchi Usai. Photo: Irene Dowdy, Idphotographs.

In June 2007, senior Pitjantjatjara men conducted cultural awareness training at the NFSA for male staff working with Pitjantjatjara cultural materials from the NFSA, National Library of Australia, the National Museum of Australia and AIATSIS.

The ICB contracted Michael Leigh, former AIATSIS Film Archivist, to make a preliminary survey of the management of restricted material at the NFSA.

A number of Indigenous visits to the NFSA were conducted during the year, strengthening stakeholder relationships:

- Martu peoples from the Western Desert visited the NFSA in March 2007.
- Pitjantjatjara men from the Central Desert visited the NFSA in June 2007. The NFSA created an edited open version of the restricted film *Lasseter's Gold* following cultural instructions from the senior Pitjantjatjara men and with the permission of the copyright owners. A DVD of this was repatriated to the senior men

of the Pitjantjatjara Council and a digital copy will be repatriated to the Pitjantjatjara Ara Irititja Digital Archive.

- Yankunytjatjara women visited the NFSA to investigate the holdings of their cultural materials in the Indigenous Collection, April 2007.
- The Walpiri Media Association visited the NFSA to create a link with the NFSA Indigenous Branch and the Preservation Branch, April 2007.
- Dr Joe Gumbula from Galiwin'ku community of Elcho Island, Arnhem Land, and the University of Sydney, and his colleague Dr Aaron Corn, Australian Research Council Post-Doctoral Fellow from the University of Sydney, visited the NFSA on numerous occasions. Dr Gumbula worked with the ICB in identifying the status of material within the collection.
- Martu elders provided information in relation to their cultural representation.
- Ushma Scales from the Ara Irititja Digital Archive of the Pitjantjatjara Council worked with the ICB to identify Pitjantjatjara material within the Indigenous Collection.

The ICB assisted Community Radio 2XX in providing support for the Sovereign Voices program and linking the program with the AIATSIS sound archive trainee program. This enabled 2XX to maintain its Indigenous program.

The NFSA Advisory Committee

The NFSA Advisory Committee is a consultative group comprising 13 individuals from a broad range of backgrounds, chaired by the Director of the NFSA. The Deputy Director and Chief Curator are also part of the committee. During 2006/07, four meetings were held. The committee's terms of reference provide for discussion about NFSA strategies and policies, collection priorities, preservation standards and access mechanisms and initiatives. The contribution of the committee has been invaluable in providing advice and support to the Director of the NFSA on a wide range



One hundred years after its first screening, *The Story of the Kelly Gang* returns to the big screen, at the NFSA in Canberra in November 2006, with a live performance by Endorphin of his specially commissioned electronic musical score.

of topics, including curatorial and creative engagement at the NFSA, a statement on Preservation, Access and Digitisation, and the enhancement of the Ken G Hall Film Preservation Award.

Strategic partnerships

The NFSA has significant collaborative partnerships with the organisations below.

- The National Library of Australia (NLA). The NFSA is involved in the NLA's PANDORA project, which makes Australia's web archive available to the general public. The NFSA also assists the NLA with MusicAustralia, a website that provides general access to Australian music resources. More broadly, the NFSA and NLA collaborate regularly to ensure the most effective use of National Collection resources in areas of joint interest.
- VIVID National Photography Festival. The NFSA is one of over 30 national and regional bodies collaborating for the first national photographic festival. Planned for July–October 2008 it will provide 36 photographic exhibitions, seminars and workshops.
- *australianscreen* online. The NFSA has collaborated with the AFC's ICD Division on the *australianscreen* online project. This web-based resource for the education sector is sourcing large volumes of material from the NFSA's holdings of moving and still images. This use of the collection provides new opportunities for students, teachers and life-long learners across a range of curriculum areas to interact with the collection.

Participation in the international archive community

The NFSA participated in a range of international audiovisual conferences, international events and meetings in 2006/07, including: the International Federation of Film Archives Annual Conference (Tokyo); the Association of Moving Image Archivists Annual Conference (Alaska); the L. Jeffrey Selznick School of

Film Preservation 12-month post-graduate program (Rochester, New York); the International Broadcast Convention (Amsterdam); the Telluride Film Festival (Colorado); the Pordenone Film Festival (Pordenone/Sacile, Italy); the New Horizons Film Festival (Warsaw); the London Film Festival; screenings for the Academy of Motion Pictures, Arts and Sciences (Los Angeles); and the Museum of Modern Art (New York).

In November 2006, the NFSA and the New Zealand Film Archive co-hosted the 10th Southeast Asia-Pacific Audiovisual Archive Association Symposium and Conference in Canberra, with over 100 delegates representing over 40 international film and sound archives. The conference program involved wide-ranging discussion on matters of audiovisual archival importance, and included the launch of the book *Lost Films of South-East Asia*, which received production support from the NFSA.

The NFSA used these opportunities to both present its experience of archiving practice to the international community and to better inform new programs under development within the NFSA itself.

Collection asset management

The AFC awarded a tender to install a Media Asset Management system as a replacement for the NFSA's Merged Audio Visual Information System (MAVIS). The successful bid was based on a product known as MediaFlex. The project is expected to commence early in the 2007/08 year and be completed in early 2009.



Industry and Cultural Development

OBJECTIVE 6

Cultivate and assist the development and appreciation of Australian screen culture, locally and internationally.

The Australian Film Commission cultivates and assists the development and appreciation of Australian screen culture both locally and internationally through its Industry and Cultural Development (ICD) Division. ICD supports screen activities nationally and, through proactive intervention, extends the scope and reach of screen culture by identifying new opportunities and delivering activities where the market fails to do so.

ICD's innovative initiatives increase the opportunities for all Australians to engage with screen culture, with an emphasis on regional activity, the education sector and utilising the advantages of digital technology. These activities aim to promote Australian screen programs and make them more widely accessible and valued throughout the community.

ICD has developed a number of strategies to achieve its objective:

- a) provide the wider Australian community, including regional Australia, with opportunities to access a diverse range of screen programs utilising developments in digital technology where appropriate
- b) develop and support publications, events and activities that contribute to the appreciation and promotion of Australian screen culture
- c) support the development of the community of Australian screen content creators by:
 - broadening the range of creative influences on Australian screen content creators
 - fostering opportunities for critical debate and analysis of Australian and international screen programs
 - increasing access to skills development for Australian screen content creators
 - providing opportunities for Australian screen content creators to explore developments in screen content

production and delivery made possible through digital technology

- supporting a range of mechanisms for developing and fostering a diverse representation of Australian culture
- d) facilitate and deliver opportunities for students, life-long learners and film enthusiasts to access and engage with screen culture in the education sector
- e) promote Australia and its culture internationally through its screen content by supporting and delivering events in targeted international cultural arenas.

ICD Funding Program

The ICD Funding Program is one of the main means by which the division delivers against the above strategies. Through four funding programs, ICD supports a diverse and exciting range of activities and events nationally that contribute to the development and appreciation of Australian screen culture, and foster the development of a creative and skilled community of practitioners.

In 2006/07, the Events and Activities Fund, the National Touring Fund, the Interactive Media Fund and the New Projects Fund provided \$3.096 million in assistance to 51 organisations and five individuals to deliver 71 projects that promoted and provided access to diverse screen activities nationally. These projects included screen industry awards, film festivals and screening programs, industry conferences and seminars, publications including books, magazines, and online journals, touring film festivals and interactive media events, and the professional development activities of screen resource organisations in every state.

Key outcomes for 2006/07 include:

- 69 regional communities across every state and territory of Australia had access to screening programs supported by the ICD Funding Program, including

the Sydney Travelling Film Festival, the Melbourne Travelling Film Festival, the Flickerfest International Short Film Festival National Tour, In the Bin Short Film Festival and the St Kilda Film Festival National Tour.

- 609,565 people attended a range of ICD-supported screening programs such as film festivals, touring festivals and interactive screenings. Festivals and screening events supported during the period included the Melbourne International Film Festival, the Brisbane International Film Festival, the Adelaide Film Festival, the Sydney Film Festival, the Revelation Perth International Film Festival, the Canberra International Film Festival, Sony Tropfest, the St Kilda Short Film Festival, Flickerfest International Short Film Festival, the Message Sticks Indigenous Film Festival in Sydney, and the Melbourne International Animation Festival.
- 21,504 professional development opportunities for screen practitioners were provided through support for key national industry conferences (SPAA, SPAA Fringe, ASDA [now ADG], AIDC), seminars and information sessions (Popcorn Taxi, ASDA Cultural Program, the Arts Law Centre of Australia) and the practitioner support programs of screen resource organisations (Metro Screen in Sydney, the Film and Television Institute (FTI) in Perth, the Media Resource Centre (MRC) in Adelaide, QPIX in Brisbane, Open Channel in Melbourne, the ACT Filmmakers' Network, Wide Angle Tasmania, and Northern Rivers Screenworks in Byron Bay).
- In order to recognise, promote and encourage excellence and innovation in production, the ICD Funding Program also supported significant screen industry awards in 2006/07 including the AFI Awards, IF Awards, Film Critics Circle of Australia Awards, ATOM Awards, AWGIE Awards and ASDA Awards.
- Support was also provided to six industry publications that stimulate critical debate and analysis and foster the creative development of a community of practitioners. These were: *Inside Film (IF)*, *Metro Magazine*, *Screen Education*, *RealTime/OnScreen*,

Storyline and *Senses of Cinema*. In addition, through the New Projects Fund, ICD supported two books: *100 Greatest Films of Australian Cinema* and *The Moving Images of Tracey Moffatt*.

Big Screen, Black Screen and the Regional Digital Screen Network

The Big Screen touring Australian film festival, Black Screen and the Regional Digital Screen Network (RDSN) are ICD programs that complement the touring film festivals supported through the ICD National Touring Fund in providing the wider Australian community with opportunities to access a diverse range of screen programs.

Now in its sixth year, **Big Screen** visited 31 centres during 2006/07, reaching an audience of over 10,000 people nationally. Kalgoorlie, Coober Pedy, Broken Hill, Roma, Burnie, Broome, Rockhampton, Mildura, Yamba and Nanango are just some of the regional communities across the country that have experienced the excitement of the Big Screen film festival. Communities have had the opportunity to see on the big screen films such as *Little Fish*, *Look Both Ways*, *No Worries*, *Kenny*, *The Caterpillar Wish*, *Kokoda*, *Josh Jarman*, *Boytown*, *The Proposition*, *Oyster Farmer* and *Last Train to Freo*, alongside classics from the National Film and Sound Archive including *The Chant of Jimmy Blacksmith*, *Strictly Ballroom*, *Muriel's Wedding*, *Storm Boy* and special screenings of *Picnic at Hanging Rock*, celebrating its 30th anniversary. The industry has continued to support Big Screen and the AFC was fortunate to have Garry Sweet as festival patron this year.

Black Screen is an ICD screening program designed to provide Indigenous communities and the broader Australian public with access to Indigenous films. During 2006/07, Black Screen toured the Message Sticks Film Festival to six states, reaching audiences of over 2,630. A further 43 screenings were held as part of NAIDOC week celebrations, drawing audiences of

4,110 and bringing the total audiences for Black Screen events to more than 6,740. Black Screen also assisted embassies and diplomatic posts to celebrate NAIDOC week, providing Indigenous films to 90 international communities.

The AFC's **Regional Digital Screen Network (RDSN)** was established and launched in February 2007 with a live satellite broadcast of the Sony Tropfest festival. The RDSN is exploring the potential for digital technology to deliver cost-effective access to screen programs across Australia. The objectives of the RDSN trial are to utilise digital technology to:

- promote Australian programs more widely across the community
- increase access to regional communities to new release Australian feature films
- broaden the range of films available to regional audiences
- develop audiences for Australian programs
- explore the cost benefits of digital technology to increase access to audiences
- explore new business models and opportunities for distribution and exhibition.

Eight cinemas in Devonport, Yarram, Port Augusta, Albany, Katherine, Hervey Bay, Wagga Wagga and Singleton were equipped with Kodak cineservers and Barco projectors. Since February 2007 the RDSN has screened eight features, three shorts (including *The Saviour*) and two feature documentaries to 9,019 people. Features screened include *Noise*, *Razzle Dazzle*, *Bra Boys*, *Elephant Tales*, *Suburban Mayhem*, *Like Minds*, *The Odd Angry Shot*, *Thank God He Met Lizzie* and *Two Hands*. The AFC will evaluate the RDSN trial over the next 12 months, recognising that the market for digital delivery of film content is changing rapidly and there is still much uncertainty about how digital cinema delivery and standards will be affected in Australia.

The RDSN is one of the programs developed to deliver the Federal Government's expanded screen culture objectives outlined in its 2004 policy, *A World Class Australian Film Industry*.

Special Publications

In 2006/07, the ICD Division produced two significant publications to document and celebrate the contributions to Australian screen culture of both Indigenous filmmakers and women working in television.

Dreaming in Motion was produced in partnership with the AFC's Indigenous Branch to record and celebrate the branch's history and development. Launched in May 2007, it showcases the work of 26 Indigenous filmmakers through text and an accompanying DVD. *Dreaming in Motion* has been distributed widely to AFC stakeholders, to the screen culture sector, to the Indigenous community, through the education sector and internationally to every Australian embassy and diplomatic post.

Look At Me – Behind the Scenes of Australian Television with the Women Who Made It was produced with ABC Books as part of the Women Working in Television Project. It was launched in September 2006 to coincide with the 50-year anniversary of television in Australia. Written by Christine Hogan, the book contains interviews with more than 40 women who have featured behind the scenes and in front of the camera over the past 50 years.

Innovation and Education

ICD has developed two new programs in the education sector as part of its strategy to facilitate and deliver opportunities for students, life-long learners and film enthusiasts to access and engage with screen culture. Like the RDSN, these programs contribute to meeting the screen culture objectives of the Government's 2004 policy, *A World Class Australian Film Industry*.



australianscreen online provides access to Australia's audiovisual heritage.



A sample of the publications supported by ICD.

australianscreen online is a web-based resource offering access to a vast range of moving image material drawn from the Australian film and television industries. From its launch in July 2007, the site will feature more than 1,200 moving image clips from more than 500 Australian feature films, documentaries, television programs, newsreels, short films, animations and home-movies produced over the last 100 years. The site also includes curators' notes, links to producer and distributor websites, and general information about the programs including how to source copies of the full programs. The material is targeted to educational users but also available to the general public, providing an entry point for both Australians and the international community to access Australia's rich audiovisual heritage.

Material has been sourced from the National Film and Sound Archive as well as from other archive collections including the National Archives of Australia, the ABC, SBS and Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). The site has been developed by the AFC in partnership with the Curriculum Corporation through the Le@rning Federation, and will be hosted by Australia's Academic Research and Education Network (AARNet). A development plan includes the addition of interactive media and games, incorporating a level of interactive user functionality, with the site's content expected to double during 2007/08.

School Screen is an ICD program that offers schools around Australia free access to Australian features as part of their curriculum studies, working in conjunction with and expanding the audiences of Big Screen, Black Screen and the RDSN. To date, 210 schools in 55 towns have been provided with screenings of Australian feature films, attended by a total of 20,384 students. School Screen's most successful event this year was the new Australian film *Elephant Tales*, directed by Mario Andreatchio, which was delivered through the AFC's Regional Digital Screen Network. Fourteen screening sessions were delivered across the eight RDSN cinemas, with a total of 2,796 students attending.

Four study guides for Australian feature films were produced through School Screen and are now available as free downloads to schools. Two online education modules that explore screen literacy have also been produced in partnership with Curriculum Corporation and will be available as part of the AFC's *australianscreen* online website.

International Events

ICD's strategies include the promotion of Australia and its culture internationally through its screen content by supporting and delivering events in targeted international cultural arenas. ICD does this both through its own initiatives and in partnership with the Department of Foreign Affairs and Trade through the Australia International Cultural Council (AICC).

The **Embassy Roadshow** supports Australian embassies and diplomatic posts around the world in hosting Australian film festivals. In 2006/07 the Embassy Roadshow delivered 27 Australian film events to embassies, representing 389 screenings of Australian films that reached audiences of over 28,500 people. Five Arabic-subtitled features were added to the Embassy Roadshow collection this year, enabling festivals to be screened in Cairo, Ramallah, Kuwait and Amman. A classic collection was also added, incorporating titles such as *The Devil's Playground*, *Newsfront* and *Storm Boy*. New Australian feature films added to the collection included *The Caterpillar Wish*, *Look Both Ways*, *Little Fish*, *Suburban Mayhem* and *Jindabyne*. New short films included *Breathe* and the Academy Award-nominated *The Saviour*.

As well as the Embassy Roadshow, ICD delivered a number of festivals to targeted countries during 2006/07 as part of the programs of the AICC.

United Kingdom: ICD supported the London Australian Film Festival, organised by the Barbican Centre, which saw a total audience of 6,723 attend 48 screenings of Australian features films and shorts. Following the

London event, a selection of films from the festival were scheduled to tour to Cambridge, Edinburgh, Manchester, Nottingham, Sheffield, Glasgow and Cardiff.

India: ICD curated and coordinated films and guest filmmakers for four film festivals as part of the AICC's AusArts India focus: Kolkata International Film Festival; International Film Festival of India in Goa; Chennai International Film Festival; and the Mumbai Arts Festival.

In addition to these AICC events, ICD also organised a number of significant Australian film events overseas.

Japan: ICD provided financial, coordination and curatorial support and organised guest filmmakers for The Year of Exchange (YOE) Australian Film Festival in Tokyo, which screened 40 features and short films to an audience of 5,415 in October 2006. This included two screenings of the classic silent film by Raymond Longford, *The Sentimental Bloke*, newly restored by the NFSA, with a live musical accompaniment by Jen Anderson and the Larrikins. Rolf de Heer and Sarah Watt were guests of the festival and presented their films *Ten Canoes* and *Look Both Ways* respectively. The National Film and Sound Archive presented several public lectures exploring the history of Australian cinema and discussing the silent films shown at the festival.

North America: ICD delivered a tour of the restored print of *The Sentimental Bloke* to Telluride, Berkeley, Washington, Montreal and Rochester. The film received standing ovations in several venues. The film was highly regarded by audiences as one of the oldest surviving features, having first screened in 1918.

Policy, Research and Communications



LEFT: The short animation *Sweet & Sour* received AFC production investment funding. It was written and directed by Eddie White, and produced by Sam White and Hugh Nguyen. It won the SBS Television Award at the St Kilda Film Festival, and the Yoram Gross Animation Award at the Sydney Film Festival.

OBJECTIVE 7

Inform, shape and influence the national agenda relating to the creation, availability and preservation of Australian audiovisual content.

The Australian Film Commission generates and disseminates quality information and analysis relevant to Australia's audiovisual industries through its Policy, Research and Communications (PRC) Division. PRC contributes to government policy while monitoring and promoting the audiovisual industries. The division supports the AFC through a range of functions including the provision of targeted research and data, online and print publishing, websites and e-newsletters, advertising, public relations, corporate events and corporate image.

To achieve its objective, PRC has identified the following three strategies:

- a) collect, analyse and disseminate information about the Australian audiovisual industry
- b) develop and advocate policy relating to the production of, and access to, Australian audiovisual content
- c) communicate and promote the activities, achievements and policies of the AFC and ensure its perspective is always clearly represented.

Collection, Analysis and Dissemination of Information

The AFC has built a reputation for rigorous research over the past 30 years and is regarded as the international authority on the collection, analysis and dissemination of information about Australia's audiovisual industries. Research priorities are guided by industry needs, and international and industry standards.

Research programs

The AFC's data collection program monitors multiple sources to track the production, release and performance of Australian films and television programs. Production information for over 1,300 new

films/programs was added to the AFC databases during 2006/07, along with release information for 1,555 titles. In addition to gathering original data, the AFC collates a wide variety of externally-sourced national and international data. This comprehensive data collection program provides the basis of multiple research outputs. It also facilitates fast and accurate responses to enquiries and special research requests, plus the verification of information for press releases and media enquiries.

The AFC also plays a role in facilitating industry-wide cooperation in data collection, working with the Australian Bureau of Statistics to improve the *Service Industry Survey*, and conducting workshops with the industry to ensure that the 2006/07 survey addresses industry concerns, particularly regarding the inclusion of details on post, digital and visual effects (PDV) work



The AFC's information stand at the *Australian International Documentary Conference*, held in February 2007, which provided publications, advice and assistance to the conference delegates.

in Australia. The AFC responded to requests by industry and government for benchmarks on PDV. Following consultation with over 400 companies, the AFC undertook a survey of the PDV sector and contributed to the Australian Government's definition of PDV for the purposes of the new PDV Offset.

Key research outputs

The AFC's research publications have become essential references for screen content creators and policy makers in the public and private sectors. The table on page 55 provides data on the distribution and online use of these publications.

The Searchable Film Database promotes Australian films and programs by providing details of over 10,200 Australian feature films, TV dramas, documentaries and shorts. Available at: www.afc.gov.au/films

The *Upcoming Production Report* is published monthly online and lists current features, TV dramas and documentaries shooting in Australia. One of the AFC's most popular resources, it recorded over 130,000 downloads this year. Available at: www.afc.gov.au/filminginaustralia/upcoming/fiapage_26.aspx

The *National Survey of Feature Film and TV Drama Production* provides key indicators for production activity each year. It is based on data collected from production companies and reflects commitments during the relevant period. The results of the 2005/06 survey were released in October 2006, and those for 2006/07 are due to be released in November 2007. Available at: www.afc.gov.au/nps

Get the Picture is the AFC's most comprehensive data reference publication on the Australian film, video, television and interactive digital media industries. In 2006/07, over 200 pages of updates were completed and several new data sets were added, including an analysis of economic multipliers, the Australian-produced share of retail video/DVD sales, an overview of the PDV industry, and a focus on converging media. Subscribers are emailed monthly regarding updates

and additions. There were 3,769 users subscribed to GTP Update Alerts as of June 2007, up from 2,973 the previous year. Available at: www.afc.gov.au/gtp

Film Agency Funding in Australia analyses government assistance to the Australian film industry through federal and state agencies, providing a comprehensive historical overview of funding. The most recent update was published online in November 2006 as part of *Get the Picture*.

Documentary Production in Australia: A Collection of Key Data was first produced in 2003 in response to a request from the documentary sector. It pulls together information from various sections of *Get the Picture* to provide an overview of documentary film and television production activity, employment, funding, release information and awards. The fourth edition was published in print and online in February 2007. Available at: www.afc.gov.au/gtp/docos

Australia's Audiovisual Markets is the first in a series of print publications featuring key data from *Get the Picture* online. This volume covers the cinema, video, television and interactive media industries in Australia. A second volume in the series, *Australia's Audiovisual Production*, is due to be published in late 2007, covering the production industry, the release success of productions and audiovisual trade.

The Box Office Backgrounder is an annual analysis of the Australian share of the cinema box office, providing a context in which to examine the performance of Australian feature films. The *2006 Box Office Backgrounder* was the catalyst for a wide-ranging public debate on the performance of Australian feature film. Available at: www.afc.gov.au/policyandresearch/policy/box_office.aspx

The Black Book is the online portal to Australian Indigenous media and the arts. Created by Blackfella Films, *The Black Book* has been managed and hosted by the AFC since 2005. During 2006/07, 98 new entries were added to the listings of artistic

works and Indigenous people working in the arts, and approximately 600 events and opportunities were promoted in the *What's On* and *Professional Development* sections of the site. Blackfella Films is due to resume management of the site in September 2007. Available at: www.blackbook.com.au

Information guides and research reports were published throughout the year on specific topics concerning the industry. As well as updates of the existing Info Guide series, a new report was published online entitled *The Economic Contribution of a Film Project: A Guide to Issues and Practice in the Use of Multipliers*. Information handouts were regularly distributed at industry conferences and events. On average, the enquiries service handed out 200 information guides per month during 2006/07. Available at: www.afc.gov.au/faqs

Marketing catalogues draw on information compiled within the AFC's databases to promote Australian feature films, documentaries, TV dramas and short films. Six catalogues were published this year. In addition to being distributed at key international markets, catalogues were mailed to over 200 programmers, distributors and other industry contacts.

A full list of AFC publications can be found in Appendix 4.

Customised research

The AFC provides expert statistical advice and industry data both internally and externally. PRC assists in analysing the performance of the AFC's funding programs through provision of advice and the compilation of reports. Information is also provided to other film agencies and government to assist in compilation of performance indicators and ongoing monitoring of industry programs.

The AFC also regularly provides customised data exports to the industry. In 2006/07, Indigenous indicators were added to the databases in response to a request from National Indigenous Television (NITV) for a catalogue of titles for programming on the new Indigenous channel. Other regular provisions include lists of details for the AFI Awards, the Australian Performing Rights Association (APRA), and local and international festivals.

Enquiries service

The AFC operates a telephone enquiry service for members of the film and television industry, media organisations, government and the general public, run

Distribution of AFC research publications 2006/07

Publication	Print distribution	Web – PDF (downloads)	Web – html (page requests)
Get the Picture	n.a.	n.a.	333,746
Australia's Audiovisual Markets	2,000	17,012	n.a.
National Survey of Feature Film and TV Drama Production	2,000	3,952	65,938
Documentary Production in Australia	2,000	1,770	8,310
Film Agency Funding in Australia	n.a.	1,377	5,660
Marketing catalogues:			
Features	2,100	n.a.	69,742
TV drama/documentary	1,850	34,025	n.a.
Shorts	1,800	51,164	n.a.
Info guides	11,720	9,356	137,813
Upcoming production reports	n.a.	133,819	n.a.
Box office backgrounder	n.a.	502	n.a.

by PRC Division staff in Sydney. From 1 July 2006 to 30 March 2007 the service operated on a full-time basis. Since 2 April 2007 the service has operated 9am–5pm Monday to Wednesday, and 1pm–5pm Thursdays and Fridays.

In 2006/07, the AFC responded to 4,797 enquiries. This compares with 4,729 in 2005/06 and 5,329 in 2004/05. In 2006/07 there was a slight increase in the number of requests from the film, television and video industry (requests from this sector represented 59 per cent of all enquiries). There was a small decrease in enquiries from the general public (22 per cent of all requests), and a further drop in enquiries from the education sector (7 per cent of all requests). The number of enquiries from media and government both saw slight increases (4 per cent and 6 per cent respectively). Most of the enquiries originated in Australia.

Origin of requests to AFC enquiries service by sector over last three years

Type of client	04/05	05/06	06/07
	Percentage of total requests		
Film/TV/video industry	59	56	59
General Public	16	23	22
- Public			
- Community Orgs			
- Libraries/Bookshops/ Publishers			
Education	11	9	7
- Educators			
- Students			
Media	3	3	4
- Journalists/PR Co's			
Government	3	3	6
- Government			
- AFC internal			
Legal/Financial	1	1	<1
Digital Media	1	1	<1
Other	6	5	<1

National and international use of AFC research

The work of PRC has distinguished the AFC as the premier body in assessing the performance of Australia's audiovisual industries. The AFC's ongoing data collection provides a consistent national context for the industry. The AFC is the Australian source of continuing data exchange with the European Audiovisual Observatory, and the global cinema exhibition and production trends report by *Screen Digest* in the UK. Other highlights included participation in the UNESCO Institute of Statistics world profile of radio and television broadcasting.

AFC research is quoted regularly by the industry, federal and state governments, and in the media. Notable publications in which AFC research was quoted in 2006/07 include the Australian Bureau of Statistics' *2007 Year Book*, the Australian Communication and Media Authority's *Communication Report 2005/06*, and all the key submissions to the Review of Australian Government Film Funding Support.

Policy, Development and Advocacy

The primary focus for the development and advocacy of film policy in 2006/07 was the Review of Australian Government Film Funding Support. The AFC contributed extensively to the review process and has engaged with the Department of Communications, Information Technology and the Arts (DCITA) in advancing the reforms arising from the review.

In terms of policy, the AFC focused on the areas below in 2006/07.

Timely informed advice to Government

The AFC continued to provide informed high-level advice to Government and timely submissions to government reviews.

A full list of AFC policy submissions to Government in 2006/07 is provided in Appendix 4.

Digital content industry

The creative digital industries continue to be a high-growth sector of the global and Australian economies and a national priority for research, analysis and industry development.

The AFC continued to engage with the digital industries in 2006/07 and has undertaken further research and analysis, including commissioning an update to the publication *Flexible Vision: a snapshot of emerging audiovisual technologies and services, and options for supporting Australian content*, which first appeared in 2003.

The AFC is an Industry Partner, together with DCITA, in the ARC Centre of Excellence for Creative Industries and Innovation project 'Creative Digital Industries in Australia: innovation in quantitative and qualitative mapping'.

Intellectual property

Through its role in fostering an internationally competitive independent audiovisual production industry, and developing, preserving and providing access to Australia's national collection of sound and moving image, the AFC assists both in the creation of copyright and the provision of access to copyright material.

The AFC made a submission to the Senate Standing Committee on Legal and Constitutional Affairs' Inquiry into the *Copyright Amendment Bill 2006*, that followed the Attorney General's Department (AGD) issues paper *Fair Use and Other Copyright Exceptions: an examination of fair use, fair dealing and other exceptions in the digital age*. Available at: www.afc.gov.au/policyandresearch/policy/ip.aspx

The AFC is an Industry Partner and a member of the Collections Reference Group for the *ARC Linkage Project, Cultural Collections, Creators and Copyright*, examining digitisation practices for libraries and collection institutions.



The AFC continues to provide opportunities for filmmakers to push the boundaries of traditional filmmaking into **multi-platform delivery**, including via mobile phone.



The short animation *The Girl Who Swallowed Bees* received AFC production investment funding and a marketing loan. It was written and directed by Paul McDermott and produced by Justine Kerrigan. The film won Special Mention in the Short Animation Category at the Seattle International Film Festival (USA), and screened at the Anney International Animated Film Festival (France), Oberhausen International Short Film Festival (Germany) and the Berlin International Film Festival (Germany).

Trade

Trade continues to be a key issue for the audiovisual industry. The Australian Government is continuing bilateral trade negotiations with a series of partners including China, Malaysia, the Gulf Co-operation Council, Japan and Mexico. The AFC has participated in the public consultation processes with the Department of Foreign Affairs and Trade (DFAT), producing the following submissions (available at www.afc.gov.au/policyandresearch/policy/trade/policy.aspx):

- Australia-Japan Free Trade Agreement negotiation
- DFAT Consultation on issues relevant to Australia-Mexico economic relations, including the possibility of an Australia-Mexico Free Trade Agreement
- Senate Standing Committee on Foreign Affairs, Defence and Trade, *Inquiry into the nature and conduct of Australia's public diplomacy*.

As a member of the DFAT Roundtable on Trade in Services, the AFC participates in ongoing discussions concerning Australia's position on cultural goods and services in multilateral trade negotiations through the World Trade Organisation (WTO).

The AFC engaged with representatives of the AGD, DFAT and DCITA in relation to the implementation of the Australia-United States Free Trade Agreement Technological Protection Measures.

At the request of DFAT, the AFC made a submission in relation to a WTO dispute between the United States and China over measures for protection and enforcement of intellectual property and trade restrictions.

Communication

Communicating effectively is essential for the AFC to meet its objectives. A key indicator of performance in this area is the media's take-up of issues, and media monitoring demonstrated extensive coverage of AFC events and activities throughout the year.

Events

During 2006/07, the Communications Branch managed a range of events that engaged numerous stakeholders. Event highlights included: the annual AFC Parliamentary Reception in Canberra; the world premiere screening of the NFSA's digital restoration of *The Story of the Kelly Gang* (1906); the launch of the AFC's Regional Digital Screen Network (RDSN) by the Minister for Communications, Information Technology and the Arts, Senator the Hon. Helen Coonan; activities relating to the IndiVision low-budget filmmaking initiative; the NFSA's National Registry of Recorded Sound (*Sounds of Australia*); several Indigenous initiatives; the 'Meet the AFC' events held around the country in the second half of 2006; and the launch of the AFC-supported book *100 Greatest Films of Australian Cinema*.

Communication through coherent and consistent branding

All AFC publications are edited and their design managed to ensure clarity of content and consistency in look and feel. AFC publications include funding guidelines, the Annual Report, the annual AFC showreel, catalogues and information guides, and a range of brochures and promotional material.

A new graphic identity for the NFSA was rolled out during 2006/07, including production of a new suite of brochures, banners, policy publications, screening calendars and the *NFSA Journal*. A new screening calendar design was also developed for the NFSA's Arc cinema.

A new design for AFC corporate publications was developed early in 2007 and first implemented in the design of the *Australian Feature Films* catalogue for the Cannes Film Festival. This design has since been implemented across a range of other publications and AFC advertisements.

Websites

The AFC's websites and e-newsletters continue to grow in importance as a means of communication and interaction with clients and stakeholders.

In 2006/07, the AFC's web presence included the main site at www.afc.gov.au and the NFSA site at www.nfsa.afc.gov.au, as well as a subsite supporting the AFC's Big Screen touring Australian film program and the Black Book Online. A new design for the NFSA site was developed during 2007 and launched in July, as an interim step before a new architecture and content management system is finalised.

www.afc.gov.au

The AFC's main website saw an 11 per cent increase in the number of visits in 2006/07, from 971,034 (80,920 per month), to 1,078,996 (89,916 per month), excluding use by AFC staff or search engine indexing 'robots'.

The number of pages requested totalled 3,599,122, an average of 9,834 per day, with the most popular being the Searchable Film Database (1,371 requests per day), the main site search page (165 requests per day), jobs at the AFC (123 requests per day), Travel Grants funding page (97 requests per day), Funding home page (88 requests per day), and the Funding Approvals page (80 requests per day).

The number of files downloaded during the year totalled 828,916 (an average of 2,265 per day) up from 786,715 (2,155 per day) last year. The top files downloaded were the *Film Development Funding Guidelines* (an average of 423 downloads per day), the *Upcoming Production Report (drama)* (330 downloads per day), the *Australian Short Films* catalogue (77 per day), and the Info Guide *Getting Started in Film, TV and Interactive Digital Media* (68 per day).

www.nfsa.afc.gov.au

The NFSA website recorded 882,848 visits in 2006/07. There were 1,570,219 page requests, up from 1,168,862 last year; and 176,589 file downloads, up from 108,347.

www.bigscreen.afc.gov.au

The Big Screen website, a subsite of the main AFC site, received 133,086 visits, up from 43,529 last year. The number of pages requested totalled 153,278, with



In March 2007 the AFC hosted a *reception at Parliament House* in Canberra to highlight the film industry's achievements. L-R Justine Clarke, Jack Finsterer, Senator the Hon. George Brandis S.C. Minister for the Arts and Sport, Brooke Satchwell and Tara Morice.

the most popular being the Films A-Z listing (6,258 requests), the tour program (1,776 requests) and the festival blog (1,583 requests).

www.blackbook.afc.gov.au

The Black Book, hosted by the AFC since May 2005, clocked up 45,524 visits during the year – more than double 2005/06's total of 20,854 – and 118,057 page requests, up from 88,950 last year.



Corporate Services

LEFT: The feature film *Katoomba* received AFC production investment funding. It was written and directed by Leon Ford, and produced by Nicole O'Donohue and Melissa Johnston. It won Best Fiction and the SBS in Language Award at the Sydney Film Festival Dendy Awards.

The Corporate Services Division comprises five branches, with responsibility for finance, human resources, facilities and services, legal affairs and co-production, and technology services. The work of these branches underpins the ability of the AFC to achieve its operational objectives.

Financial Management

The Finance Branch provides:

- assistance and support to AFC managers in the discharge of their financial management responsibilities
- financial information for strategic decision-making purposes
- a transaction-based processing unit.

Key financial management achievements and activities during 2006/07 include:

- development of policies for functions including petty cash, Cabcharge, Finance One access, revenue and accounts, donations and gifts, disbursement of film proceeds, domestic travel, asset management, Financial Management Information System change management plan, GST and international travel
- development of the AFC's Chart of Accounts codebook
- development of the Finance Branch Services Level Guarantees
- review of AFC corporate credit card requirements
- review of cost recovery arrangements across the AFC
- review and updating of the AFC's financial delegations.

Financial overview

The following sections provide a summary of the AFC's financial performance in 2006/07. Detailed information relating to 2006/07 can be found in the AFC's *Financial Statements* (page 142), and the summary should be read in conjunction with those statements.

Operating result

The operating result for 2006/07 was a deficit of

\$0.804m compared to a surplus of \$4.486m in 2005/06.

This operating loss is due to the nature of the AFC's operating environment, particularly in the area of film industry assistance where there is on occasion a mismatch between the year in which revenue is received and the timing of funds being expended. Each year the AFC commits funds to a variety of projects and those funds can only be expended upon contracts being executed and/or certain contractual requirements being met. Funds equal to the amount being committed are held in the AFC's bank account until such time as the funds are expended.

Table A shows the AFC's key results for the financial years 2005/06 and 2006/07.

Table A: Key Results in Financial Performance

Indicator	2006/07 (\$'000)	2005/06 (\$'000)	Variation (%)
Revenue from government	52,399	51,991	0.8
Other revenue	4,042	5,539	(27.0)
Total revenue	56,441	57,530	(1.9)
Employee expenses	22,601	20,775	8.8
Supplier expenses	14,266	14,314	(0.3)
Grants expenses	4,383	4,042	8.4
Depreciation and amortisation expenses	4,302	3,837	(12.1)
Write-down of assets	11,660	9,989	16.7
Other expenses	33	87	(62.1)
Total expenses	57,245	53,044	7.9
Operating result	(804)	4,486	

Income statement

Revenue

Total AFC revenue during 2006/07 was \$56.441m (2005/06 \$57.530m), and comprised:

- An appropriation from Government of \$52.399m (2005/06 \$51.991m).
- \$0.487m (2005/06 \$0.771m) in recovery of projects written-off.
- \$0.332m (2005/06 \$0.163m) in profit on production investments, buyout of script developments, royalties and grants.
- \$0.019m (2005/06 \$0.036m) in other miscellaneous project receipts.
- \$0.351m (2005/06 \$0.261m) in grants and sponsorships from external agencies/organisations for AFC program initiatives. The significant externally funded initiatives in 2006/07 were Embassy Roadshow, Big Screen and Women Working in TV.
- \$0.050m (2005/06 \$0.044m) in interest on film industry loans.
- \$0.809m (2005/06 \$0.811m) in sales of goods and services.
- \$1.306m (2005/06 \$1.306m) in interest on cash at bank, interest earned on the Disbursement Trust and term deposits.
- \$0.688m (2005/06 \$2.147m) in sponsorships and donations. The decrease compared to 2005/06 is due to the reduction in non-cash donation of items accessioned to the National Collection.

The AFC maintains a large portfolio of projects for which it has provided investment or loan funding. It should be noted that although many of these projects are no longer active, the AFC still receives a regular flow of returns from some older projects, as well as more recent ones. Revenue for projects that have previously been written off in the financial statements is included as income in the AFC's Income Statement.

The AFC conducts regular reviews of active projects to

ensure that marketing reports have been provided and that the AFC has received its share of any revenue due from local and international sales.

Expenses

The expenses in 2006/07 were \$57.245m (2005/06 \$53.044m), and comprised:

- \$22.601m (2005/06 \$20.775m) in employees' salaries and related expenses
- \$3.004m (2005/06 \$3.085m) in property-related expenses
- \$0.514m (2005/06 \$0.816m) in insurance expenses
- \$10.781m (2005/06 \$10.500m) in other administrative expenses
- \$4.383m (2005/06 \$4.042m) in grants expenses
- \$4.302m (2005/06 \$3.837m) in depreciation expenses
- \$11.660m (2005/06 \$9.989m) in asset write-downs.

Balance sheet

Equity

The AFC's total equity – the sum of the AFC's total assets less its total liabilities – increased from \$90.973m in 2005/06 to \$94.342m in 2006/07. The increase in equity of \$3.369m predominantly reflects the operating deficit of \$0.804m and an increase in the asset revaluation reserve of \$4.082m as a result of a revaluation of the AFC's owned buildings and heritage and cultural assets.

Assets

The AFC's assets comprise:

- cash
- plant and equipment, intangibles (non-physical assets such as software)
- receivables
- prepayments
- inventories
- film investments and loan funding
- investments under section 18 of the *CAC Act*.

The AFC's total assets increased from \$98.211m to \$101.941m in 2006/07.

Financial assets

The AFC had a cash balance of \$2.040m at 30 June 2007 (30 June 2006 \$1.642m) and term deposits of \$16.308m (30 June 2006 \$19.013m) classified as investments under section 18 of the *CAC Act*. The AFC retains cash to offset accrued employee entitlements, to enable payment of currently committed funds in respect to film projects (contracts not able to be executed by 30 June and payments waiting on final delivery), planned building works, replacement of other major assets owned by the AFC and information technology projects.

The AFC also provides assistance to filmmakers and organisations by acting as guarantor for bank loans. There were no loans under guarantee by the AFC at both 30 June 2007 and 30 June 2006.

Non-financial assets

The AFC's non-financial assets increased by \$5.136m from \$73.192m to \$78.328m in 2006/07. This was due to additions to land and buildings, plant and equipment, inventories and intangibles and the National Collection, as well as revaluations to AFC-owned buildings and the National Collection.

Liabilities

The AFC's total liabilities increased by \$0.362m from \$7.237m to \$7.599m in 2006/07. This was due to additional finance leases for information technology assets and a change in accounting estimate in the calculation of property lease incentives in respect to properties leased by the AFC.

Disbursements

The AFC is the disbursement agent for over 500 projects, although a significant number have been inactive for many years.

The AFC is generally the disbursement agent for films in which it provides the major investment. A separate trust account is maintained to receive returns and to pay

expenses and disburse funds to investors in accordance with each production agreement. During 2006/07 \$0.411m (2005/06 \$0.440m) was paid out from the Disbursement Trust Account.

Risk management

The AFC's risk management policy and plan provide a formal framework for the effective management of business risks. The plan categorises the AFC's business risks using methodology derived from *Australian/New Zealand Standard AS/NZS 43600:199 Risk Management*.

Key risk management achievements and activities during 2006/07 included:

- desktop review of the AFC's Business Continuity Plan to assess the agency's preparedness for an emergency, which raised awareness among senior staff and highlighted the need for further improvements to the plan and processes
- development of an Avian Influenza Pandemic Plan, designed to minimise the impact of a pandemic on the AFC's ability to provide and deliver its services.

Audit Committee

The Audit Committee, chaired by AFC Deputy Chair Paul Hamra, met on four occasions during 2006/07 (see Table of Audit Committee Meetings, page 13).

The Audit Committee's role includes assessing the adequacy of the AFC's internal audit program, reviewing the results of audits on the AFC's administrative activities, and monitoring management's performance in implementing internal audit recommendations. The committee also monitors the AFC's adoption of, and compliance with, appropriate frameworks of risk management, fraud control and financial reporting.

Key Audit Committee activities during 2006/07 included:

- approval of the 2006–2009 Strategic Internal Audit Plan
- approval of the 2006/07 Annual Internal Audit Plan
- approval of the Tender Evaluation Committee's

recommendation for the provision of an internal audit consultancy

- review of the Audit Committee Charter and the Internal Audit Charter
- review of the Business and Fraud Risk Registers.

Internal Audit

Acumen Alliance NSW provides internal audit services to the AFC. Audits conducted during 2006/07 related to:

- procurement and tendering
- revenue receipting
- the risk priority framework for preservation priorities
- management of the Travel Grant funding program.

No control or compliance deficiencies involving unacceptable risk were identified during these audits.

The AFC also developed a 3-year Strategic Internal Audit Plan for 2006–2009, to provide a long-term planning tool that reflects the business plans and strategic outlook of the AFC as a whole. The plan takes into account the audit program from recent years as well as current management initiatives, and provides for a more strategic approach to the conduct of the internal audit function.

External Audit

Staff of the Australian National Audit Office inspected the AFC's 2005/06 financial statements and provided an unqualified audit report.

Human Resources

The Human Resources Branch is broadly responsible for support and advice to the AFC on a broad range of activities such as recruitment, employment conditions, performance management, workplace diversity, training and development, occupational health and safety, workplace relations and payroll.

During 2006/07 priorities and activities focused on implementing policies, procedures and guidelines developed throughout the year. The branch's main

objective was to provide additional infrastructure to support the day-to-day human resource-related operational and organisational activities of the AFC.

Staffing overview

At 30 June 2007 the AFC employed a total of 298 staff, 263 of whom were full-time and 35 part-time. There were 124 men and 174 women. Over the year the average number of full-time equivalent staff was 283.9.

The division/branch breakdown of staff at 30 June 2007 was:

Division/Branch	Full-time	Part-time
Corporate Services	46	2
Executive	5	0
Film Development	25	1
Industry and Cultural Development	19	2
Marketing	5	0
NFSA	139	24
Policy, Research and Communications	24	6

Key human resources achievements and activities during 2006/07 included:

- development of Service Level Guarantees to cover the range of services required by AFC employees and to ensure that consistent services are provided
- development of Recruitment and Selection Standard documents to assist in the completion of all recruitment and selection activities
- development of an AFC-wide Temporary Employment Register
- introduction of an online Induction Program to ensure new employees receive consistent and relevant information
- drafting of a new Australian Workplace Agreement template to comply with the latest amendments to the *Workplace Relations Act 1996*
- finalising of policies including an Indigenous Employment Strategy, Whistleblowing Policy and Pandemic Plan
- bi-annual update of the National Training Calendar

to ensure training needs (as set out in employees' Personal Development Plans) are met

- delivery of training and development activities focusing on employees' roles and responsibilities in relation to workplace behaviour, including Values and Code of Conduct and Harassment Awareness training
- delivery of training in the AFC Project Management Framework
- provision of additional functionality through the Human Resources Management Information System to include automation of various administrative processes
- development of a Workforce Planning Strategy
- finalising of the AFC Occupational Health and Safety Policy and Agreement and creation of designated work groups
- delivery of the annual health week program.

Facilities and Services

The Facilities and Services Branch manages the AFC's owned and leased property portfolio. The branch provides support services, including general office services, procurement advice, contract management and project management.

Key facilities and services achievements and activities during 2006/07 included:

- leasing and fitting out additional collection storage space in Canberra
- construction of a 250-seat cinema at the NFSA building in Acton
- review of physical security at all sites and development of a security plan
- refurbishment of the Residence at Acton for use as the Centre for Scholarly and Archival Research (CSAR)
- finalising of documentation for a comprehensive building services tender
- replacement of fire and emergency warning system panels at the NFSA building in Acton
- development of Service Level Guarantees.



The short documentary *Veiled Ambition* received AFC development and production investment funding. It was directed by Celeste Geer and produced by Jeni McMahon.



The interactive multimedia project *The Shape of Water* received AFC development investment funding. It was directed by Cordelia Beresford and produced by Brooke Wilson.

Technology Services

The Technology Services Branch is responsible for the AFC's network and systems, database development and technical support, development of online services and records management, and the organisation's phone exchange and voicemail systems.

Key technology services achievements and activities during 2006/07 included:

- development of an Information and Communications Strategic Plan 2006-2009
- integration of an email system backend, to consolidate two separate email systems into an IBM Domino/Lotus Notes collaboration
- development of an Electronic Document Management System test environment
- implementation of stage one of an anti-spam system in the Lotus Notes environment
- upgrade of Sydney, Canberra and Melbourne Local Area Networks (LAN) to deliver increased speeds to servers, desktops and laptops
- upgrade of network disk storage capacity in Sydney, Canberra and Melbourne offices
- upgrade of desktop and laptop computers in the Canberra office
- development of Service Level Guarantees.

The branch also provided support for the following projects:

- redevelopment of the NFSA website
- acquisition and installation of new Quadrigas sound workstations
- implementation of NFSA's new collection search engine
- the tendering process for the acquisition of a new media asset management system to replace the current collection management system.

Legal Affairs and Co-production

The Legal Affairs and Co-production Branch is responsible for the provision of general legal advice and assistance to the AFC.

Key legal achievements and activities during 2006/07 included:

- negotiation and contracting of over 350 funding agreements for the Film Development Division and the Indigenous Branch, and assessment of four loan applications for the Production Cashflow Facility
- provision of legal and contracting support for a number of Film Development initiatives including IndiVision, A Bit of Black Business and Podlove
- provision of legal and contracting support for a number of Industry and Cultural Development initiatives, including Black Screen, the educational web-resource *australianscreen* online, the Embassy Roadshow and the Regional Digital Screen Network
- provision of legal and contracting support for a number of initiatives of the NFSA Division including the CSAR and *The Story of the Kelly Gang* screening and DVD
- delivery of a copyright law and contract law training program
- development of an insurance manual to assist AFC staff to understand insurance issues related to engaging external service providers
- continued chairing of the Intellectual Property Rights Working Group to develop policies for the use of copyright material
- development of Legal Affairs and Co-production Service Level Guarantees
- provision of general legal advice to the AFC.

Official Co-production Program

The AFC administers the Australian Government's Official Co-production Program through its Legal Affairs and Co-production Branch. The branch provides information to the industry about the program and reviews applications for official co-production status. Treaties and Memoranda of Understanding (MOUs) currently in place are set out below.

Treaties and Memoranda of Understanding (MOUs) currently in force

Country	Treaty or MOU	Date signed
France	MOU	15 May 1986
United Kingdom	Treaty	12 June 1990
Canada	Treaty	23 July 1990
Italy	Treaty	28 June 1993
New Zealand	MOU	23 December 1994
Israel	Treaty	25 June 1997
Ireland	Treaty	4 February 1998
Germany	Treaty	17 January 2001

Applications for projects that comply with the relevant Treaty or MOU are considered by the AFC's Co-production Committee, which comprises the Chief Executive, the Manager of Legal Affairs and Co-production, and the Director of Policy, Research and Communications. The Committee makes a recommendation on each application to the Commission, which makes a provisional decision on the project's official co-production status. Final approval is granted when both the AFC and the competent foreign authority have approved the production as eligible for official co-production status.

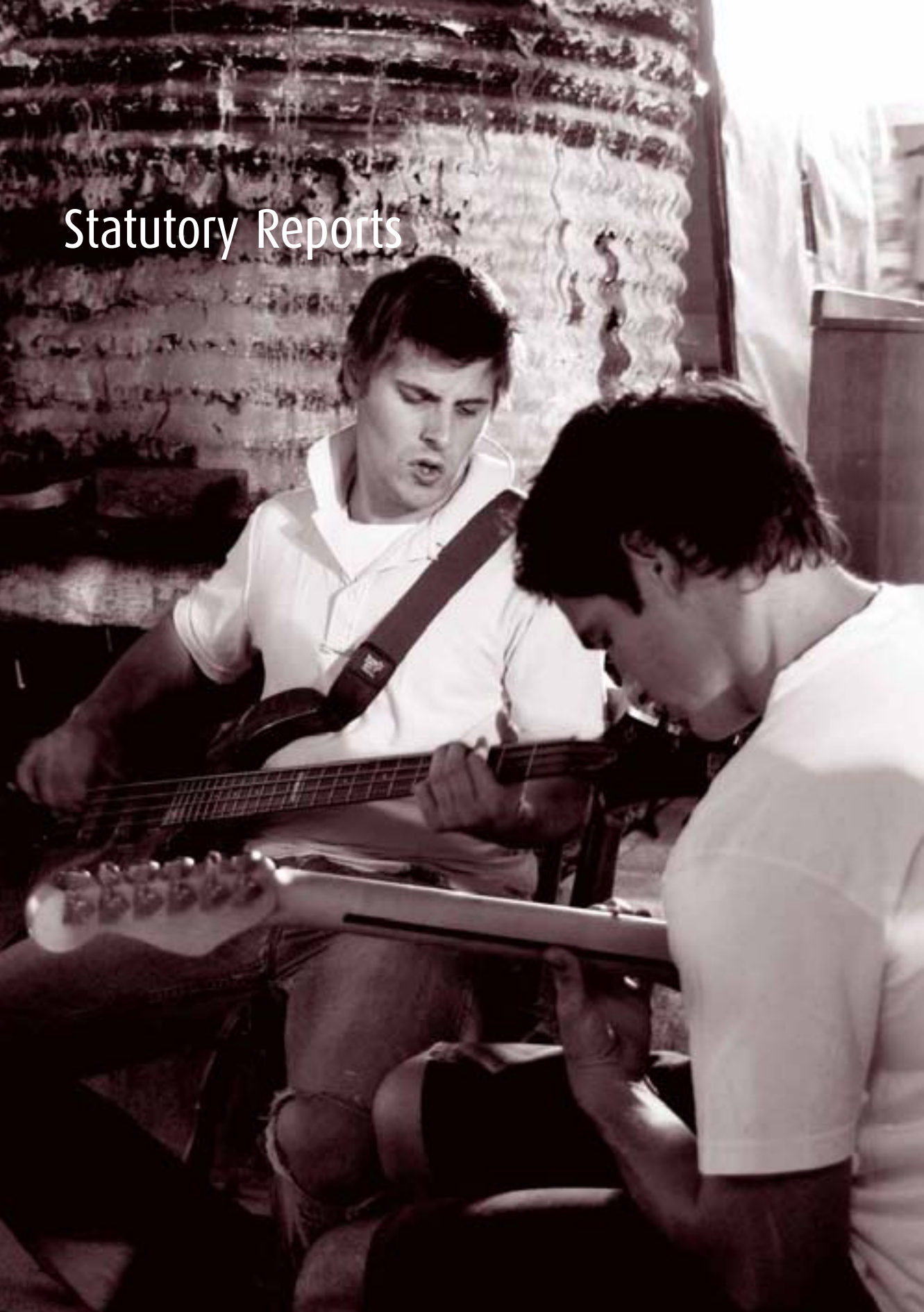
During 2006/07, the Legal Affairs section assessed 13 applications for official co-production status, seven of which were granted provisional approval, as set out in the table below.

The AFC also provided advice to DCITA in regard to treaty negotiations with the Governments of South Africa, Singapore and the People's Republic of China.

Co-productions granted provisional co-production status in 2006/07

Project	Co-Producing Country	Company	Date approved
Features			
Bright Star	UK	Jan Chapman Films Pty Ltd (Aust), Caroline Ltd (UK)	26 Jun 2007
Documentaries			
All That Glitters (aka Moving the Mine)	France	Looking Glass Pictures Pty Ltd (Aust), Trans Europe Film SARL (Fra)	14 Aug 2006
In My Father's Country	France	Mayfan Pty Ltd (Aust), Films a Trois SARL (Fra)	26 Sep 2006
World of Colours	France	Electric Pictures Pty Ltd (Aust), Gedeon Programmes SARL (Fra)	26 Sep 2006
Animation/TV Series			
Erky Perky – Series 2	Canada	Erky Perky Pty Ltd (Aust), Erky Perky Series II (Canada) Inc (Can)	23 Feb 2007
Sumo Mouse	Canada	Moody Street Kids Pty Ltd (Aust), Title Entertainment Inc (Can)	12 Dec 2006
Television Series			
Stormworld	Canada	Great Western Entertainment Pty Ltd (Aust), Carpediem Film and TV Inc (Can)	23 Feb 2007

Statutory Reports



LEFT: The feature film *All My Friends Are Leaving Brisbane* received AFC development and production investment funding. It was written by Stephen Vagg, directed by Louise Alston, and produced by Louise Alston and Jade Van der Lei.

Comments by the Ombudsman

On 29 March 2006, the Ombudsman advised the AFC that it was investigating a complaint made by an applicant relating to the Film Development Division's IndiVision program. While the Ombudsman did not recommend that the AFC take any action in regard to that particular complaint, the Ombudsman issued a report on 9 May 2007 making a number of recommendations regarding the AFC's policies and procedures for the assessment of film funding applications. The AFC undertook to implement the recommendations of the Ombudsman, noting that in a number of instances they would build on changes already being implemented.

Decisions of Courts and Administrative Tribunals

There were no judicial decisions nor decisions of administrative tribunals handed down during the year which have significantly affected, or which in the view of the Secretary of DCITA could significantly affect, the operation of the AFC in the future.

Freedom of Information Statement

This statement is provided in accordance with section 8 of the *Freedom of Information Act 1982* (the *FOI Act*) and is correct to 30 June 2007.

Section 8 of the *FOI Act* requires each agency to publish detailed information about the way it is organised, its powers, the kinds of decisions made, arrangements for public involvement in the work of the agency, documents held by the agency and how members of the public can access these documents.

Establishment and organisation

The Australian Film Commission was established as a body corporate under the *Australian Film Commission Act 1975*. The AFC has perpetual succession, has a common seal, may acquire, hold and dispose of real

and personal property, and may sue and be sued in its corporate name.

The legal framework for the AFC's corporate governance practices are set out in the Governance statement (see page 6).

Functions

The functions of the AFC are described in sections 5 and 6 of the *AFC Act 1975* and are reprinted in full in Appendix 1 (page 80).

Decision-making powers

Decision-making powers of the AFC that may affect members of the public are exercised under, or in relation to, the following Acts or regulations or other instruments made under those Acts:

- *Australian Film Commission Act 1975*
- *Commonwealth Authorities and Companies Act 1997*
- *Public Service Act 1999*.

Arrangement for outside participation

The AFC is open to the views of outside organisations and provides opportunities for the community and industry to contribute to the enrichment of Australia's cultural identity with regard to the audiovisual production industry and the national collection of sound and moving image.

The AFC has an ongoing involvement with numerous bodies that play a role in the community and industry, including state film agencies, cultural agencies, industry groups, public broadcasters, the sound constituency and public forums including the 'Friends of the Archive' group.

The AFC maintains an enquiries service, which responds to requests for information and feedback from the industry and the public, both locally and internationally.

Categories of documents

The AFC has extensive document holdings, in both hard copy and electronic form. Certain categories of

documents are common throughout the organisation. These include:

- electronic databases
- audiovisual materials
- guidelines and manuals
- printed publications
- files relating to the organisation's daily operations.

FOI procedures

Applicants seeking access to documents in the possession of the AFC under the *FOI Act* should forward a \$30 application fee and apply in writing to:

Freedom of Information Coordinator
Australian Film Commission
GPO Box 3984
SYDNEY NSW 2001

The FOI Coordinator may be contacted by telephone on 02 9321 6462 or 1800 226 615 (toll-free) during normal business hours.

In accordance with Section 54 of the *FOI Act*, an applicant may, within 30 days of receiving notification of a decision to refuse a request under the Act, apply to the CEO seeking an internal review of that decision. This application should be submitted with a \$40 application fee (as provided for in the *FOI Act*).

Facilities for access

If the AFC approves access, and after it has received payment of any charges that apply, copies of the documents concerned will be provided.

Alternatively, applicants may arrange to inspect documents at the AFC's offices in Sydney, Canberra, Melbourne or Brisbane, or at the nearest regional office of the National Archives of Australia (Perth, Adelaide, Hobart or Darwin).

The application fees and charges for FOI requests are determined in Schedules to the FOI (Fees and Charges) Regulations. Charges may be remitted on request if their imposition would cause undue financial hardship or release of the documents is in the general public

interest. A decision not to remit the charges must be made within 30 days of a request being made.

FOI Act statistics 2006/07

One request for information under the *FOI Act* was received during 2006/07 and information that was not exempt was provided.

Privacy

The AFC continued to adhere to the requirements of the *Privacy Act 1988* and to the Privacy Commissioner's guidelines in relation to the collection, maintenance, storage and release of personal information. The AFC provided information as required to the Privacy Commissioner for inclusion in the annual *Personal Information Digest*.

No complaints under the *Privacy Act 1988* were received during 2006/07.

Effects of Ministerial Directions

Section 8 of the *AFC Act* provides that:

The Minister may, by writing under his hand, give directions to the Commission with respect to the exercise of its powers or the performance of its functions but shall not give such a direction with respect to a particular project.

Where the Minister gives a direction under this section he shall, within 15 sitting days after giving the direction, lay before each House of Parliament a copy of the direction together with his reasons for giving the direction.

During 2006/07 one ministerial direction was received advising the AFC it was required to comply with the compliance reporting requirements for *CAC Act* bodies.

General policies from previous financial years continue to be noted, namely policies on foreign exchange and cost recovery and, where relevant, Commonwealth Procurement Guidelines.

Contingency Liability Statement

As required by section 6, subsection 4 of the *AFC Act*, the following statement is furnished:

- a) no new guarantees were provided by the Commission during the year ended 30 June 2007
- b) the limit that the Treasurer has approved for the purpose is \$1,000,000
- c) there is no amount subject to guarantee as at 30 June 2007.

Indemnity and Insurance Premiums

The AFC's ComCover premium covers the normal general and property risks as well as directors' and officers' liability. Workers' compensation is insured through Comcare Australia. The AFC can, at times, provide bank loan guarantees and underwriting as a form of assistance. Any underwritten projects are included within project commitments in the Schedule of Commitments on page 149 and the guarantees are included in the Schedule of Contingencies on page 150.

Service Charter

The AFC's current Service Charter describes the range of services and service standards that clients can expect. It also provides guidance on how to lodge a complaint if service falls short of expectations. The Service Charter is available via the AFC's website.

In 2006/07 the AFC recorded five 'formal' compliments for its service standards and over 500 'informal' compliments received via emails and telephone calls. There was one formal complaint against the Service Charter recorded this year. The NFSA received 684 positive responses from 695 client surveys regarding access and public education programs.

Occupational Health and Safety

The AFC's new OH&S Policy and Agreement was finalised in 2006/07. The Policy and Agreement outlines

the AFC's formal and administrative arrangements, and the roles and responsibilities of all stakeholders including the Occupational Health and Safety Committee, Health and Safety Representatives, managers and employees. New designated work groups across all AFC offices are now in place.

The AFC's commitment to provide a proactive and preventative approach to OH&S continued during 2006/07 with workplace assessments being conducted for all new employees. Sixty-one workplace assessments for new or existing employees were conducted.

This year's annual health week program theme was 'Mind, Body and Soul'. The program continued to provide staff with access to voluntary health screenings, massages, well-being seminars, healthy eating cookbook and a healthy breakfast. Seventy-two staff members took the opportunity to have influenza vaccinations offered at their workplace.

There were no accidents or incidents reported to Comcare under section 68 of the *Occupational Health and Safety Act 1991* and no notices issued or investigation conducted under sections 29, 46 or 47 of this act.

Commonwealth Disability Strategy

The AFC adheres to the APS values which stipulate that "the AFC provides a workplace that is free from discrimination and recognises and utilises the diversity of the Australian community it serves". In 2006/07 the AFC conducted training sessions for all staff in these values.

Through the ICD Funding Program, the AFC has supported the Other Film Festival, Australia's largest disability film festival, since its inception. Festival organisers are also considering touring the event around the nation in the future. The AFC supports other high-profile initiatives that incorporate programs for or about people with disabilities, including the

Accessible Cinema strand at the 2007 Sydney Film Festival, featuring films from around the world about people with disabilities.

The AFC endeavours to make information easily accessible for its stakeholders. The main AFC website was built 4-5 years ago to comply with the Priority One checkpoints and the majority of Priority Two checkpoints (ie. Conformance Level A) of the WAI (Web Accessibility Initiative) Web Content Accessibility Guidelines 1.0. A tender requirements document for a redeveloped AFC web presence, including the National Film and Sound Archive site, has been prepared. This includes the requirement that AFC sites conform with the Accessibility Guidelines ideally at AAA level but at least AA. Published pages will also validate against the current XHTML standard, and mechanisms for font re-sizing will be incorporated. The NFSA also recently commissioned surveys on the functionality, usefulness, navigation and ease of use of its websites to more effectively address the needs of its stakeholders.

The AFC has developed recruitment and selection guidelines that promote merit selection and non-discriminatory decisions. Recruitment information is available online and is available in hard copy, on request, and applicant information pages provide an opportunity for applicants to identify special requirements. AFC managers and staff involved in recruitment activities are aware of the principles of reasonable adjustment. The AFC has published processes for handling complaints and grievances raised by staff including procedures for preventing and resolving disputes, review of employment actions and a Workplace Harassment Contact Officer network.

Environmental Protection and Biodiversity Statement

The Australian Film Commission has prepared an Environmental Management System (EMS) consistent with International Standard AS/NZS ISO:14001,

and intends to fully implement this in the first half of 2007/08. The EMS includes Energy and Water Management Plans. New priorities in 2007/08 also include an audit of waste generation to identify opportunities to further expand current waste management and recycling practices. The AFC's Facilities and Services Branch will manage the EMS and implementation of associated environmental initiatives. Support for environmental initiatives will be maintained through ongoing communication with staff.

In 2006/07, all AFC offices underwent energy audits in order to identify cost-effective means of minimising energy consumption. Additionally, investigations were made into ways in which water usage could be minimised at the NFSA Acton complex, involving a review of current irrigation practices and an investigation into minimising the use of potable water. The AFC continued its recycling program for paper, glass, plastics, obsolete film cans and stationery. The AFC's current procedures ensure that the storage, use and disposal of nitrate film is environmentally responsible and complies with relevant Dangerous Goods Legislation.

Portfolio Budget Statement (PBS) 2006/07

Performance indicators

Outcome: To enrich Australia's cultural identity by fostering an internationally competitive audiovisual production industry, developing and preserving a national collection of sound and moving image, and making Australia's audiovisual heritage available to all.

PERFORMANCE MEASURE	RESULT
Output 1.1 Investment in film and television projects and professional development of filmmakers.	
Quantity: Maintain the participation rate of AFC-developed projects in the national production slate at more than an average six feature films per year on a rolling 3-year basis.	The AFC invested in the development of 10 feature films that were put into production in the 2006/07 financial year, and has invested in an average of 12 feature films per year for the past 3 years.
Minimum of 35 per cent of General Development Investment recipients to put at least one project into production in a 3-year period.	58 per cent of GDI recipients have put at least one project into production during the 3-year period to 30 June 2007.
The AFC will provide intensive script and marketing assistance to support a minimum of 14 targeted projects and creative teams, and a minimum of four Writers Fellowships in 2006/07.	Intensive script and marketing assistance was provided to support 19 projects, and four Writers Fellowships were provided in 2006/07.
At least 75 per cent of feature films or short features made with AFC production investment achieve Australian theatrical release or television broadcast commitment on a rolling 3-year basis.	15 feature film or short feature projects received production investment contracts in the 3-year period to 30 June 2007, of which 13 (87 per cent) achieved Australian theatrical release or television broadcast.
At least 75 per cent of short dramas, animations and interactive media titles supported by the AFC achieve festival or television exposure on a rolling 3-year basis.	54 short drama, animation and interactive media projects received production investment contracts in the 3-year period to 30 June 2007, of which 45 (83 per cent) achieved festival exposure or television broadcast.
Indigenous: At least 75 per cent of short dramas, animations and interactive media titles supported by the AFC achieve festival or television exposure in the 2006/07 financial year.	Indigenous: 14 short dramas received production investment contracts during 2006/07, all of which achieved festival and television exposure (100 per cent).
Maintain the participation rate of AFC-developed documentary projects in the national production slate at more than an average of eight documentaries per year on a rolling 3-year basis.	The AFC invested in the development of 34 documentaries that went into production in the 2006/07 financial year, and has invested in an average of 25 documentaries put into production each year in the 3-year period ending 30 June 2007.
Indigenous: At least 25 per cent of documentaries with development funding go into production, over a 3-year period.	55 per cent of the documentaries that received development funding by the Indigenous Branch in the 3-year period to 30 June 2007 have completed production or are going into production.
Indigenous: At least 30 per cent of drama scripts with AFC investment to be seeking finance, in production or completed production over a 3-year period.	50 per cent of the projects funded by the Indigenous Branch in the 3-year period to 30 June 2007 have completed production, have gone into production or are seeking finance.
Indigenous: At least 90 per cent of recipients consider that their placements with more experienced professionals, or travel grants, have advanced their skills or provided specific benefits.	10 reports were received and 10 recipients of practitioner support grants (100 per cent) reported tangible benefits from travel and/or internships.

Output 1.2 Participation of Australian filmmakers and their programs in the global marketplace.

Quantity: Maintain a presence at a minimum of four key international film and television markets each year, providing support to Australian film practitioners through networking opportunities, liaison and facilities.	Marketing attended and provided support to Australian film practitioners at five key international film and television markets and one practitioners' lab.
Indigenous: Support the participation of at least five Indigenous screen content creators in key festivals.	Seven Indigenous screen content creators were supported to attend key festivals.
Facilitate and support a minimum of three key national industry events, and visits by a minimum of three international festival representatives per year.	Four key national industry events were held during 2006/07. Visits from representatives of five international film festivals were facilitated and supported.
At least 85 per cent of those receiving travel assistance report specific benefits from the travel.	76 travel grant reports were received and 66 recipients of travel assistance (87 per cent) reported tangible benefits from the travel.
Quality: Maintain current information on the AFC website relating to Marketing publications and guidelines, and other relevant information, such as festival profiles and links.	The Marketing information on the AFC website is updated monthly for festival screenings and awards, as well as festival dates and information.

Output 1.3 Development, preservation, presentation and availability of Australia's national audiovisual collection.

Collection: 98 per cent of the Collection is registered or catalogued in accordance with curatorial standards.	51,523 items were catalogued as part of the National Collection in 2006/07, giving a result of 95 per cent. This exceeds the target of 40,000 for the year and is an increase of 23 per cent on the previous year.
80 per cent of Australian feature films, 20 per cent of Australian short films and documentaries, 20 per cent of significant Australian television production and 80 per cent of Australian published sound recordings are acquired, including associated documentation and a significant representation of Indigenous works.	The NFSA acquired 82 per cent of Australian feature films released theatrically in 2006/07 (including feature-length documentaries), 22 per cent of Australian short films and documentaries, and 29 per cent of significant Australian television productions. The acquisition of Australian published sound recordings (1500) also exceeded total industry estimates for annual production. In 2006/07, the NFSA acquired 100 per cent of Indigenous feature films, approximately 80 per cent of all Indigenous short films and documentaries, and all Indigenous sound recordings from key labels.
Preservation: 3,000 still image and audio items copied to digital file for preservation, 1,250 items copied to analogue media for preservation.	3,742 items were copied to digital file, comprising recorded sound copied to digital, stills copied to digital and digital copied to digital. 2,292 items were copied to analogue media comprising nitrates copied to safety film, safety film copied to safety film and videos copied to analogue.

The collection is preserved and kept safe according to preservation standards.	Optimal storage conditions were maintained for 99 per cent of the year. The provision of adequate storage capacity for the growing collection remains a priority.
Availability: 95 per cent of visitors are satisfied with Cinema and Public Program activities.	96 per cent of visitors surveyed were satisfied or very satisfied with Cinema and Public Program activities.
98 per cent of collection access services delivered are satisfactory to clients.	98 per cent of visitors and audiences surveyed were satisfied or very satisfied with services and programs.
6,900 collection items externally accessed, 140,000 people viewed the collection, 75,000 visitors attended National Film and Sound Archive cultural programs in Canberra and increased visits to the National Film and Sound Archive website.	8,062 items were externally accessed; 101,473 people viewed the collection; 65,370 attended NFSA cultural programs during the year. The NFSA also launched a number of initiatives aimed at broadening access to the collection. These include upgrading the library, establishing an online interface for searching the collection, and a national registry of audiovisual collections. NFSA website page requests increased by 34 per cent from 3,200 per day in 2005/06 to 4,300 per day in 2006/07, and file downloads rose by 63 per cent from 297 per day to 484 per day over the same period.

Output 1.4 Cultivation and appreciation of Australian screen culture, locally and internationally.

Quantity: Screen culture events and screenings delivered in at least 80 regional centres each year.	Screen culture events and screenings were delivered in 118 regional centres in 2006/07.
Attendances of at least 500,000 in capital cities and regional centres around Australia, for curated screen events and one-off screenings in the 2006/07 financial year.	655,712 attendances were recorded for curated screen events and one-off screenings throughout 2006/07.
Support organisations to provide at least 20,000 professional development opportunities for practitioners in the 2006/07 financial year and foster at least one targeted initiative in each state that encourages diversity.	ICD supported organisations to provide 21,504 professional development opportunities for practitioners. In order to encourage diversity, as part of their new AFC triennial funding agreements, all screen resource organisations in each state are required to implement professional development programs that target Indigenous practitioners.
80 per cent of organisations delivering AFC-supported programs meet 80 per cent or more of their performance targets in the 2006/07 financial year.	91 per cent of organisations delivering AFC-supported programs met a minimum of 80 per cent of their performance targets in 2006/07.
Coordinate 20 Australian film festivals internationally in the 2006/07 financial year.	ICD was involved in the coordination of 27 Australian film events internationally, and supplied Australian content and/or guests to six international film festivals.
Deliver an expanded program that provides access to Australia's audiovisual heritage to the education sector, delivering access to at least 5,000 Australian school children to Australian film and television programs and producing at least two new resources promoting screen culture through primary and secondary schools.	The AFC provided 210 schools in 55 towns with free screenings of Australian feature films, attended by a total of 20,384 school students. Four study guides for Australian feature films and two online education modules that explore screen literacy were produced.

Output 1.5 Policy development, data collection and analysis, and information services.

Quantity: An average of at least 2000 visits to www.afc.gov.au per day, and an annual increase of 5 per cent in subscriptions to *AFC News*.

Website access

www.afc.gov.au – Number of visits averaged 3,445 per day, including Big Screen (365 per day) and Black Book (125 per day) subsites.

www.nfsa.afc.gov.au – Number of visits averaged 2,419 per day.

AFC News – Subscriptions to *AFC News* were 6,097 at end of June 2007 and 5,148 at end of June 2006 (an 18 per cent increase).

Quality: Regular dissemination of key research and information widely throughout industry and government, available in a variety of formats and media, and through a phone and email enquiries service, including:

Enquiries Service: the AFC responded to 4,797 telephone and email enquiries in 2006/07. 59 per cent of enquiries were from the film, television and video industry. Most of the enquiries originated in Australia.

a) feature film, television drama, documentary and shorts catalogues;

a) Online: Searchable film databases include Australian and co-produced features, TV drama and documentaries from 1990 and shorts from 1998. Online databases grew to more than 10,200 entries in 2006/07. PDFs and hard copy catalogues produced include: *Australian Feature Films*, *Australian TV Drama & Documentary* and *Australian Short Films*.

b) ongoing updates to *Get the Picture* statistics, including box office and awards for Australian productions; cinema and television release data for Australian productions; cinema, TV, video and interactive media industry data; and

b) *Get the Picture* online registers more than 330,000 page hits per year. Data is continually updated, with subscribers informed of updates by email. At June 2007, 3,796 users subscribed to GTP Update Alerts, up from 2,973 in 2006. *Australia's Audiovisual Markets*, an extract of GTP data in book form, was downloaded 17,012 times. *Film Agency Funding in Australia*, also on the *Get the Picture* site, is also updated annually.

c) data on feature film, television drama and documentary production in Australia, including the *National Survey of Feature Film and TV Drama Production*.

c) The annual *National Survey of Feature Film and TV Drama Production 2005/06* was released in November 2006. The annual *Documentary Production in Australia: A Collection of Key Data* was published in print and online.

Recognition of AFC data as a national and international benchmark/standard, demonstrated in its use by organisations such as the Australian Bureau of Statistics, the European Audiovisual Observatory, and *Screen Digest*.

AFC data was provided to the Australian Bureau of Statistics Yearbook of Australia and the European Audiovisual Observatory Focus annual update; statistics from the *National Survey of Feature Film and TV Drama Production 2005/06* were provided to *Screen Digest*; the AFC participated in the UNESCO Institute of Statistics world profile of radio and television broadcasting; *Get the Picture* was cited as a source in a wide range of submissions, Government reports, industry papers and trade press.

Maintenance of a high standard of accuracy and reliability in AFC submissions, research and statistics as accurate and reliable, demonstrated by being referenced in government reports from major inquiries, and in the media.

AFC input and data was referenced extensively in nine major inquiries in 2006/07.

Indigenous: Involvement in developing submissions, and participation in relevant committees and other forums to develop and advocate policy relating to Indigenous screen content creators.

The Indigenous Branch was involved in:

- the National Indigenous Television Working Committee
- regular meetings of Indigenous Screen Australia
- working with the Indigenous filmmaking community to develop strategies for enhancing employment and training opportunities for Indigenous screen content creators
- the development of internal policies relating to Indigenous priorities.

Substantial participation in industry forums and conferences, which present and analyse policy issues.

The AFC hosted or participated in 11 industry forums which analysed policy issues in relation to tax, copyright, digital content, trade, screen finance, and the promotion of Australian screen culture.

An active media role demonstrated by media take-up of AFC issues.

AFC issues were reported extensively in national and trade media over the period. Key examples include:

- a) The AFC's *National Survey of Feature Film and TV Drama Production 2005/06*
 - b) The world premiere screening of the NFSA's digital restoration of *The Story of the Kelly Gang*; media interest in the film was extended to encompass a celebration of 100 years of feature filmmaking and the launch of the AFC-supported book *100 Greatest Films of Australian Cinema*
 - c) The AFC's announcement of *Ten Canoes* as Australia's official Foreign Language film entry for the Annual Academy Awards
 - d) AFC initiatives such as the Regional Digital Screen Network (RDSN), the Long Black Lab, IndiVision, the SP*RK program and the TV Writer Fellowships
 - e) Events, festivals and awards such as the presentation of the NFSA's Ken G Hall Award and the Longford Lyell Lecture; Message Sticks Indigenous Film Festival; and the announcement of additions to the NFSA's Sounds of Australia registry
 - f) The launches of AFC publications *Look At Me!* and *Dreaming in Motion*.
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Resources for PBS Outcomes

	(1) Budget 2006/07 \$,000	(2) Actual 2006/07 \$,000	Variation (1) minus (2)	Budget 2007/08 \$,000
Administered Expenses (including third party outputs)				
The AFC has no administered expenses	nil	nil	nil	nil
Total administered expenses	nil	nil	nil	nil
Price of Agency Outputs				
Output 1.1: Investment in film and television projects and professional development of filmmakers	17,960	17,737	223	20,638
Output 1.2: Participation of Australian filmmakers and their programs in the global marketplace	1,813	2,174	-361	1,542
Output 1.3: Development, preservation, presentation and availability of Australia's national audiovisual collection	22,976	22,528	448	22,733
Output 1.4: Cultivation and appreciation of Australian screen culture, locally and internationally	6,326	6,931	-605	5,706
Output 1.5: Policy development, data collection and analysis, and information services	3,324	3,029	295	2,365
Total revenue from government (appropriations) for agency outputs	52,399	52,399	-	52,984
Revenue from other sources				
Output 1.1: Investment in film and television projects and professional development of filmmakers	1,534	1,742	-208	1,421
Output 1.2: Participation of Australian filmmakers and their programs in the global marketplace	155	193	-38	68
Output 1.3: Development, preservation, presentation and availability of Australia's national audiovisual collection	1,962	1,591	371	2,600
Output 1.4: Cultivation and appreciation of Australian screen culture, locally and internationally	540	476	64	192
Output 1.5: Policy development, data collection and analysis, and information services	284	40	244	23
Total revenue from other sources	4,475	4,042	433	4,305
Total for outcome 1 (total price of outputs and admin expenses)	56,874	56,441	433	57,288



Appendices

APPENDIX 1

Enabling Legislation

Functions and Purposes of the AFC

Section 5 of the *Australian Film Commission Act 1975*, as amended, lists the functions of the AFC as:

- (1) The functions of the Commission are:
 - (a) to encourage, whether by the provision of financial assistance or otherwise, the making, promotion, distribution and broadcasting of Australian programs; and
 - (b) to promote and distribute any programs; and
 - (c) subject to the approval of the Minister, to provide financial assistance to a State or an authority of a State for the purchase by it of:
 - (i) Australian programs that are of an educational nature and of national interest or importance; and
 - (ii) rights in respect of any such programs; and
 - (d) to encourage, whether by the provision of financial assistance or otherwise, the proper keeping of recordings in archives in Australia; and
 - (e) to develop, maintain and preserve a national collection; and
 - (f) to exhibit, or to make available for exhibition by others, items in the national collection; and
 - (g) to make items in the national collection available to such persons and institutions, and in such manner and subject to such conditions, as the Commission determines.
- (1A) In the performance of its functions, the Commission shall give special attention to the encouragement of:
 - (a) the making of experimental programs and programs of a high degree of creativeness; and
 - (b) the making and appreciation of Australian programs and other programs as an art form.
- (1B) The Commission must use every endeavour to make the most advantageous use of the national collection in the national interest.

- (2) The functions of the Commission specified in paragraphs (1)(a) and (b) may be performed either within or outside Australia.
- (3) The Commission may carry out a matter within the functions specified in paragraph (1)(b) by commissioning a person to undertake that matter.
- (4) The Commission may perform its functions to the extent only that they are not in excess of the functions that may be conferred on the Commission by virtue of any of the legislative powers of the Parliament, and, in particular, may perform its functions:
 - (a) by way of expenditure of monies that are available for the purposes of the Commission in accordance with an appropriation made by the Parliament;
 - (b) by way of, or in relation to, trade and commerce with other countries, among the States, between Territories or between a Territory and a State;
 - (c) for purposes related to broadcasting services;
 - (d) so far as they relate to the collection of statistics;
 - (e) for purposes related to external affairs; and
 - (f) for purposes in relation to a Territory.

Powers of the AFC

Section 6 of the *Australian Film Commission Act 1975* lists the powers of the AFC:

- (1) The Commission has power to do all things necessary or convenient to be done for or in connection with the performance of its functions and, without limiting the generality of the foregoing, has power:
 - (a) to guarantee the repayment of, and payment of interest on, loans (including bank overdrafts);
 - (b) to provide financial assistance to persons concerned with the making, promotion, distribution or broadcasting of Australian programs under arrangements that entitle the Commission to receive a share of the proceeds derived from the sale, hire, distribution or broadcasting of the programs;

- (c) to acquire rights in respect of programs;
 - (d) to accept gifts, devises, bequests and assignments made to the Commission (whether on trust or otherwise); and
 - (e) to act as trustee of monies, recordings or other property vested in the Commission upon trust, or to act on behalf of the Commonwealth or an authority of the Commonwealth in the administration of a trust relating to programs or to matters connected with programs.
- (1A) Without limiting subsection (1), the Commission also has the following powers in relation to the national collection:
- (a) to purchase programs or material associated with programs, to take programs or material associated with programs on hire and to accept programs or material associated with programs on deposit or loan or as a gift; and
 - (b) to make programs or material associated with programs available by hire, loan, sale or otherwise.
- (1B) Without limiting subsection (1), the Commission may make available services in relation to programs or material associated with programs. The Commission may charge fees for the services, but such fees must be approved in writing by the Minister.
- Note: Under subsection 33 (3A) of the *Acts Interpretation Act 1901*, services may be specified by reference to a particular class or classes of service.
- (2) The power of the Commission to give guarantees is subject to such limits as the Treasurer determines as to the total amount of monies (other than interest) the payment of which may at any time be the subject of such guarantees.
 - (3) Notwithstanding anything contained in this Act, any money, recordings or other property held by the Commission upon trust shall be dealt with in accordance with the powers and duties of the Commission as trustee.
 - (4) The annual report on the Commission under section 9 of the *Commonwealth Authorities and Companies Act 1997* must also include a statement of:
 - (a) the guarantees given by the Commission under paragraph (1)(a) during the year to which the report relates;
 - (b) the limits that the Treasurer has determined under subsection (2); and
 - (c) the total amount the subject of the guarantees referred to in paragraph (a).
 - (5) The annual report on the Commission under section 9 of the *Commonwealth Authorities and Companies Act 1997*, in respect of a financial year, must include particulars of all disposals of items in the national collection during that financial year that the Commission considers were significant items in the national collection.
 - (6) The annual report of the Commission under section 9 of the *Commonwealth Authorities and Companies Act 1997*, in respect of a financial year, must include a report of the operations relating to the national collection.
 - (7) The Finance Minister may, by written instrument, delegate any of the Finance Minister's powers or functions under this section to an official (within the meaning of the *Financial Management and Accountability Act 1997*). In exercising powers or functions under a delegation, the official must comply with any directions of the Finance Minister.
 - (8) In this section: Finance Minister means the Minister who administers the *Financial Management and Accountability Act 1997*.

APPENDIX 2

Awards Won by AFC-funded Films

1 July 2006 to 30 June 2007

AFC-funded films are defined as those projects that have received investment at development, production or post-production stages from the AFC's Film Development Branch. Projects developed under the General Development Investment program, or that received Short-term Development Investment Facility or Production Cashflow Facility funds are also included.

The AFC monitors all national and international awards for Australian films.

Shorts

Booth Story

Director: Edwin McGill
2006 Australian Cinematographers Society (ACS) Awards, Australia –
Silver (Adam Arkapaw)
2006 Raindance Film Festival, United States –
Diesel Film of the Festival
2007 Flickerfest, Australia –
Best Editing in an Australian Short Film (Edwin McGill and Kassimir Burgess)
2007 In the Realm of the Senses, Australia –
Best Film
2007 St Kilda Film Festival, Australia –
Best Original Score (Nick Finch) and the Craft Award

Death's Requiem

Director: Marc Furmie
2007 St Kilda Film Festival, Australia –
Best Achievement in Cinematography (Carl Robertson)
2007 Los Angeles Method Fest Independent Film Festival, United States –
Best Actor in a Short Film (Jai Koutrae)

Everything Goes

Director: Andrew Kotatko
2006 Vienna International Short Film Festival, Austria –
Golden Accord Award for Best Fiction Film

Extreme Makeover

Director: Jonathan Daw
2006 SHORTS Film Festival, Australia –
Second Merit Prize
2007 St Kilda Film Festival, Australia –
Best Animation Award

The Forest

Director: Jo Kennedy
2006 Australian Film Institute Awards, Australia –
AFI Award for Outstanding Achievement in Television Screen Craft

The Girl Who Swallowed Bees

Director: Paul McDermott
2007 Seattle International Film Festival, United States –
Special Mention, Short Animation Category

Green Bush

Director: Warwick Thornton
2006 Equinox Film Festival, United States –
Best Film Award

Jammin' in the Middle E

Director: Kim Mordaunt
2006 Australian Cinematographers Society NSW, Australia –
Highly Commended (Joel Peterson)

Katoomba

Director: Leon Ford
2007 Sydney Film Festival Dendy Awards, Australia –
Best Fiction and SBS in Language Award in Fiction

The Last Chip

Director: Heng Tang
2006 Equinox Film Festival, United States –
Best Cinematography Award
2006 SHORTS Film Festival, Australia –
First Prize
2007 Falls Creek Film Festival, Australia –
Best Script (Heng Tang)

Pinato

Director: Mike Hollands
2007 Nice Shorts Awards, Australia –
Best Animated Short Film

Sexy Thing

Director: Denie Pentecost

2006 Melbourne International Film Festival, Australia –
Award for Creative Excellence in Australian Film

2006 SHORTS Film Festival, Australia –
First Merit Prize for Emerging Screenwriter

2007 Flickerfest, Australia –
Best Cinematography in an Australian Short

2007 Melbourne Queer Film & Video Festival, Australia –
*Audience Choice Award for Best Short Film/Best
Australian Short Queer Film/Emerging Filmmaker Award*

Storytime

Director: Suzanne Clarke

2006 Australian Cinematographers Society Awards, Australia
(South Australia/Western Australia) –
Fictional Drama Short Category – Highly Commended

Stranded

Director: Stuart McDonald

2006 Film Critics Circle of Australia Awards, Australia –
Best Australian Short Film

2006 Inside Film (IF) Awards, Australia –
Best Short Film

2006 Australian Teachers of Media (ATOM) Awards,
Australia –
Best Short Fiction

2006 Australian Film Institute Awards, Australia –
*Best Screenplay in a Short Film (Kathleen O'Brien),
Outstanding Achievement in Short Film Screen Craft
(Emma Lung) and Best Short Fiction Film*

2007 Graham Kennedy Award, Australia –
Most Outstanding New Talent (Emma Lung)

2007 Ashland Independent Film Festival, United States –
Best Acting Ensemble and Best Feature

Sweet and Sour

Director: Eddie White

2007 St Kilda Film Festival, Australia –
SBS Television Award

2007 Sydney Film Festival, Australia –
Yoram Gross Animation Award

William

Director: Eron Sheehan

2007 Flickerfest, Australia –
SBS Television Award

2007 Montreal First People's Festival, Canada –
*Terres En Vues – Teueikan Grand Prize and Best Photo
Direction Awards*

Features

Candy

Director: Neil Armfield

2006 ASE Awards, Australia –

Best Achievement in Editing (Dany Cooper)

2006 Australian Film Institute Awards, Australia –

Best Adapted Screenplay (Luke Davies and Neil Armfield)

2006 Film Critics Circle of Australia Awards, Australia –

*Best Actress (Abbie Cornish) and Best Actor Supporting
Role (Geoffrey Rush)*

2006 Australian Writers' Guild AWGIE Awards, Australia –

*Best Feature Film Adaptation (Luke Davies and Neil
Armfield)*

2007 Filmink Magazine, Australia –

Peter Finch Lifetime Achievement Award (Margaret Fink)

The Caterpillar Wish

Director: Sandra Sciberras

2006 Australian Film Institute Awards, Australia –
Best Supporting Actress (Susie Porter)

2006 Inside Film (IF) Awards, Australia –
Best Production Design (Robert Webb)

Recontres Internationales du Cinema des Antipodes, France
– *Best Actress Award (Susie Porter)*

The Home Song Stories

Director: Tony Ayres

2007 NSW Premier's Literary Awards, Australia –
Script Award (Tony Ayres)

Look Both Ways

Director: Sarah Watt

2006 Motovun Film Festival, Croatia –
Propeller Award

Ten Canoes

Directors: Rolf de Heer and Peter Djigirr

2006 Australian Film Institute Awards, Australia –

Best Cinematography (Ian Jones ACS), Best Editing (Tania

Nehme), Best Sound (James Currie, Tom Heuzenroeder,

Michael Bakaloff and Rory McGregor), Best Film, Best

Direction (Rolf de Heer and Peter Djigirr) and Best

Original Screenplay

Documentaries

2 Mums and a Dad

Director: Miranda Wills
2007 Sydney Film Festival Dendy Awards, Australia –
Best Documentary and SBS in Language Award in Documentary

Devil Diary

Director: Paul Scott
2007 Houston International Film Festival, United States –
Bronze REMI Award

Hunt Angels

Director: Alec Morgan
2006 Australian Teachers of Media (ATOM) Awards, Australia –
Best Documentary General
2006 Film Critics Circle of Australia Awards, Australia –
Best Feature Documentary (tied)
2006 Australian Cinematographers Society NSW, Australia –
Silver (Jackie Farkas)
2006 Australian Film Institute Awards, Australia –
AFI Awards for Visual Effects (Rose Draper and Mike Seymour), Best Cinematography in a Documentary (Jackie Farkas) and Best Documentary

Jabe Babe – A Heightened Life

Director: Janet Merewether
2007 Taiwan International Documentary Festival, Taiwan –
Merit Award for Short Documentary

The Man Who Saved a Million Brains

Director: Kate Riedl
2006 Australian Teachers of Media (ATOM) Awards, Australia –
Best Documentary Science, Technology and the Environment

My Brother Vinnie

Director: Steven McGregor
2006 Melbourne International Film Festival, Australia –
Best Documentary Short Film
2007 Flickerfest, Australia –
Best Documentary
2007 St Kilda Film Festival, Australia –
Best Documentary

Short Stories: Amanda's Story

Director: Stuart McCarney, Matt Duffy
2006 Australian Teachers of Media (ATOM) Awards, Australia –
Best Documentary Short Form

Digital/Interactive

The Archive Project

Director: John Hughes
2006 Australian Teachers of Media (ATOM) Awards, Australia –
Best Tertiary Education Resource
2006 Film Critics Circle of Australia Awards, Australia –
Best Feature Documentary (tied)

Chiko Accidental Alien

Director: Stephane Zerbib
2007 Annual Australian Interactive Media Industry Association (AIMIA) Awards, Australia –
Best Children's Award

JTV

An AFC/ABC Initiative
2007 Annual Australian Interactive Media Industry Association (AIMIA) Awards, Australia –
Best Cross-Platform Content or Content Integration Award

APPENDIX 3

International Screenings of AFC-funded Films

1 July 2006 to 30 June 2007

Shorts

Booth Story

Director: Edwin McGill
2006 Palm Springs International Short Film Festival, United States

Death's Requiem

Director: Marc Furmie
2007 Los Angeles Method Fest Independent Film Festival, United States

Elvis Lives in Parkes

Director: Anthony Mullins
2007 Aspen Shortfest, United States

Everything Goes

Director: Andrew Kotatko
2006 Vienna International Short Film, Austria

Extreme Makeover

Director: Jonathan Daw
2006 Uppsala International Short Film Festival, Sweden

The Girl Who Swallowed Bees

Director: Paul McDermott
2007 Annecy International Animated Film Festival, France
2007 Berlin International Film Festival, Germany
2007 Oberhausen International Short Film Festival, Germany
2007 Seattle International Film Festival, United States

Hold Please

Director: Chris Cudlipp
2006 Palm Springs International Short Film Festival, United States

The Last Chip

Director: Heng Tang
2007 Singapore International Film Festival, Singapore

The Luminary

Director: Nick Kallincos
2006 Chicago International Film Festival, United States
2006 Sao Paulo International Film Festival, Brazil

The Mysterious Geographic Explorations of Jasper Morello

Director: Anthony Lucas
2006 Hiroshima International Animation Festival, Japan

Playground

Director: Eve Spence
2007 Berlin International Film Festival, Germany

Postcard

Director: Sarah Lambert
2006 Sao Paulo International Film Festival, Brazil

The Road Ahead

Director: Fiona O'Connell
2006 Amsterdam International Documentary Film Festival, The Netherlands

Sexy Thing

Director: Denie Pentecost
2006 London Film Festival, United Kingdom
2007 Frameline – San Francisco International Lesbian & Gay Film Festival, United States

Stranded

Director: Stuart McDonald
2007 Ashland Independent Film Festival, Oregon, United States

William

Director: Eron Sheehan
2007 Sundance Film Festival, United States
2007 Montreal First People's Festival – Terres En Vues, Canada

Features

48 Shades

Director: Daniel Lapaine
2006 Montreal World Film Festival, Canada

The Book of Revelation

Director: Ana Kokkinos
2006 Toronto International Film Festival, Canada

Call Me Mum

Director: Margot Nash
2007 Creteil Film des Femmes Festival, France

Candy

Director: Neil Armfield
2006 Chicago International Film Festival, United States
2006 London Film Festival, United Kingdom
2006 Sao Paulo International Film Festival, Brazil
2007 Singapore International Film Festival, Singapore

Clubland

Director: Cherie Nowlan
2007 Sundance Film Festival, United States

Footy Legends

Director: Khoa Do
2007 Singapore International Film Festival, Singapore

Hating Alison Ashley

Director: Geoff Bennett
2007 Shanghai International Film Festival, China

The Home Song Stories

Director: Tony Ayres
2007 Berlin International Film Festival, Germany

Little Fish

Director: Rowan Woods
2006 Hawaii International Film Festival, United States
2007 Shanghai International Film Festival, China

Look Both Ways

Director: Sarah Watt
2006 Hawaii International Film Festival, United States
2006 Motovun Film Festival, Croatia
2006 Sao Paulo International Film Festival, Brazil
2007 Shanghai International Film Festival, China

Lucky Miles

Director: Michael James Rowland
2007 Karlovy Vary International Film Festival, Czech Republic

Macbeth

Director: Geoffrey Wright
2006 Toronto International Film Festival, Canada

Noise

Director: Matthew Saville
2007 Karlovy Vary International Film Festival, Czech Republic
2007 Sundance Film Festival, United States

Romulus, My Father

Director: Richard Roxburgh
2007 Munich International Film Festival, Germany

Sweetie

Director: Jane Campion
2007 Goteborg Film Festival, Sweden

Ten Canoes

Directors: Rolf de Heer and Peter Djigirr
2006 AFI (American Film Institute) Los Angeles International Film Festival, United States
2006 Chicago International Film Festival, United States
2006 Cork Film Festival, Ireland
2006 Hof International Film Festival, Germany
2006 Pusan International Film Festival, Korea
2006 Sao Paulo International Film Festival, Brazil
2006 Telluride Film Festival, United States
2006 Toronto International Film Festival, Canada
2007 Goteborg Film Festival, Sweden
2007 Rotterdam International Film Festival, The Netherlands
2007 Singapore International Film Festival, Singapore

Three Dollars

Director: Robert Connolly
2007 Shanghai International Film Festival, China

West

Director: Daniel Krige
2007 Berlin International Film Festival, Germany

Documentaries

2 Mums and a Dad

Director: Miranda Wills
2007 Frameline – San Francisco International Lesbian & Gay Film Festival, United States

Devil Diary

Director: Paul Scott
2007 Houston International Film Festival, United States

Footy the La Perouse Way

Director: Michael Longbottom
2006 ImagiNATIVE Film Festival, Canada

Forbidden Lie\$

Director: Anna Broinowski
2007 Hot Docs – Canadian International Documentary Festival, Canada

Hunt Angels

Director: Alec Morgan
2007 Rotterdam International Film Festival, The Netherlands
2007 Shanghai International Film Festival, China

Jabe Babe – A Heightened Life

Director: Janet Merewether
2006 Leipzig International Festival of Documentary and Animation Films, Germany
2006 Sheffield International Documentary Festival, United Kingdom
2007 Taiwan International Documentary Festival, Taiwan

The Lore of Love

Director: Beck Cole
2006 National Geographic All Roads Film Festival, United States

My Brother Vinnie

Director: Steven McGregor
2006 ImagiNATIVE Film Festival, Canada

The Prodigal Son

Director: Tony Radveski
2007 New York Lesbian, Gay, Bisexual & Transgender Film Festival, United States

Digital/Interactive

The 3G of Us

Director: Akhim Dev
2007 Annecy International Animated Film Festival, France

Chiko Accidental Alien

Director: Stephane Zerbib
2007 Stuttgart Filmwinter Festival, Germany

Our Brilliant Second Life

Director: Shelley Matulick
2007 Aspen Shortfest, United States
2007 Annecy International Animated Film Festival, France

APPENDIX 4

Publications

Guidelines, agreements and documents to assist applicants

- Bob Maza Fellowship (Indigenous Branch)
- Film Development Funding Guidelines, July 2006
- Indigenous Branch Funding Guidelines, July 2006
- Industry and Cultural Development Funding Program Guidelines, January 2007
- Industry and Cultural Development Assessor Guidelines, January 2007
- Info Guide: Getting Started in Film, Television and Interactive Digital Media, April 2007
- Info Guide: AFC Resources for Documentary Filmmakers, January 2007
- Info Guide: Information for Filmmakers, January 2007
- Info Guide: Interactive Digital Media: Where to get money, information and advice (online only), October 2006
- Info Guide: I've Got a Great Idea for a Film, August 2006
- International Co-Production Program Guidelines, July 2006
- International Sales Contacts for Australian & Co-Produced Television Drama Completed 2006+, March 2007
- jtv docs2 Guidelines, February 2007
- Long Black Production Funding Guidelines, May 2007 (Indigenous Branch)
- National Indigenous Documentary Fund (NIDF): Series 9 Guidelines
- Podlove 2 Guidelines, February 2007
- TV Internship Initiative Guidelines, March 2007
- TV Writer Fellowships Guidelines, October 2006
- Travel Grant Program Funding Guidelines, September 2006

Submissions to inquiries, industry briefings, reports, research results, surveys

Policy, Research and Information

AFC Submission to the Department of Communications, Information Technology and the Arts Review of Division 376 of the Income Tax Assessment Act 1997: Refundable Film Tax Offset Scheme, July 2006

AFC Submission to the Department of Foreign Affairs and Trade on Australia-Mexico Economic Relations, July 2006

AFC Submission to the Department of Communications, Information Technology and the Arts Review of Australian Government Film Funding Support, August 2006

Confidential AFC Supplementary Submission to the Department of Communications, Information Technology and the Review of Australian Government Film Funding Support, August 2006

AFC Submission to the Senate Standing Committee on Legal and Constitutional Affairs on the Copyright Amendment Bill 2006: Exceptions and other Digital Agenda Review Measures, October 2006

AFC Submission to the Senate Standing Committee on Foreign Affairs, Defence and Trade, Inquiry into the nature and conduct of Australia's public diplomacy, January 2007

AFC Submission to the Department of Foreign Affairs and Trade on negotiation of Australia-Japan Free Trade Agreement, January 2007

AFC Submission to the Department of Foreign Affairs and Trade, Application by the United States to seek World Trade Organisation consultation concerning intellectual property rights and market access in China, April 2007

Data on Official Co-Productions at April 2007 (online only)

Documentary Production in Australia: a collection of key data, February 2007

The Economic Contribution of a Film Project – A Guide to Issues and Practice in the Use of Multipliers (online only), November 2006

Film Agency Funding in Australia (online only)

Get the Picture (online monthly updates)

National Survey of Feature Film and TV Drama Production 2005/06, November 2006

Upcoming Production Report (online only)

Marketing Publications

- Australian Distributors and Broadcasters, April 2007
- Australian Feature Films 2007 catalogue, May 2007
- Australian Feature Films Mini Catalogue, January 2007
- Australian Feature Films: in production & recently completed, May 2007
- Australian Short Films 2006/07 catalogue, February 2007
- Australian TV Drama and Documentary Catalogue, September 2006
- Australian TV Drama and Documentary Catalogue, March 2007
- Australians at MIPCOM, September 2006
- Australians at MIPTV and MILIA, March 2007

Corporate and other documents

AFC Annual Report 2005/06, October 2006

AFC News (monthly, online only)

Dreaming in Motion – Celebrating Australia's Indigenous Filmmakers, March 2007

Film Development flyer – 'Developing Distinctive Projects and Outstanding Practitioners'

IndiVision News (three issues, online only)

Industry and Cultural Development flyer – 'Fostering Screen Culture, Celebrating Screen Activity'

Limited release

AFC Presentation Reel 2007 (DVD), March 2007

APPENDIX 5

Access and Equity

The following is an analysis of access and equity characteristics for applicants to AFC funding programs 2006/07.

Individual Funding

In 2006/07, 75 per cent of applicants for AFC funding were born in Australia and 25 per cent were born overseas – a significant change from the 2005/06 results of 83.6 and 16.4 per cent respectively.

This year's results are similar to the birthplace profile for personnel working in the Australian film and video

production industry as reported in the 2001 Census, which showed 79 per cent of those working in the industry were born in Australia and 21 per cent were born overseas. In 2006/07, the proportion of AFC applicants from America, Africa and with an Aboriginal or Torres Strait Islander background was higher than in the Australian film industry generally.

An analysis of successful applicants shows a drop from 84 per cent to 80 per cent for those born in Australia, while the proportion of successful applicants born overseas increased from 16 to 20 per cent.

AFC applicants advising birthplace information, 2006/07

Place of Birth	AFC applicants ^{**}	Birthplace of people working in the Australian film & video production industry ^{**}
Africa	1.8%	0.8%
Americas	3.7%	1.3%
Asia (inc. Western Asia) ^{***}	2.4%	3.8%
Australia		
Australians other than Aboriginal and Torres Strait Islander People	74.2%	79.1%
Australian Aboriginal and Torres Strait Islander people ^{****}	1.2%	0.7%
Total (Australia)	75.4%	79.8%
Europe	12.5%	9.7%
Oceania (exc. Australia)	4%	3.1%

Source: Compiled by AFC Research & Information

Notes:

* Based on analysis of 979 applicants to Film Development, Marketing, Indigenous and Industry and Cultural Development programs in 2006/07 who completed the form requesting this information. Figures are for individual applicants; there may be several applicants per project.

** Birthplace information for people working in the Australian film and video production industry: Australian Bureau of Statistics Census of Population & Housing 2001.

*** Due to low numbers involved, the Middle East category has been included in Asia for reasons of confidentiality.

**** 89.3 per cent of the figure for Indigenous Australians relates specifically to Indigenous Branch Initiatives.

ICD-applicant data

Of the 59 applications received in 2006/07 by the Industry and Cultural Development Division, 57 were made by organisations and two by individuals. Access and Equity forms were included in 55 of the applications, giving a 93 per cent return rate. Of the 59 applications, 44 were approved for funding. Some organisations applied for several projects over the course of this year, and when duplicates were excluded, data was compiled on a total of 42 different organisations and 2 individuals.

Of the 55 Access and Equity forms submitted to ICD, 45 (82 per cent) applicants had an equal opportunity policy. There were 29 (53 per cent) applicants with programs specifically designed to enhance the participation of women, or people from a non-English speaking background (NESB), of Aboriginal or Torres Strait Islander descent (ATSI), or with disabilities.

Profile of board members and staff of ICD-funded organisations

	Board Members	Staff
Non-English Speaking Background	14%	14%
Aboriginal or Torres Strait Islander	1%	1%
Women	41%	61%

Application statistics by gender

Gender application statistics reflect the sex of the principal creative team (writer, director, producer) at the time of application.

Application statistics by gender

Gender application statistics reflect the sex of the principal creative team (writer, director, producer) at the time of application.

Film development and production program

DEVELOPMENT	FEMALE	MALE	JOINT	TOTAL
Applicants	287	348	159	794
Approvals	93	85	62	240
PRODUCTION	FEMALE	MALE	JOINT	TOTAL
Applicants	69	116	99	284
Approvals	13	26	17	56
TOTALS	FEMALE	MALE	JOINT	TOTAL
Applicants	356	464	258	1,078
Approvals	106	111	79	296

Indigenous

DEVELOPMENT	FEMALE	MALE	JOINT	TOTAL
Applicants	23	20	10	53
Approvals	15	13	5	33
PRODUCTION	FEMALE	MALE	JOINT	TOTAL
Applicants	1	0	2	3
Approvals	1	0	2	3
TOTALS	FEMALE	MALE	JOINT	TOTAL
Applicants	24	20	12	56
Approvals	16	13	7	36

Industry and cultural development

	FEMALE	MALE	JOINT	TOTAL
Applicants	1	1	57	59
Approvals	1	0	43	44

Marketing Travel Grants

	FEMALE	MALE	JOINT	TOTAL
Applicants	95	91	1	187
Approvals	53	52	1	106

APPENDIX 6

NFSA Preservation, Acquisition and Access Highlights

Preservation

Moving Image

Restoration projects have included: the widely acclaimed restoration of what is possibly the world's first feature-length film, *The Story of the Kelly Gang* (1906), with newly rediscovered footage; and the first year of the restoration of the Corrick Collection (an early international cinema collection held by the NFSA). These projects resulted in a total of 70 minutes of newly restored films to be screened at the 2007 Pordenone Silent Film Festival in Italy.

The recently inaugurated Atlab/Kodak film copying program resulted in new prints of the Australian features *Manganinini* (John Honey, 1980) and *The Coca Cola Kid* (Dusan Makavejev, 1985). Also at Atlab, restoration work has commenced on the legendary Australian feature *Wake in Fright* (Ted Kotcheff, 1971).

In June 2007, *The Story of the Kelly Gang* was entered into UNESCO's Memory of the World register, which identifies cultural heritage of international significance. Its inclusion received nation-wide media coverage.

Documents and Artefacts

Conservation and preservation treatment was completed on over 1,000 works from the documents collection. Also, the accessioning and correct storage of over 240 pieces of vintage audiovisual equipment was completed, including the preservation of a rare kinoscope. Two significant projects were also initiated in 2006/07: the Glass Slides and Negatives Collection and the Taussig Collection of silent film production images. Even though both projects are long-term initiatives, they will result in the preservation of highly valuable, fragile and rare works with the delivery of online access.

Acquisition

Australian Film and Video Program

The Australian Film and Video Program aims to build a

comprehensive collection of Australian film and video productions, focusing on publicly released and/or broadcast productions: feature films, documentaries, shorts, animations and avant-garde productions.

Acquisition highlights for 2006/07 include:

- General release and Indigenous versions of *Ten Canoes* (Rolf de Heer, 2006), and original materials for other Rolf de Heer films including *Alexandra's Project* and *The Tracker*.
- Australian feature films including *Rabbit-Proof Fence* (Phillip Noyce, 2002), and *2:37* (Murali K Thalluri, 2006).
- Approximately 90 ex-distributor release prints, mostly 35mm, from the Ronin Films catalogue.
- The Frank Heimans collection – film and video masters from this documentary filmmaker's career spanning 1962-2000.
- Four-part documentary series *The Closet: Tales of Australian Fashion*, and *900 Neighbours*, a film about the Northcott Estate in Surry Hills, Sydney.
- Academy Award-nominated shorts *The Saviour* (Peter Templeman, 2005) and *Birthday Boy* (Sejong Park, 2005).
- Other significant short films including *The Scree* (Paul McDermott), *The Girl Who Swallowed Bees* (Paul McDermott), *The Rope* (Anna Tow), *The Shape of Water* (Cordelia Beresford), *Plains Empty* (Beck Cole), *Martha's New Coat* (Rachel Ward), and original materials from Chips Rafferty's last film, *Willy Willy* (Gregory Roper, 1971).

Television Program

Acquisition highlights for 2006/07 include:

- A selection of lifestyle programs from Pay TV Channel XYZ.
- A large collection of retrospective Network TEN programming including *Crowded House – Farewell to the World*, *World of the Seekers*, *The Secret Life of Us*, and *Kylie: Live at the Apollo*.
- Seven Network retrospective project, including *Young*

Ramsay (drama series), *Prime Minister Malcolm Fraser Address to the Nation*, and *Christmas Special with Bobby Limb and the Green Valley Choir*.

- Network TEN's coverage of the Steve Irwin commemorative service.
- *Forget the Rules* – a drama that won the 2006 MIPCOM award for interactive mobile TV.
- The first 13 episodes of the children's series, *H2O Just Add Water*.
- Episodes from the *Today Show*.
- *Joanne Lees: Murder in the Outback* (Tony Tilse, 2007) – a telemovie screened on Network TEN.

Digital and Electronic Program

This program is building a quality collection of digital and electronic media, focusing on interactive programs and those using non-standard delivery platforms. The program also targets and collects websites relevant to all of the NFSA's curatorial areas. Acquisition highlights for 2006/07 include:

- Several works from digital media artist Chris Fulham, including *Runners*, *Arrival*, *Commuters*, *Flowers*, *Grass*, *Mountains*, *Swan*, and *Sydney to Canberra*.
- Paris 0750, short online animations from Melbourne animator Peter Nicholson.
- Websites for the Bushwhackers (Australian folk band), Heliograph – John Weiley (IMAX filmmaker), Avoca Beach Theatre Story, Canberra Short Film Festival, and Screenworks.

International Program

This program is building a quality collection of culturally significant international productions of particular value for research and programming needs. The program also identifies preservation and restoration priorities for the international collection. International films purchased as 35mm prints have included *Children of Men* (Alfonso Cuarón, 2006), *World Trade Centre* (Oliver Stone, 2006), *Being Julia* (Istvan Szabo, 2004), and *Easy Rider* (Dennis Hopper, 1969). Also acquired were 20 35mm ex-distributor prints of contemporary Hong Kong titles from

Yu Enterprises, Sydney, and *The Mountaineer's Honour* (1909) – the most complete nitrate print in existence of an early film by ground-breaking US director, D W Griffith.

Recorded Sound

Acquisition highlights for 2006/07 include:

- Eighty-five important historical recordings from Kanyirrinpa Jukurrpa, The Martu History and Archive Project (Western Desert Lands Aboriginal Corporation).
- Sound art from the Liquid Architecture and What Is Music festivals.
- Phase one of the Martin Wesley-Smith collection, which documents the career of one of Australia's most highly respected and accomplished electronic music composers.
- Rare video clips and music memorabilia from rock historian Glenn A Baker.
- The Clifford Hocking and David Vigo collection, comprising recordings and documents relating to tours of Australia by significant international musicians and performers, ranging from the Harlem Gospel Choir to the first Balinese musicians to tour in Australia.

Indigenous Recorded Sound

Collecting radio and recordings made by Indigenous artists and broadcasters remains a priority for the Recorded Sound Branch. Through cooperation with the Indigenous Collections Branch, significant new relationships have been developed resulting in acquisitions including sound recordings from the Martu History and Archive project, and from individual artists and producers such as Seaman Dan's producer Karl Neunfeldt. Existing acquisition relationships with Vibe Australia and independent record companies have continued to ensure wide representation of Indigenous music in the National Collection.

Documents and Artefacts

Acquisition highlights for 2006/07 include:

- The Franklyn Barrett Collection. Barrett was one of

Australia's major film directors in the silent era, whose private papers, scripts and photographs provide a unique record of the Australian film industry of that era.

- Original works of art and designs for contemporary Australian rock album covers.
- A substantial number of posters and lobby cards, including both current releases and significant retrospective titles, which further extend the National Collection's retrospective coverage, including extremely rare 1907–1912 film exhibition posters.
- The time machine prop from Rolf de Heer's 2007 silent film *Dr Plonk*.
- Oral histories with Richard Franklin, Jimmy Little, Susie Porter, Shaun Micallef and Mark Bin Bakar. The Oral History Program added 241 oral and video histories and interviews to the National Collection – a 148 per cent increase on the previous year.
- Colour and black and white radio TV fancards, many autographed.

Access

Digitisation

Digitisation of still image works featured heavily in the Documents and Artefacts Branch this year. Four thousand images that were already digitised were rights cleared and uploaded to the Search the Collection interface. In addition, targeted digitisation projects included: a range of the most popular personality stills photographs, significant still images from the Taussig Collection, and a selection of oral histories and transcripts. This approach resulted in appropriate and timely preservation treatment undertaken on prioritised work and will provide online access to over 1,500 digitised collection items. These projects will yield a number of firsts for the NFSA, including the delivery of 20 online oral histories and transcriptions.

The Story of the Kelly Gang (1906)

The NFSA digitally restored this unique Australian classic, to mark the centenary of the film's premiere. Using state-of-the-art technologies for moving image restoration, the

film's surviving footage was restored to a condition as close as possible to that of the original. In addition, the DVD release was enhanced with curated commentary, optional soundtracks and a study version which compiled not only the footage but other researched materials to provide a sense of the flow of the film in its entirety. The restored film was premiered at a Parliamentary screening on 29 November 2006, followed by an outdoor screening on the NFSA's Canberra grounds on 30 November. The screenings received national media attention, culminating with a story on the ABC's *7.30 Report*. Since the premiere the film has had several screenings: at the Australian Centre for the Moving Image (ACMI) for Australia Day, 25 and 26 January; the launch of Australian Cinémathèque at the Gallery of Modern Art in Brisbane; Auckland; the Barbican in London; the British Silent Film Festival; at AMPAS in Los Angeles; and the Museum of Modern Art in New York. The DVD box set was launched in May 2007 with a function at ACMI. The DVD has received a number of positive reviews across the national print media.

Cinema Programming

In addition to general visitor numbers, the cinema screenings programs from November 2006 onwards attracted an audience of 3,241 through 62 screenings at the NFSA's Canberra headquarters (NFSA Outdoors and Screenings Plus).

NFSA Cinema Programming presented the following curated screening programs in 2006/07:

NFSA Cinémathèque partnership at Electric Shadows (to October 06): Featured weekly screenings of classics and new archival film restorations, including imported seasons surveying the work of directors Jean Pierre Melville, Maurice Pialat, Marco Bellocchio and British silent films of the late 1920s.

NFSA Outdoors courtyard screenings (Dec 06 to Mar 07): First outdoor screenings undertaken in the NFSA courtyard for a number of years, and the first presented at full theatrical 35mm presentation standards. The season featured popular classics and seasons of recent

Hong Kong action cinema and the work of Billy Wilder.

Screenings Plus (April to June 07): Screenings and talks focused on classic Australian and international television, and also recorded sound culture. Guests included Raymond Longford Award-winner Ian Jones, historian Humphrey McQueen, DJ Fourthstate, and TV critic Sue Turnbull. Recorded sound culture events covered topics including the Art of the DJ, 1960s Radio, Music on Early Australian Television, and podcasting. Cinema Programming also supported and researched major Australian retrospective seasons at the National Film Center in Tokyo (in conjunction with the ICD Division, November 06). NFSA Cinema Programmer Quentin Turnour gave a lecture on early Australian cinema history at the Tokyo retrospective.

Canberra Public Programs

The Sights + Sounds Exhibition in the South Gallery underwent some thematic changes during the year, including the addition of exhibits involving Graeme Bell, the Ken G Hall Award and the NFSA Story.

There were two exhibitions mounted in the NFSA foyer gallery during the year: *On Show: Posters from the Telluride Film Festival* (8 February – 4 September 2006); and *Through the Eyes of the World: Australian Films – International Posters* (4 September 2006 – August 2007).

Touring programs

Significant input and assistance was provided by the NFSA to the Big Screen travelling film festival, the Embassy Roadshow and the formative development of the Regional Digital Screen Network.

NFSA publications

Collection Policy and Statement of Curatorial Values
– September 2006

NFSA Journal, Volume 1, No. 1, Spring 2006

NFSA Journal, Volume 2, No. 1, 2007

NFSA Journal, Volume 2, No. 2, 2007

National Registry of Audiovisual Collections – June 2007

A number of NFSA staff had works published and/or gave presentations in 2006/07:

Books

The Griffith Project: Volume 10: Films Produced in 1919–1946. Paolo Cherchi Usai (general editor). London-Pordenone: BFI Publishing/Le Giornate del Cinema Muto, 2006

Articles

Matthew Davies, 'Any Damn Fool Can Predict the Past', *iasa journal*, July 2006

Graham McDonald, 'Folk Music at the National Film and Sound Archive', *Trad and Now*, June–July 2006

Graham Shirley, 'Field Guide to Sponsored Films (NFPF) – a review', *FIAP Journal*, 2006

Paolo Cherchi Usai, 'Епифан на нитрата', in Кино и време ['Cinema and Time', *Journal on the History, Theory and Practice of Film and Film Archiving*, Sofia, Bulgaria], vol. 28, no. 1, 2006, pp. 26–33 (in Bulgarian)

Paolo Cherchi Usai, 'Prefazione', in Virgilio Tosi, *Le origini del cinema scientifico*. Milan: Editrice Il Castoro, 2006, pp. 5–6

Paolo Cherchi Usai, 'Il film che avrebbe potuto essere, o l'analisi delle lacune considerate come una scienza esatta', in Simone Venturini (ed.), *Il restauro cinematografico. Principi, teorie, metodi*. Pasian di Prato: Campanotto, 2006, pp. 125–132

Paolo Cherchi Usai, 'A Charter of Curatorial Values', *NFSA Journal*, Vol. 1, No. 1, Spring 2006, pp. 1–10

Paolo Cherchi Usai, 'Petr Skala: A Hidden Experimenter', *Journal of Film Preservation*, 71, July 2006, pp. 95–96

Paolo Cherchi Usai, 'La leggenda delle dieci canoe (Rolf de Heer). Prima parte: 10, 11, 18 canoe; Seconda parte: non sono un autore, sono un filmmaker', *Segnocinema*, vol. XXVI, January–February 2007, pp. 4–8 (Part I); vol. XXVII, March–April 2007, pp. 4–8 (Part II)

Paolo Cherchi Usai, 'Edwin Stanton Porter', in Gian

Piero Brunetta (ed.), *Dizionario dei registi del cinema mondiale*, Vol. III. Turin: Einaudi, 2006, pp. 91-93

Paolo Cherchi Usai, 'The Demise of Digital (Print # 1)', *Film Quarterly*, vol. 59, no. 3, Spring 2006, p. 3

Lectures

Paolo Cherchi Usai, 'A tribute to Rolf de Heer', invited speech, SA Great, The Sebel Playford, Adelaide, 5 March 2007

Paolo Cherchi Usai, 'Who Owns Our History? Copyright Against Human Right', invited panelist, Australian International Documentary Conference, Adelaide, 25 February 2007

Paolo Cherchi Usai, 'Social Impact: Fiction or Documentary?', invited panelist, Australian International Documentary Conference, Adelaide, 24 February 2007

Paolo Cherchi Usai, 'The BBC Creative Archive Project', invited panelist, The Broadcast Summit, Adelaide, 25 February 2007

Paolo Cherchi Usai, 'Four Unsatisfactory Answers to the Question of Digital Access', invited keynote speech, 10th General Assembly of the Southeast Asia-Pacific Audiovisual Archive Association, Australian Academy of Science, Canberra, 13 November 2006

Presentations

Ken Berryman, 'Showcasing Crawfords', a public presentation in Sydney, July 2006, Canberra, October 2006, and Melbourne, March 2007

David Boden, 'Why Many Forms of Access Remain Important from Traditional to Digital', Southeast Asia-Pacific Audiovisual Archive Association Conference, Canberra, November 2006

Matthew Davies, 'Public Recognition for our Sound Heritage', 2006 Australasian Sound Recordings Association Conference, Canberra, August 2006

Matthew Davies, 'Great Set - The Dancefloor has the Power', public presentation, NFSA, May 2007

Marilyn Higgins, 'NFSA Centre for Scholarly and Archival Research', Melbourne, 2006

Meg Labrum, 'Biography and Technology - An Audiovisual Perspective', Humanities Research Centre, ANU, September 2006

Meg Labrum, 'Australia's National Film and Sound Archive - Everything changes but does everything stay the same?', International Symposium and short-term Training for Film Preservation and Restoration, Taipei, November 2006

Graham McDonald, 'Early Australian Music Television', public presentation, NFSA, April 2007

Graham McDonald, 'When There Was Folk On TV', National Folk Festival, Canberra, April 2007

Mick Newnham, 'Magnetic Tape Preservation Workshop', Southeast Asia-Pacific Audiovisual Archive Association Conference, Canberra, November 2006

Mick Newnham with Ken Rowland, 'Audio Visual Preservation Workshop', Community Heritage Grants program, Canberra, November 2006

Graham Shirley, 'The Sentimental Bloke', Australian National University, Canberra, 2006

Graham Shirley, 'Sydney Harbour Bridge', Sydney Film Festival, June 2007

Graham Shirley, 'Metropolis stills from the Taussig collection', National Photography Festival Organising Committee, Canberra, 2006

Nick Weare, 'Don't Touch That Dial', public presentation, NFSA, June 2007

APPENDIX 7

Assessors and Consultants

Film Development script and budget assessors

Sandra Alexander (Sandstar Films Pty Ltd), Lisa Argenzio, Ron Blair (Thrasher Pty Ltd), Michael Brindley (Picture Palace Pty Ltd), Craig Brookes (Blue Dahlia Films), Anni Browning (Maylands Productions), Liz Burke, Charlie Carman (Macgowan Films), James Clayden, Lucinda Clutterbuck (Piccolo Films Pty Ltd), Craig Collie, Yvonne Collins (Marina Films Pty Ltd), Robert Connolly (Arenafilm Pty Ltd), Melanie Coombs (Melodrama Pictures Pty Ltd), Stephen Davis (Pigsy Dunkit Pty Ltd), Trisha Downie (Mainholm Ltd), John Eastaway (Amen Holdings Pty Ltd), Karen Flavell (OMG-tv), Julie Foster (Production Value Pty Ltd), Bill Garner (Commonplace Productions), Paul Goldman (King Mob Pty Ltd), Louise Gough, Phillip Gwynne, Frank Haines (Frank Haines Films Pty Ltd), Glenda Hambly (Rogue Productions Pty Ltd), Denise Haratzis, Amanda Higgs, Lynda House (Elm Films Pty Ltd), John Hughes, Lawrence Johnston, Gabrielle Jones, Sam Lang (Wild Light Films Pty Ltd), Clara Law (Luna Films Pty Ltd), Anthony Lawrence (Plasmation), Mark Lazarus, John Lewis (Arcimedia), Ashley Luke, Sue Murray (Blue Cat Pictures Pty Ltd), Nigel Odell (Clock End Films), John Pierce (Internet Guru), Lavinia Riachi, Mira Robertson, Ester Rodewald, Julie Ryan (Vertigo Productions Pty Ltd), Joan Sauers, Vincent Sheehan (Porchlight Films Pty Ltd), Susan Shilliday, Ingrid Slater (Ingrid Slater & Associates), Dennis K Smith (Byzantine Film & Video Productions Pty Ltd), Jonathan Teplitzky, Dan Thorsland, Jenni Tosi (Crewshare Pty Ltd), Victoria Treole (Blue Cat Pictures Pty Ltd), Helen Watts, Nell White (Consuello Pty Ltd), Tim White (Southern Light Films Pty Ltd), Lee Whitmore, Michael Wrenn (Firesign Limited), Geoffrey Wright, Stella Zammataro (Abracadabra Films), Tom Zubrycki (Jotz Productions).

IndiVision

Catherine Alston, Joel Anderson, Imogen Annesley, Rodrigo Balart, Romar Baldonado, Mark Bergin, Geoff Blee, Julietta Boscolo, Andrew Bovell, Anni Browning, Simon Cardwell,

Rowan Cassidy, Simon Chapman, Jason Chong, Al Clark, Nathan Codner, Darren Coombes, Sinisa Copic, Mark Cornish, Nikki Cox, Loosie Craig, Rainier Davenport, Karryn De Cinque, Trishia Downie, Nicola Dunn, Russell Dykstra, Bonnie Elliott, David Field, Glen Finnan, Victor Gentile, Peter Grace, Marcus Graham, Geoff Hall, Scott Hicks, Lynda House, John Jarratt, Michaela Kalowski, Jay Laga'aia, Jennifer Longhurst, Victoria Longley, Alyssa McClelland, Hanna Mangan-Lawrence, John Maynard, Amanda McGregor, Paul Mezey, Hugh Miller, Vanessa Milton, Katie Milwright, John O'Brien, Daniel O'Leary, Nick Parsons, Deborah Peart, Aaron Pedersen, Michael Petroni, Karen Radzyner, Mira Robertson, Tony Robson, Milena Romanin, Mogens Rukov, Ian Rumbell, Julie Ryan, Tina Schiano, Berryn Schwerdt, Vincent Sheehan, Anton Smit, Andrew Soo, Keith Thompson, Warwick Thornton, Nadia Townsend, Steven Vidler, Mia Wasikowska, Robert Webb, Bruce Young.

SP*[®]RK workshop

Robert Towne, Ana Kokkinos, Don Macpherson, Sue Murray, Jan Sardi, Joan Sauers, Fred Schepisi, Geoffrey Wright.

Indigenous Branch script and budget assessors

Bridget Ikin (Hibiscus Films Pty Ltd), Keith Thompson (Ellipsis Productions Pty Ltd), Paula Jensen.

Long Black workshop

Tony Ayres, Suresh Ayyar, Belinda Chayko, Justine Clarke, Dena Curtis, Russell Dykstra, Bahman Ghobadi, Bridget Ikin, Trevor Jamieson, Karen Johnson, Ian Jones, Ana Kokkinos, Ningali Lawford-Wolf, Ray Lawrence, Merata Mita, Kyle Morrison, Eric Murray Lui, Phillip Noyce, Hunter Page, Stephen Page, Aaron Pedersen, Kelton Pell, Mark Perry, Garry Phillips, Ngaire Pigram, Marley Sharpe, Kath Shelper, Cate Shortland, Zach Sklar, Alison Tilson, Keith Thompson, Mark Wareham, Pauline Whyman, David Williamson.

Black on White workshop (NIDF 8)

Ian Collie, Lawrence Johnston, Stefan Moore, Daniella Ortega, Tracey Rigney, Ian Walker.

Industry and Cultural Development assessors

Melissa Thurgood (QLD), Michael Agar (VIC), Vicki Sowry (SA), Shiralee Saul (VIC).

Consultants

The AFC engages consultants with specialist skills to assist with defined projects where the tasks involved cannot be performed by existing staff.

During 2006/07, the AFC entered into 32 new consultancy contracts, involving total actual expenditure of \$627,762.53. In addition, nine ongoing consultancy contracts were active during 2006/07, involving total actual expenditure of \$218,146.46.

The following table comprises consultancy contracts for \$10,000 or more let in 2006/07.

CONSULTANT NAME	DESCRIPTION	2006/7 (INCLUSIVE OF GST)	SELECTION PROCESS	JUSTIFICATION
Acumen Alliance	Provision of internal audit services	\$63,184.00	Open tender	B
AGS	Legal Services	\$30,985.00	Direct sourcing	A
Australian Federal Police	Physical security review of all sites and development of physical security plan	\$15,730.00	Select tender	B
Clientwise	Search the Collection evaluation	\$39,000.00	Direct sourcing	B
Clientwise	Search the Collection evaluation	\$11,000.00	Direct sourcing	B
David Brazil	Info architecture services to PRC	\$32,921.55	Select tender	B
Garry Transue	Themed interior design for Arc	\$79,414.00	Direct sourcing	B
Handshake Media	Independent review of Media Asset Management system	\$13,324.00	Direct sourcing	B
Jonathan Olsberg	Review of GDI program	\$36,028.71	Direct sourcing	B
Michael Leigh	Survey of restricted Indigenous material	\$10,000.00	Direct sourcing	B
Olsberg SPI	Consultancy fees for Tax Offset Review of Government Support to Industry	\$20,000.00	Direct sourcing	B
PALM Consulting Group	Performance review of Board and Audit Committee	\$22,369.00	Direct sourcing	B
PALM Consulting Group	Strategic advice and project planning services	\$24,708.47	Direct sourcing	B
PALM Consulting Group	Strategic advice on media and governance issues and transitional arrangements	\$48,262.42	Direct sourcing	B
Solve Project Management Pty Ltd	Project management of major remedial works and repairs to residence building	\$28,050.00	Select tender	A
Transmedia Dynamics Limited	Definition of new Media Asset Management system	\$70,000.00	Select tender	B
Walter & Turnbull	Business process reengineering for accessioning	\$20,570.00	Direct sourcing	B

Justification for decision to use consultant

A: skills currently unavailable within agency

B: need for specialised or professional skills

APPENDIX 8

Investments, Loans, Grants and other AFC Initiatives

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
FILM DEVELOPMENT – DEVELOPMENT				
EXPERIMENTAL DIGITAL FUND				
Bastardy	Ghost Pictures	15,000.00	5,000.00	G
Burning Daylight	Rachel Swain	2,000.00	2,000.00	G
Cabinet of Dust	Rude Mechanical	-	2,500.00	G
Desealer, The	James Clayden	20,000.00	-	G
Dissection	David Short	16,000.00	4,000.00	G
Drift	Ben Speth	-	2,130.00	G
Eye-deology	Chin Yen Ooi	-	20,000.00	G
Funk, The	Cris Jones	16,000.00	4,000.00	G
Kissing Paris	Anna Kannava	16,000.00	4,000.00	G
Portraits	Geoff Weary	-	1,080.00	G
Random Thoughts on Existence & Other Drama	Squareyed Films	-	20,000.00	G
Ratbags	The Arterial Group	-	15,000.00	G
Road Movie	John Gillies	-	19,898.00	G
Shape of Water, The	Cordelia Beresford	20,000.00	-	G
Shot	Detrytus	4,150.00	850.00	G
Side By Side	Paco Pictures	16,000.00	4,000.00	G
Surface, The	Marcus Bergner	-	2,000.00	G
War Diaries, The	Luhsun Tan	16,150.00	4,000.00	G
Watch the Skies	Doubleview Films	3,000.00	-	G
When Objects Dream	Pia Borg	-	200.00	G
Year of the Magpie, The	Paul Oliver	4,000.00	-	G
EXPERIMENTAL DIGITAL FUND		148,300.00	110,658.00	
INTERACTIVE MEDIA – SEED FUNDING				
Cabinet of Lost Mechanical Puppets, The	David Cox	-	5,000.00	I
For Love or Money	John Kirk	-	2,400.00	I
INTERACTIVE MEDIA – SEED FUNDING		-	7,400.00	
INTERACTIVE MEDIA – COMPLETION FUNDING				
Bitfeeders	Mark Simpson	-	6,300.00	I
Dr Pancoast's Cabinet de Curiosity	Michelle Glasser	-	11,100.00	I
Elementia	Kate Sparke Richards	-	2,700.00	I

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Of Day, Of Night	Megan Heyward	-	5,500.00	I
Pall 9000	Medialight Productions Pty Ltd	-	16,000.00	I
Praetenatural	Michelle Barker	-	9,534.00	I
INTERACTIVE MEDIA - COMPLETION FUNDING		-	51,134.00	
INTERACTIVE DEVELOPMENT - STRAND V				
Artefact, The	Mini Studios Pty Ltd	12,000.00	3,000.00	I
Capture	MDHF Australia Pty Ltd	-	3,000.00	I
Chop Your Own Wood	Chris Caines	-	3,000.00	I
Euc Planet	International Production Services	-	14,950.00	I
Four Wheel Slide	Sophie Hyde	2,110.00	-	I
Home Town	Sammy Ringer	3,000.00	-	I
Inside Tasmania	Roar Film	-	2,600.00	I
Killer Gene	Pemberton Films	-	15,000.00	I
Liferaft	Joe Velikovsky	3,000.00	-	I
Medulla	Tina Gonsalves	3,000.00	-	I
Ministry of Truth	Sarah-Jane Woulahan	-	15,000.00	I
Modern Oz Suburban Tarot, The	Somewhere Interesting	-	1,000.00	I
Planet Matilda	Katalyst	-	3,000.00	I
Re-Enchantment	Inside Out Productions Pty Ltd	12,000.00	3,000.00	I
Revolving Door Interactive Website	Taxi Films Pty Ltd	9,950.00	-	I
See Me Ring	Liam Cody	-	1,000.00	I
Small Town, Big Vision	Hatchling Productions Pty Ltd	12,000.00	3,000.00	I
Smalltown24	Frank Haines Films	4,000.00	1,000.00	I
Speed Dating	Lisa Hauge	3,000.00	-	I
Tale of the Right Hand of Spider Lil, The	BeeWorld Pty Ltd	12,000.00	3,000.00	I
Three Day Growth	Ish Media	15,000.00	-	I
Under Pressure, Commercial Documentation	Prophecy Games Pty Ltd	15,000.00	-	I
Wall of Shame, The	United Notions Productions	12,000.00	3,000.00	I
Webcam Festival	Synthetic Films	-	15,000.00	I
Wolfdragon Moonshine	Springtime Productions	-	8,956.00	I
INTERACTIVE DEVELOPMENT - STRAND V		118,060.00	98,506.00	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
INTERACTIVE DEVELOPMENT – STRAND W				
Archive Project, The	John Hughes	-	8,525.00	I
Bug O Vision aka Erky Perky	Erky Perky Pty Ltd	-	10,000.00	I
Climate 2020	Firelight Productions Pty Ltd	5,000.00	-	I
Cook – The Man Behind the Myth	Cook Films	15,000.00	-	I
Elephant Tales	Adelaide Motion Picture Company	12,000.00	3,000.00	I
fangingthekombi.com	Net Effective Media Group	15,000.00	-	I
Girl Friday	Kylie Robertson	49,937.00	-	I
Harbour of Life	MediaZoo Pty Ltd	-	2,000.00	I
I.D.	Trout Films Pty Ltd	9,500.00	-	I
Juju Eyeballs	Nigel Odell	10,000.00	-	I
Last Meals	Chapman Pictures Pty Ltd	15,000.00	5,000.00	I
Music of the Brain	F-Reel Pty Ltd	3,000.00	-	I
Sanctuary, The	Michela Ledwidge	-	10,000.00	I
Tarien Flow	Silhouette Studios	15,936.00	3,984.00	I
Twelve Canoes	Vertigo Productions Pty Ltd	-	50,000.00	I
Under Pressure: Commercial Documentation	Prophecy Games Pty Ltd	50,000.00	-	I
Westside Stories	Jotz Productions Pty Ltd	3,000.00	-	I
World Without Changes, A	Firelight Productions Pty Ltd	15,000.00	-	I
INTERACTIVE DEVELOPMENT – STRAND W		218,373.00	92,509.00	
FEATURES PROJECT DEVELOPMENT – STRAND A				
Bee	Damien McLindon	1,250.00	-	I
Beetle Ramen	Moonlight Cinata	35,150.00	-	I
Black Annis	Matthew King	2,740.00	-	I
Claire and the Boys	Nathan Fielding	12,300.00	3,200.00	I
Come With Me	Marion Lee	-	2,100.00	I
Digger, The	Two Dogs Productions Pty Ltd	-	745.45	I
Fistful of Arteries	Mini Studio Pty Ltd	-	20,000.00	I
Golf Hackers	Andrew Murray	1,200.00	-	I
Insect King, The	Priscilla Cameron	16,250.00	4,250.00	I
Jinwarra	Andrew Connell	-	16,000.00	I
Jungle, The	Alice Addison	7,600.00	-	I
K. A. R. M. A.	Peter Templeman	-	20,000.00	I
Lit	Sarah Cartwright	8,000.00	-	I
Los Honchos	Cristina Dio	-	10,000.00	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Malkie's Giantkillers	Steven Moriarty	-	3,400.00	I
Me and My Tuk Tuk	Trudi-Ann Tierney	1,200.00	-	I
Moving South	Cath Moore	11,700.00	-	I
Myself: Sometimes	Kieran Galvin	16,200.00	1,800.00	I
Not Drowning Waving	Eve Spence	2,420.00	-	I
Now is the Hour	Jonathan Ogilvie	15,000.00	-	I
Person of Interest, A	POV Pty Ltd	14,400.00	3,600.00	I
Reasons to be Cheerful	Cath Murphy	-	3,500.00	I
Road Story	Renegade Films (Australia) Pty Ltd	16,000.00	4,000.00	I
Rocket	Boilermaker Pty Ltd	16,000.00	4,000.00	I
Scratch the Surface	Happening Films	18,300.00	-	I
Sidetracked	Forgan-Smith Entertainment	16,000.00	4,000.00	I
Stranded III	Tim Maricic	3,200.00	-	I
Sucker	Jason Byrne Productions	-	3,600.00	I
This Kiss	Vermillion	10,000.00	-	I
Three Voyages of Jasper Morello	3-D Films Inc	10,000.00	-	I
Utopia	Spiro Economopoulos	3,600.00	-	I
Warmth, The	Rhys Graham	-	3,000.00	I
Waterlily	Elissa Down	3,600.00	-	I
FEATURES PROJECT DEVELOPMENT – STRAND A		242,110.00	107,195.45	

FEATURES PROJECT DEVELOPMENT – STRAND B

Act of Free Choice	As If Productions	4,800.00	1,200.00	I
Angry Oysters	Brian Hoare and Associates	16,000.00	4,000.00	I
Boat, The	Mark Gould Productions Pty Ltd	17,600.00	4,400.00	I
Cargo	David Caesar	20,900.00	-	I
Cheating Hearts	Harry Kirchner	-	300.00	I
Clear Sense of Duty, A	Slamcam Films Pty Ltd	-	6,000.00	I
Dead Europe	Sherman Pictures Pty Ltd	22,000.00	-	I
Dust of Life	Iluka Films Pty Ltd	6,400.00	1,600.00	I
Expedition	Ben Speth	3,800.00	-	I
Fat, Forty and Fired	Robyn Kershaw Productions Pty Ltd	4,800.00	1,200.00	I
Gun Alley	Cascade Films Pty Ltd	3,500.00	-	I
Horrendo's Curse	Chris Phillips	16,000.00	4,000.00	I
Infernal Optimist, The	Warren Coleman	-	20,970.00	I
Intersection	Honky Tonk Angel Productions	4,000.00	-	I

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Journey to Stone Country	Resonance Production	17,600.00	4,400.00	I
Khat Nuoc (Missing Water)	Khoa Do	20,300.00	-	I
Last Cab to Darwin	Pork Chop Productions	22,000.00	-	I
Lenny and Venice	Eidolon Pty Ltd	22,000.00	-	I
Let's Get Lost	Pocket Pictures Pty Ltd	-	2,000.00	I
Pillow Fight, The	Deep Rock Pty Ltd	16,000.00	4,000.00	I
Sapphire, The	RB Films Pty Ltd	14,400.00	3,600.00	I
Save Your Leg!	Big Man Words and Pictures	-	22,000.00	I
Shakespeare's New Play	Southern Star Entertainment Pty Ltd	22,000.00	-	I
Splendour	Buona Notte Film Production	17,600.00	4,400.00	I
Tom Allworthy	Joan Sauers	-	20,000.00	I
Tuna	Radhart Pictures Pty Ltd	16,000.00	4,000.00	I
Wetware	Jon Hewitt	3,000.00	-	I
White Knuckles	Monkey Bunsiness	10,000.00	-	I
Winter Child, The	Giula Sandler	16,050.00	4,050.00	I
FEATURES PROJECT DEVELOPMENT – STRAND B		316,750.00	112,120.00	
FEATURES PROJECT DEVELOPMENT – STRAND C				
Bennelong	Bill Bennett Productions Pty Ltd	-	5,000.00	I
Dirty – Sweet	Instinct Entertainment Pty Ltd	15,377.00	3,844.00	I
Eugenia	Sherman Pictures Pty Ltd	5,700.00	-	I
Mary & Max	Melodrama Pictures Pty Ltd	6,000.00	-	I
Originals, The	Empress Road Productions Pty Ltd	-	50,000.00	I
White Spirit	Instinct Entertainment Pty Ltd	7,300.00	-	I
Years of Wonders	Rumbalara Films	10,000.00	-	I
FEATURES PROJECT DEVELOPMENT – STRAND C		44,377.00	58,844.00	
FEATURES PROJECT DEVELOPMENT – STRAND D				
24 Hour Window, The	Westside Film and Television	-	29,300.00	I
Accidental Heroes	Rosen Harper Entertainment Pty Ltd	5,110.00	-	I
All I Want	Instinct Entertainment Pty Ltd	-	6,000.00	I
Amnesia	Porchlight Films Pty Ltd	5,600.00	30,000.00	I
An Imaginary Life	Chapman Pictures Pty Ltd	5,200.00	-	I
Aristotle Bykovsky	Vertigo Productions Pty Ltd	-	3,700.00	I
Axe Fall	Lynne Vincent-McCarthy	11,500.00	-	I
Black Cockatoo	Sherman Pictures Pty Ltd	-	6,000.00	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Blessed	Zizani Films Pty Ltd	4,000.00	-	I
Blogger Girl	Robyn Kershaw Productions Pty Ltd	5,985.00	-	I
Boston Crab, The aka Atomic Drop	Darnley House Productions	-	250.00	I
Bridge of Sighs	Such Much Films Pty Ltd	6,000.00	-	I
Cloudcatcher	Tama Films Pty Ltd	3,940.00	-	I
Cola War, The	Vision Films	-	30,000.00	I
Creatures of Habit	Huzzah Productions Pty Ltd	-	5,000.00	I
End of Anxiety, The	Agenda Film Productions Pty Ltd	3,000.00	-	I
Eye of The Storm, The	Paper Bark Films	-	30,000.00	I
Father Lands	Emma Freeman	30,000.00	-	I
Floating World, The	Wintertime Films Pty Ltd	-	2,000.00	I
For Life	Pericles Film Productions Pty Ltd	2,000.00	-	I
Grand Final	Weis Films Pty Ltd	5,400.00	-	I
Harvest, The	RB Films Pty Ltd	-	3,600.00	I
Homecoming	Film Graphics Entertainment	-	4,000.00	I
Hunter, The	Porchlight Films Pty Ltd	4,400.00	-	I
I Want My Money Back	Stephen MacLean	-	9,825.00	I
Into My Arms	Deborah Parsons	21,800.00	-	I
Isabelle the Navigator	Figurehead Films Pty Ltd	-	5,000.00	I
Jungle, The	Alice Addison	21,200.00	5,300.00	I
Kraal	Stewart & Wall Entertainment Pty Ltd	-	5,000.00	I
Last Cab to Darwin	Pork Chop Productions	-	30,000.00	I
Last Ride, The	Talk Films Pty Ltd	5,000.00	-	I
Looking for Mr Jones	Jammed Films Pty Ltd	22,480.00	5,620.00	I
Luv Sux	Vitascope International Pty Ltd	12,500.00	-	I
Machiavelli Project, The	Instinct Entertainment Pty Ltd	30,000.00	-	I
Making Sense	A Nice Picture Company Pty Ltd	-	4,500.00	I
Maud Gonne and Yeats	Ruby Entertainment	3,500.00	-	I
Maxwell	Sandra Sciberras	4,000.00	-	I
McEurope	Dragonet Films Pty Ltd	16,000.00	4,000.00	I
Mehri Joe and Jesus De Livers	Philmound	30,000.00	30,000.00	I
Mista'peo	Peter Schreck	24,000.00	6,000.00	I
Mortal Coil, The	Ozzywood Films Pty Ltd	15,000.00	-	I
Mr Darwin's Shooter	Chapman Pictures Pty Ltd	16,000.00	4,000.00	I
Murder of Maggie Sykes, The	A Nice Picture Company Pty Ltd	15,900.00	3,975.00	I
Nip XI	Blacrobi Wallace	20,000.00	-	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Nobody Dies From Singing	Ross McGregor	-	234.50	I
Nosferatu Project, The	Global Entertainment Media	30,000.00	-	I
Obelia	Rumbalara Films	5,200.00	-	I
Okay	Princess Pictures Pty Ltd	20,000.00	-	I
Paupau's Garden	Radhart Pictures Pty Ltd	2,400.00	-	I
Perfect Afternoon	Backpack TV Productions	15,000.00	-	I
Saving Mr Banks	CIS and Associates	30,000.00	-	I
Scramjet	Nestnutsclub.com Pty Ltd	-	30,000.00	I
Shit Happens	Lyn Chick	5,142.00	-	I
Shiver	Toi-Toi Films Pty Ltd	24,000.00	6,000.00	I
Snowmen	Robyn Kershaw Productions Pty Ltd	23,440.00	5,860.00	I
South Solitary	Marian Macgowan	9,600.00	2,400.00	I
Strangerland	Fiona Seres	18,080.00	4,520.00	I
T-Bird and the Island of Lost Cats	Kuranya Pictures Pty Ltd	20,160.00	5,040.00	I
To Hell and Bourke	Media World Pty Ltd	3,100.00	-	I
Truth About Almost Dying, The	Ghost Pictures	-	2,000.00	I
Valve	ANZ Films	24,000.00	6,000.00	I
Violet Town	Empress Road Productions Pty Ltd	24,000.00	6,000.00	I
FEATURES PROJECT DEVELOPMENT - STRAND D		603,637.00	331,124.50	

LOW-BUDGET FEATURES - WORKSHOP & STRAND F

Angry Young Man	Shallville House	12,000.00	-	I
Attic in Celestial Lane, The	Shane Luther	2,400.00	-	I
Baby Business	Rebel Films Pty Ltd	14,400.00	3,600.00	I
Ballad of Tui Lee, The	Chili Films Pty Ltd	-	2,400.00	I
Beaudesert	Blackfella Films Pty Ltd	-	4,400.00	I
Big Jesus, The	Fitzroy Films Pty Ltd	2,400.00	-	I
Blogger Girl	Robyn Kershaw Productions Pty Ltd	17,600.00	26,400.00	I
Box	Two Little Indians Pty Ltd	-	16,000.00	I
Bridge, The	Crow Films Pty Ltd	9,600.00	2,400.00	I
Frankie's Magic	Peter Jattke	-	16,000.00	I
Galore	Film Camp Pty Ltd	18,000.00	18,000.00	I
Gary's House	Amanda Higgs	-	40,000.00	I
Girls, The	Lisa Collins	16,000.00	4,000.00	I
Godless	Allset Film Pty Ltd	2,400.00	-	I
Hitting the Bricks	Virus Media Pty Ltd	17,600.00	4,400.00	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Irini	Nestani Productions	1,600.00	-	I
Lion's Teeth	Christine Rogers	1,000.00	-	I
Low Budget Features – Other Costs 06/07	AFC	22,452.08	-	SIA
Low Budget Features Workshop 06/07	AFC	243,056.13	-	SIA
Marcus + Love	Radhart Pitcules Pty Ltd	20,000.00	20,000.00	I
Moving South	Cath Moore	300.00	-	I
Of a Boy	Circe Films Pty Ltd	5,000.00	-	I
Refuge	Templar Films	-	38,400.00	I
Salt	Priscilla Cameron	16,000.00	2,000.00	I
Secrets of a Pick Up Artist	Yen Yang & Paul W He	-	16,000.00	I
Shelter, The	Circe Films Pty Ltd	2,400.00	-	I
Skipping Girls	Alice Bell	-	3,700.00	I
Stranded III	Tim Maricic	14,400.00	21,600.00	I
Till Hell Freezes	Rescued Films Pty Ltd	20,000.00	-	I
Twenty-Something Survival Guide, The	Michael Lucas	10,500.00	-	I
Waiting City, The	Hilton Media Pty Ltd	18,000.00	18,000.00	I
Warm Blood	Ghost Pictures	-	12,000.00	I
LOW-BUDGET FEATURES – WORKSHOP & STRAND F		487,108.21	269,300.00	

DOCUMENTARY PROJECT DEVELOPMENT – STRAND J

Alien from Planet Earth, The	CIS and Associates	-	5,000.00	I
Aussie Battlers	I Kandy Films Pty Ltd	1,000.00	-	I
Bloodstream	Australian Art Orchestra	-	5,000.00	I
Bollywood Billboard	Rough Trade Pictures Pty Ltd	1,000.00	-	I
Borooloola Blues	Paul Roy	-	980.00	I
Bronzed Aussies	Stu and Duff Pty Ltd	4,000.00	1,000.00	I
China Car	Stefan Moore	5,000.00	-	I
Cuisine and Country	Capture Productions	5,000.00	-	I
Dancing with the Prime Minister	Lara Cole	4,000.00	1,000.00	I
Death or Delivery: Childbirth in Australia	Heather Phillips	4,000.00	1,000.00	I
Desert Phoenix	Plexus Productions Pty Ltd	4,000.00	1,000.00	I
Fall of Singapore, The	Fury Productions Pty Ltd	5,000.00	-	I
Fine Feat Fellas	Frances Green	5,000.00	-	I
Gold	Big Hart Productions	-	5,000.00	I
Good News is Bad News	Mutiny Media	5,000.00	-	I
Half Moon Park	John Moore Productions Pty Ltd	1,000.00	-	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
How To Unfu*k the World in Four Easy Steps	Kirrilly Brentnall	5,260.00	-	I
Human Economy, The	Rick Farquharson	4,000.00	1,000.00	I
Ingkata's Pepa, The	Desert Vision/Consulting	1,000.00	-	I
Liquid Stone - Unlocking Gaudi's Secrets	Circe Films Pty Ltd	4,000.00	1,000.00	I
Living With Teens	Circe Films Pty Ltd	-	5,000.00	I
Looking For Nadine	Mari Morocz	5,000.00	-	I
Making Baby	Go Girl Productions	1,000.00	-	I
Mrs Murray's Christmas Cake	Virus Media Pty Ltd	1,000.00	-	I
My Fair Language: Sounds of (A)us	Princess Pictures	1,000.00	-	I
Nature vs Nuture	Milko Productions	5,000.00	-	I
Northern Conflict	Simon Says Television	-	546.00	I
Paper Dolls - Pin-Up Girls of World War 2	Marina Films Pty Ltd	1,000.00	-	I
Power of the Flower, The	Big Island Pictures	4,000.00	1,000.00	I
Rare Chicken Rescue	Big Island Pictures	5,000.00	-	I
Return of the Masta	Filmcraft Pacific Pty Ltd	-	500.00	I
Rurrumbu	Tony Collins & Carmel Young	-	1,000.00	I
Shameless Hussies	Katrina Sawyer	-	500.00	I
Silent Killer, The	Mitra Films Pty Ltd	5,000.00	-	I
Tidy Town	Two Heads Media Pty Ltd	5,000.00	-	I
Tin Mosque Men	Christopher McCullough	1,000.00	-	I
True Pleasures	Sonja Armstrong Production Pty Ltd	-	5,000.00	I
Uluru - A Rock and a Hard Place	Leonie Dickinson	5,000.00	-	I
Wall of Shame, The	United Notions Productions	5,000.00	-	I
DOCUMENTARY PROJECT DEVELOPMENT - STRAND J		102,260.00	35,526.00	

DOCUMENTARY PROJECT DEVELOPMENT - STRAND K

Art Lab	Melsa Films Pty Ltd	12,000.00	3,000.00	I
Audrey of the Alps	Brian McKenzie	12,000.00	3,000.00	I
Back in the USSR	Cube Media Pty Ltd	5,000.00	-	I
Baseworld/American Friends	Film Projects Pty Ltd	3,000.00	-	I
Beyond the Backyard	Breeding Words	3,000.00	-	I
Body Harvest	Rick Collins	10,000.00	-	I
Bucking Wild	Anna Kaplan	15,000.00	-	I
Bum's Rush	Bluegreen Media Pty Ltd	2,200.00	-	I
Chifleys of Busby Street, The	Ronin Films	3,000.00	-	I
Chinese Morrison	Anthony Buckley Films Pty Ltd	8,000.00	-	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Clap Hands, Here Comes Charlie	Hilton Cordell	3,000.00	-	I
Connected – The Real Matrix	Real Pictures Pty Ltd	2,990.00	-	I
Crown vs MacPhee, The	Magic Real Picture Co	2,994.00	-	I
Cubbyland	Lawrence Johnston	1,818.18	181.82	I
Cultural Desert	Plexus Productions Pty Ltd	1,500.00	-	I
Dogs, Tomatoes, Santa and Speed	Libby Laird	-	975.00	I
Dr Latif's Taxi School	Wonderland Film and Theatre	8,000.00	2,000.00	I
Escape From Tibet	360 Degree Films	10,000.00	5,000.00	I
Forgotten Australians, The	Circe Films Pty Ltd	3,000.00	-	I
Getting to Bent	Gef Senz	-	15,000.00	I
Good Fight, The	Magic/Real Picture Co	12,000.00	3,000.00	I
Gown of the Year	Deep Rock Pty Ltd	-	3,000.00	I
Hard Rain, A	Frontline Films Pty Ltd	-	15,000.00	I
Herman's Voyage	Russell Hawkins	12,000.00	3,000.00	I
Hungry Ghosts	Black Ray Films Pty Ltd	-	3,000.00	I
In the End	Charlotte Roseby	2,880.00	-	I
Inkata's Pepa, The	Desert Vision/Consulting	12,000.00	3,000.00	I
Island of Ghosts: The Jacob Rumbiak Story	The House of Red Monkey	15,000.00	-	I
Jesus Can't Skate	Circe Films Pty Ltd	12,000.00	3,000.00	I
Junkyard Dog	Daniella Ortega	13,000.00	-	I
Lionel Rose Story, The	Lizzette Atkins	3,000.00	-	I
Loitering with Intent	Rymer Bayly Watson Pty Ltd	8,000.00	2,000.00	I
Long Goodbye, The	Kaye Harrison	15,000.00	-	I
Looking For Nadine	Mari Morocz	-	15,000.00	I
Maggie Diaz – In Available Light	Tribal Pty Ltd	15,000.00	-	I
Man Overboard	Carmel McAloon	3,000.00	-	I
Matildas, The	CIS and Associates	6,000.00	1,500.00	I
Miss Penitentiary	Stonebridge Productions	10,000.00	-	I
Moulin Rouge 2008	Mark Gould Productions Pty Ltd	4,000.00	1,000.00	I
My America	Peter Hegedus	3,000.00	-	I
New Beijing: Reinventing a City	Film Projects Pty Ltd	12,000.00	3,000.00	I
Nora Heysen – A Life of Her Own	Seven S Productions	1,326.00	180.00	I
Northern Town, A	Pony Films Pty Ltd	3,000.00	-	I
Paper Dolls – Pin-Up Girls of World War 2	Marina Films Pty Ltd	-	3,000.00	I
Paris Dreaming	CIS and Associates	1,500.00	-	I
Portrait of an Assassin	Kate McCarthy	15,000.00	-	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Preacher and the Punk aka Son of a Gun	Shoot Me Pictures	12,000.00	3,000.00	I
Queen of Comedy	Queen of Comedy Pty Ltd	12,000.00	3,320.00	I
Roudenko File, The	Nautilus Films	2,200.00	-	I
Saving Andrew Mallard - Part 2	Artemis International Pty Ltd	15,000.00	-	I
Shadowplay	Upstream Productions Pty Ltd	12,000.00	-	I
Slava - The Eternal Flame	Music Arts Dance Films	-	500.00	I
Small Town, Big Vision	Hatchling Productions Pty Ltd	15,000.00	-	I
Snowman, The	Pony Films Pty Ltd	15,000.00	-	I
So Close, So Far Away	Carmela Baranowska	-	2,000.00	I
Storming the Beaches	Sauce Films Pty Ltd	-	2,000.00	I
Suburban High	Iris Pictures Pty Ltd	15,000.00	-	I
Ten Pound Poms	CIS and Associates	15,000.00	-	I
Tidy Town	Two Heads Media Pty Ltd	-	15,000.00	I
To Hell and Back	Film Projects Pty Ltd	-	2,800.00	I
Uluru - A Rock and a Hard Place	Leonie Dickinson	12,280.00	3,070.00	I
Weird Mob, A	Video Images Pty Ltd	-	2,000.00	I
What the Ambassador Saw	Journocam Productions	2,920.00	-	I
Whatever Happened to Sean Flynn?	Tarpaulin Production	-	3,000.00	I
Whip Hand, The	Omar Khayam Pty Ltd	-	5,000.00	I
DOCUMENTARY PROJECT DEVELOPMENT - STRAND K		413,608.18	129,526.82	

DOCUMENTARY PROJECT DEVELOPMENT - STRAND L

13 Moons	Mayfan Pty Ltd	-	5,954.00	I
2007 Metro 5 Awards, The	Deemcept Pty Ltd	13,885.00	-	I
After the Conflict	The Picture Tank	12,000.00	3,000.00	I
Awakening the Spirits	New Holland Pictures Pty Ltd	2,000.00	-	I
Baby Showdown	Circe Films Pty Ltd	15,000.00	-	I
Binga (Brett Lee) Goes to Bollywood	Mark Gould Productions Pty Ltd	-	10,000.00	I
Cambodia's Hun Sen - The Strongman Who Followed Pol Pot	James G Gerrand	-	10,000.00	I
Cassowaries	BK Films	2,092.00	-	I
Children of Stoeng Meanchey, The	EE Films	12,000.00	3,000.00	I
China Car	Stefan Moore	7,500.00	-	I
Deported 2 Danger	Magic/Real Picture Co	12,000.00	-	I
Desert Heart	Rebel Films Pty Ltd	7,300.00	-	I
Going Down in History	Pip Starr Pictures	15,000.00	-	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Guns, Oil and Birds of Paradise	Arcimedia	8,300.00	-	I
Harare No Questions	Eugene Ulman	-	500.00	I
How the Quest Was Won: The True Story of Miss Australia	Fury Productions Pty Ltd	10,000.00	-	I
Hungry to Win	Showreal Productions	-	12,000.00	I
Ian Fairweather Project, The	Fury Productions Pty Ltd	2,000.00	-	I
Loo with a View, A	See View Pictures Pty Ltd	-	2,000.00	I
Mad About the Bomb	Gittoes & Dalton Productions	12,000.00	3,000.00	I
Maggie Diaz - In Available Light	Tribal Pty Ltd	4,000.00	1,000.00	I
Mary River Project, The	Fury Productions Pty Ltd	12,000.00	3,000.00	I
My Brain, Myself and I	Nicole Ma	14,650.00	-	I
My Chinese Face	Believe Studios	1,104.00	-	I
Once Was An Island, Diego Garcia	Vagabond Films Pty Ltd	-	4,970.00	I
Rare Chicken Rescue	Big Island Pictures	-	10,200.00	I
Reg Morrison - The Man God Made Me	Buona Notte Film Productions	-	15,000.00	I
Rise and Rise of Michelle Bachelet, The	Mike Carroll	2,600.00	-	I
Rosa's Journey	Abracadabra Films	12,000.00	3,000.00	I
Sea is my God, The	Santhana Films Pty Ltd	3,247.50	-	I
Snowman, The	Pony Films Pty Ltd	12,000.00	-	I
Tango Teacher, The	Dominique Pile	12,000.00	3,000.00	I
Tattooist, The	Liz Burke	3,000.00	-	I
Trimbole	I Kandy Films Pty Ltd	12,000.00	3,000.00	I
Wall of Shame, The	United Notions Productions	30,000.00	-	I
You Only Live Twice	Ruth Cullen	4,000.00	1,000.00	I
DOCUMENTARY PROJECT DEVELOPMENT - STRAND L		253,678.50	93,624.00	
FEATURES - PROJECT DEVELOPMENT				
28 Stops in the Heartland	Andrew Bovell	-	17,500.00	I
Friend of Dorothy	Ordet JI Pty Ltd	-	2,300.00	I
In Wolf's Clothing	Gina Boon & Robert Raymond	-	2,000.00	I
Not Quite Waiting in the Wings	Alison Tilson	-	3,000.00	I
Panic	Peter Kaufmann	-	3,200.00	I
Resonance aka Love	Insomnia Film Television Software	-	4,500.00	I
Thin Ice	Eclipse Films Pty Ltd	-	6,300.00	I
Unlimited Potential	John Coulter	-	5,000.00	I
FEATURES - PROJECT DEVELOPMENT		-	43,800.00	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
DOCUMENTARY – PROJECT DEVELOPMENT				
Hoof Print/Foot Print	Libby Porter & Janet Hines	-	1,250.00	I
Human Race 2, The	Electric Pictures Pty Ltd	2,265.00	-	I
Walk a Mile in my Shoes	Little Universe Films Pty Ltd	-	1,700.00	I
DOCUMENTARY – PROJECT DEVELOPMENT		2,265.00	2,950.00	
ANIMATIONS PROJECT DEVELOPMENT – STRAND S				
Adventures of Charlotte and Henry, The	Paige Livingston	-	1,000.00	I
Awaken	David Gould Productions	10,000.00	-	I
Ben	Michael Hill	4,000.00	1,000.00	I
Bridge of Birds	Tom Wild	2,000.00	-	I
Campus Confidential	Bob Pictures Pty Ltd	-	4,300.00	I
Children of Lighthouse Island, The	Grange Calveley	7,000.00	-	I
Colony, The	Boy Reporter Productions Pty Ltd	-	5,000.00	I
Detachable	Film Camp Pty Ltd	8,000.00	2,000.00	I
Did You Know?	SV2/Studio Nuvu	-	10,000.00	I
Duncan Monkey	Shaun Patten	-	200.00	I
Eduganda Panda Show, The	Melinda Wearne	10,000.00	-	I
Illustrated Dog, The	Sal Cooper	3,496.00	894.00	I
In Wodjcoinka	Luminary Productions	-	7,000.00	I
Labels	Freerange Animation Pty Ltd	-	1,750.00	I
Middle Ages	Maggie Fooke	1,800.00	-	I
Midnight Club, The	Bilby Productions Pty Ltd	5,000.00	2,000.00	I
Mong and Oose	Studio Moshi	2,000.00	-	I
Monster Auditions	Sticky Pictures Australia	-	3,500.00	I
Nan's House	Long Pig	-	5,043.00	I
Nobel Peace Prize Winners	Miles Bennett	10,000.00	-	I
Nocabouts, The	Danny May	1,700.00	-	I
Red-Eye	Erogenous Productions	-	2,000.00	I
Swamp	Upstage Production Pty Ltd	8,000.00	2,000.00	I
Uki the Weatherboy	Warwick Burton	-	10,000.00	I
Wokkies	Second Banana Films Pty Ltd	7,730.00	1,933.00	I
ANIMATIONS PROJECT DEVELOPMENT – STRAND S		80,726.00	59,620.00	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
WRITERS' FELLOWSHIP				
Bonaparte's Retreat	Shirley Barrett	32,000.00	8,000.00	I
Dog	James Walker	1,750.00	-	I
Fig Tree	Screen Artists	20,000.00	-	I
Flying Man	Jacquelin Perske	24,000.00	6,000.00	I
Holy Day	Andrew Bovell	-	40,000.00	I
Jasper Morello & the Ebenezer of Gothia	3-D Films Pty Ltd	32,000.00	8,000.00	I
Jordy and Flick	Prospect Productions Pty Ltd	-	40,000.00	I
Life and Times of Digger J Jones, The	Richard Frankland	10,000.00	-	I
Lime Splice	Cate Shortland	-	15,000.00	I
Pan's Daughter	Tamara Popper	16,000.00	4,000.00	I
Private Man, A	Monkey Business Pty Ltd	-	30,000.00	I
Running to a Standstill	Emu Creek Pictures	-	1,500.00	I
Water Stories	Sarah Watt	20,000.00	20,000.00	I
Wind From Africa, The	Keith Thompson	-	15,000.00	I
WRITERS' FELLOWSHIP		155,750.00	187,500.00	

FEATURES – GENERAL DEVELOPMENT

Anastasia Sideris – GDI	Anastasia Sideris	3,500.00	-	GDI
Andrew Mason & Lizzie Bryant – GDI	City Productions	-	10,000.00	GDI
Anna Broinowski – RDI	Anna Broinowski	-	500.00	GDI
Anthony Anderson – GDI	Red Carpet Productions Pty Ltd	6,000.00	-	GDI
Bill Bennett – GDI	b.j. films Pty Ltd	3,000.00	-	GDI
Bridget Ikin – GDI	Hibiscus Films Pty Ltd	14,000.00	-	GDI
Catriona Hughes & Leesa Kahn – GDI	GFN Production	50,000.00	-	GDI
Craig Lahiff – GDI	Lahiff Craig	8,000.00	-	GDI
Cristina Pozzan – RDI	Buona Notte Film Productions	5,000.00	-	GDI
Daniel Scharf – GDI	Daniel Scharf Productions Pty Ltd	8,000.00	-	GDI
David Curl – GDI	David Curl Pty Ltd	-	5,000.00	GDI
David Lightfoot – GDI	UltraFilms Pty Ltd	65,000.00	-	GDI
David Redman – GDI	Instinct Entertainment Pty Ltd	20,000.00	5,000.00	GDI
Dennis Tupicoff & Fiona Cochrane – GDI	Jungle Pictures Pty Ltd	5,000.00	-	GDI
Don Reynolds – GDI	Film Com Pty Ltd	32,000.00	8,000.00	GDI
Greg McLean – GDI	Greg McLean	52,000.00	13,000.00	GDI
Heather Ogilvie – GDI	Nice Picture Company Pty Ltd	-	12,530.00	GDI
Helen Bowden – GDI	Soft Fruit Pty Ltd	5,800.00	-	GDI

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Jackie O'Sullivan - GDI	Yellow Films Pty Ltd	48,000.00	12,000.00	GDI
Jan Chapman - GDI	Jan Chapman Films Pty Ltd	10,000.00	-	GDI
Jane Campion & Christopher Gill - GDI	Big Shell Publishing Pty Ltd	-	70,000.00	GDI
Jeff Purse & Ranko Markovic - GDI	Templar Films	30,000.00	-	GDI
Jeremy Sims & Greg Duffy - GDI	Hydra Hamlet Pty Ltd T/A Pork Chop Productions	-	30,000.00	GDI
John Weiley - GDI	Heliograph Pty Ltd	12,000.00	-	GDI
John Winter - GDI	Wintertime Films Pty Ltd	5,000.00	-	GDI
Kate Whitbread - GDI	Kate Whitbread	32,000.00	8,000.00	GDI
Leah Churchill-Brown - GDI	Lea-Ha-Ha Pty Ltd	28,000.00	7,000.00	GDI
Liz Watts, Vincent & Anita Sheehan - GDI	Porchlight Films Pty Ltd	-	25,533.00	GDI
Lynda House - GDI	Elm Films Pty Ltd	-	2,500.00	GDI
Marc Gracie - GDI	Mundayitis Productions Pty Ltd	8,000.00	-	GDI
Marian McGowan - GDI	Macgowan Films Pty Ltd	14,400.00	3,600.00	GDI
Mario Andreacchio - GDI	Adelaide Motion Picture Company Pty Ltd	2,800.00	-	GDI
Mark Overett - GDI	New Holland Pictures Pty Ltd	40,000.00	10,000.00	GDI
Michael McMahon & Tony Ayres - GDI	Big and Little Films Pty Ltd	20,400.00	5,100.00	GDI
Owen Johnston - RDI	Crow Films Pty Ltd	-	7,500.00	GDI
Paul Cox - GDI	Illumination Films Pty Ltd	12,600.00	36,500.00	GDI
Penny Chapman - GDI	Chapman Pictures Pty Ltd	37,500.00	-	GDI
Phillipa Bateman & Garry Charny - GDI	April Films	-	10,000.00	GDI
Raymond Steiner - GDI	Raymond Steiner	-	8,000.00	GDI
Richard Keddie - GDI	Sadako Film Pty Ltd	-	5,340.00	GDI
Robert Connolly & John Maynard - GDI	Arenafilm Pty Ltd	-	8,000.00	GDI
Roger Simpson - GDI	Lone Hand Pty Ltd	56,000.00	14,000.00	GDI
Rosemary Blight, Kylie Du Fresne & Ben Grant - GDI	R B Films	8,500.00	-	GDI
Stavros Kazantzidis & Allanah Zitserman - GDI	Screen Artists	-	2,500.00	GDI
Stephen Amis - GDI	Revolution Pictures	-	2,500.00	GDI
Sue Brooks, Alison Tilson & Claire Dobbins - GDI	Gecko Films Pty Ltd	-	7,750.00	GDI
Sue Taylor - GDI	Taylor Media	11,000.00	-	GDI
Tim White - GDI	Southern Light Films Pty Ltd	-	20,000.00	GDI
Trevor Blainey - GDI	Retro Active Films Pty Ltd	24,000.00	6,000.00	GDI
FEATURES - GENERAL DEVELOPMENT		677,500.00	355,853.00	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
PRODUCER WORKSHOP & SPECIAL INITIATIVES				
Accelerator MIFF	Melbourne International Film Festival	18,000.00	-	G
Aust International Documentary Conference	Aust International Documentary Conference	5,000.00	-	G
Enterprise Tasman 2005-06	AFTRS	7,500.00	-	G
FD - GDI Restructure 2007	Australian Film Commission - Initiative	30,000.00	-	SIA
Feast-Adelaide Queer Film Festival	Feast Festival	8,000.00	-	G
Headlands - AFTRS Documentary Workshop	AFTRS	5,000.00	-	G
Production Manual - The Satchel	Australian Film Commission	17,820.00	-	SIA
SFF Indie Screen 2006	Sydney Film Festival	10,796.86	-	SIA
Short and Sweet Festival	Anna Lall	2,000.00	-	G
Test Drive - AFTRS Short Film Workshop	AFTRS	18,500.00	3,250.00	G
Tropfest Feature Program 2005/06	Tropfest Feature Program	-	17,500.00	G
Tropfest Feature Program 2006/07	Tropfest Feature Program	10,000.00	-	G
PRODUCER WORKSHOP & SPECIAL INITIATIVES		132,616.86	20,750.00	
NEW SCREENWRITERS PROGRAM				
Farm, The	Peter Evans	10,000.00	-	I
Ferris Wheel Junkies	Kara Lisyak	8,250.00	2,250.00	I
Fork Yu	Hilton Fatt	-	3,000.00	I
Goin' Home	Eugene Donnini	10,450.00	-	I
If Marlowe	Anne Richey	1,000.00	-	I
Like a Bunken in Headlights	Alice Williams	10,350.00	-	I
Magnetist, The	Christine Grace	2,100.00	-	I
Merriweather	Sarah Warner	-	2,000.00	I
New Race	Jack Jenkins	8,400.00	2,100.00	I
Polly, Nick and Alice	Karin Steininger	2,000.00	-	I
Sleeping Beauty	Julia Leigh	10,050.00	-	I
Such is Life	Phillip McGrath	1,900.00	100.00	I
Terran Blockade, The	Paul Grace	-	1,000.00	I
NEW SCREENWRITERS PROGRAM		64,500.00	10,450.00	
DOCUMENTARY - GENERAL DEVELOPMENT				
Anne Delaney & Ian Walker - GDI	Magic/Real Picture Co	(5,000.00)	-	GDI
Cathy Henkel & Jeff Canin - GDI	Cathy Henkel	6,000.00	-	GDI
Chris Hilton, Ian Collie & Sonja Armstrong - GDI	CIS and Associates	48,508.00	12,128.00	GDI

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David Curl – GDI	David Curl Pty Ltd	-	4,000.00	GDI
David Noakes – GDI	See View Pictures Pty Ltd	-	2,000.00	GDI
Ed Punched & Julia Redwood – GDI	Ed Punched	-	8,000.00	GDI
Graeme Isaac – GDI	Graeme Isaac	-	6,000.00	GDI
Janet Bell – GDI	Janet Bell Productions	7,000.00	-	GDI
Jessica Douglas-Henry – GDI	Iris Pictures Pty Limited	44,000.00	11,000.00	GDI
John Lewis & Dennis K Smith – GDI	Omar Khayam Pty Ltd	40,000.00	10,000.00	GDI
John Weiley – GDI	Heliograph Pty Ltd	54,500.00	-	GDI
Katherine & Roger Scholes – GDI	Edward Street Films Pty Ltd	-	55,000.00	GDI
Luigi Acquisto & Stella Zammataro – GDI	Abracadabra Films	8,000.00	-	GDI
Paul Roy & Jennifer Ainge – GDI	Iguana Films Pty Ltd	15,000.00	3,750.00	GDI
Rachel Landers & Dylan Browen – GDI	Pony Films Pty Ltd	6,000.00	-	GDI
Robin Hughes & Edwina Throsby – GDI	Chequerboard Productions Pty Ltd	12,000.00	-	GDI
Ruth Cullen – GDI	Ruth Cullen	-	6,000.00	GDI
Sally Ingleton & John Moore – GDI	360 Degree Films	-	60,000.00	GDI
Sally Regan – GDI	Liberty Productions Pty Ltd	-	30,000.00	GDI
Sherine Salama – GDI	Habibi Films Pty Ltd	15,000.00	3,750.00	GDI
Tony Wright – GDI	December Films Pty Ltd	48,667.00	12,000.00	GDI
DOCUMENTARY – GENERAL DEVELOPMENT		299,675.00	223,628.00	
FEATURES – SCRIPT WORKSHOP				
Collaborators, The	URSA Major Productions	17,600.00	4,400.00	I
Detective, The	Prodigy Movies Pty Ltd	17,600.00	4,400.00	I
Here to Alice	Sense and Sensability	-	22,000.00	I
Imaginary Life, An	Chapman Pictures Pty Ltd	22,000.00	-	I
Kid Snowball	Retro Active Fillms Pty Ltd	-	4,600.00	I
Like a Dream	Lunar Films Pty Ltd	-	5,656.00	I
Mad Bastards	Pigram Music Pty Ltd	-	11,000.00	I
My Mad Heart	Abracadabra Film	20,500.00	-	I
Orphan Factory, The	Tidepool Films Pty Ltd	-	3,000.00	I
Shadowman	Little Empire	17,600.00	4,400.00	I
SP [®] RK Workshop 2006/07	Australian Film Commission	205,404.64	-	SIA
Strangerland	Fiona Seres	3,332.00	-	I
Valve	ANZ Films	22,000.00	-	I
FEATURES – SCRIPT WORKSHOP		326,036.64	59,456.00	

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
CASHFLOW FACILITY – INVESTMENT				
Acolytes	Stewart and Wall Entertainment	6,000.00	-	I
Axe Fall	Lynne Vincent-McCarthy	(11,500.00)	-	I
Boys are Back in Town, The	Southern Lighting Films	37,200.00	9,300.00	I
Children of Huang Shi, The	Bluewater Pictures	60,000.00	-	I
Daybreakers	Lionsgate and Paradise Pty Ltd	40,000.00	-	I
Hey Hey It's Esther Blueburger	Tama Films Pty Ltd	4,000.00	-	I
Kingdom, The	Edstrong Productions Pty Ltd	30,000.00	-	I
Pest House, The	Film Graphics Production	-	4,000.00	I
Ten Empty	Dragonfly Pictures Pty Ltd	(20,000.00)	-	I
West	West Films	-	25,000.00	I
CASHFLOW FACILITY – INVESTMENT		145,700.00	38,300.00	

FILM DEVELOPMENT – DEVELOPMENT SUB-TOTAL		4,833,031.39	2,499,774.77	
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FILM DEVELOPMENT – PRODUCTION				
INTERACTIVE DIGITAL MEDIA PRODUCTION				
fangingthekombi.com	Net Effective Media Group	-	200,000.00	I
3G of Us, The	Twelve Degrees Pty Ltd	24,000.00	-	I
I Love Like Blood	Circe Films Pty Ltd	24,000.00	-	I
Lost Without You	Lepuskeena Pty Ltd	24,000.00	-	I
Our Brilliant Second Life	Mixin Pixels	24,000.00	-	I
Virtual Freedom	Gef Senz	24,000.00	-	I
Podlove AFC-SBS Digital Initiative	Circe Films Pty Ltd	26,498.00	-	SIA
Podlove AFC-SBS Digital Initiative	Goldie Media	5,000.00	-	SIA
Chicko Accidental Tourist	Argos Productions Pty Ltd	-	3,000.00	I
Pure Drop, The	Ether Pty Ltd	23,181.82	2,250.00	I
Stowaway's Guide to the Pacific, A	Consuello Pty Ltd	25,000.00	-	I
Broadband Production Initiative	Australian Film Commission	4,970.93	-	SIA
INTERACTIVE DIGITAL MEDIA PRODUCTION		204,650.75	205,250.00	

CINEMA FEATURES				
All My Friends Are Leaving Brisbane	Bunker Productions International	485,000.00	15,000.00	I
Black Water	Michael Robertson	582,000.00	18,000.00	I
Cactus	New Town Films Pty Ltd	510,400.00	69,600.00	I
Caterpillar Wish, The	Max's Dreaming Pty Ltd	9,257.00	-	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Cedar Boys	Daniella Ortega	-	850,000.00	I
Cross Life	Free Agent.Com	41,055.00	-	I
Lake Mungo	Lake Mungo Films	975,000.00	25,000.00	I
Left Ear	Red Rug	117,259.54	2,394.46	I
Lion's Teeth	Cristina Pozzan	-	1,000,000.00	I
Mysterious Geographic Explorations of Jasper Morello, The	3D Films Pty Ltd	6,400.00	-	I
Son of A Lion	Carolyn Johnson Films Pty Ltd	287,000.00	85,000.00	I
Ten Empty	Dragonfly Pictures Pty Ltd	1,010,000.00	10,000.00	I
West	West Films	20,000.00	-	I
CINEMA FEATURES		4,043,371.54	2,074,994.46	

DOCUMENTARY

Alone in a Crowded Room	Licketty Split	-	60,000.00	I
Aussie Battlers	I Kandy Films Pty Ltd	22,500.00	2,500.00	I
Awesome Team, An	Michele Armstrong	32,500.00	17,500.00	I
Big Dreamers	Camille Hardman	6,000.00	-	I
Bloodlines	Enchanted Edge Media	10,000.00	7,500.00	I
Bomb Harvest	Lemur Films	24,050.00	700.00	I
Brainstorm: Brigitte's Story	f-reel Pty Ltd	10,000.00	-	I
Broken	Jotz Productions Pty Ltd	1,500.00	400.00	I
Chopper Rescue	Big Island Pictures	82,375.00	17,625.00	I
Chris O'Doherty, aka Reg Mombassa	Smart Street Films Pty Ltd	10,000.00	-	I
Common Humanity, A	Bluegreen Media Pty Ltd	24,299.00	2,700.00	I
Desperately Seeking Sandeep	Laughingwave Production	40,500.00	4,500.00	I
Elvis Lives in Parkes	Big Island Pictures	3,750.00	-	I
Fearless	Prospect Productions Pty Ltd	30,000.00	-	I
Fibros and the Silvertails, The	Paul Oliver	-	40,000.00	I
Fight Game, The	Pigfish Australia Pty Ltd	4,000.00	-	I
Fighting Chance, A	Jotz Productions Pty Ltd	24,000.00	16,000.00	I
Final Sacrifice, The	Film Projects Pty Ltd	56,950.00	10,050.00	I
Finding Maggie	Jonathan Heath	-	3,000.00	I
Frocks Off	MMMedia	-	290.00	I
Ice Maidens	Viking Films	24,700.00	13,300.00	I
In My Father's Country	Mayfan Pty Ltd	72,250.00	12,750.00	I
In Search of Shilan	Tribal Pty Ltd	-	85,000.00	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Just Punishment	Liz Burke	5,000.00	2,000.00	I
Knot at Home	Big Hart	-	5,000.00	I
Korean Anzacs	Alice Ford	-	500.00	I
Mad Morro	Jotz Productions Pty Ltd	-	55,000.00	I
Midnight Basketball	Marco Ianniello	45,000.00	30,000.00	I
My Godchildren	Lin Li	-	65,000.00	I
Once a Queen	Rough Trade Pictures Pty Ltd	-	1,500.00	I
Passion of Gina Sinozich, The	Vagabond Films Pty Ltd	33,250.00	1,750.00	I
Price of Freedom, The	Showreal Productions	-	85,000.00	I
Running with Scissors	Film Camp Pty Ltd	51,000.00	34,000.00	I
Sacred Ground	Kim Mavromatis	22,000.00	3,000.00	I
Saving Andrew Mallard	Celia Tait	650.00	-	I
Sexual Life of Us, The	Iguana Film Productions Pty Ltd	65,000.00	5,000.00	I
Siberia	Andrew G Taylor	12,309.00	28,721.00	I
Song Australia (aka Car 55)	Faramarz K-Rahber	1,000.00	-	I
Sounding the Future: The Music of Tristram Cary	Porthmeor Productions	64,750.00	250.00	I
Stock Squad	Big Island Pictures	-	2,000.00	I
Taste for the Wild, A	Movie Mischief	-	85,000.00	I
They Came, They Saw, They Concreted	Outlook Productions Pty Ltd	-	1,500.00	I
Veiled Ambition	Rebel Films	12,306.00	-	I
Wanja the Warrior Dog	Jotz Productions Pty Ltd	51,000.00	34,000.00	I
Warrego	Bryan Duffy Productions	-	400.00	I
Words from the City	Toby Patten	14,500.00	500.00	I
You Only Live Twice	Ruth Cullen	-	85,000.00	I
DOCUMENTARY		857,139.00	818,936.00	
SHORT DRAMA				
Advantage Satan	Plus Pty Ltd	123,707.00	2,525.00	I
Anteater, The	Stuart Parkyn	88,200.00	1,800.00	I
Astray	Taxi Film Productions Pty Ltd	-	10,000.00	I
Azadi	Mills Street Productions Pty Ltd	-	1,950.00	I
Ball, The	Panckhurst Productions Pty Ltd	44,164.00	103,050.00	I
Betty and Joe	Charlie Carman	-	40,000.00	I
Booth Story	Jason Byrne Productions	32,805.00	1,727.00	I
Broken English	Trans-Cine Films Pty Ltd	-	120,000.00	I
Desert, The	Exit Films Pty Ltd	8,000.00	-	G

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Directions	Chris Kamen	-	115,000.00	I
Disturbance	Idameneo (No 221) Pty Ltd	2,700.00	-	G
Edgar and Elizabeth	Factor 30 Film Pty Ltd	54,088.00	2,847.00	I
Every Other Week-End	Vast Productions	-	119,682.00	I
Fade	Nick Heydon	-	120,000.00	I
Fast Lane	Heppening Films	36,000.00	-	I
Ground Beneath, The	Passion Pictures	-	120,000.00	I
Hedge, The	One Hundred Million Times	-	35,000.00	I
Hugo	Rita Walsh	36,000.00	84,000.00	I
Ingrid Sits Holding A Knife	Curvaceous Films	2,400.00	-	I
Kaleidoscope	Zoot Film Tasmania	5,200.00	2,600.00	I
Love's Labour	Stark Raving Productions	5,000.00	-	I
Men's	Coral Lagoon Pty Ltd	-	2,000.00	I
Nice Shootin' Cowboy	Arenafilm Pty Ltd	-	120,000.00	I
Play	Ben West	88,200.00	1,800.00	I
Punch	Sotiris Dounoukos	-	5,578.09	G
Sexy Thing	Cult Pictures	900.00	-	I
Skin	Hammerthrow Films	142,857.00	143.00	I
Soul Mates	Naomi Rossdeutscher	-	1,200.00	I
Still Time	Radhart Pictures Pty Ltd	1,606.00	-	I
Tank, The	Renegade Films (Australia) Pty Ltd	12,150.00	1,350.00	I
Test Drive	AFTRS	4,999.99	-	G
Uncertainty Principle, The	Radhart Pictures Pty Ltd	27,000.00	-	I
What They Don't Know	Mad Angel	135,000.00	-	I
William	Lawrence Johnston	8,300.00	-	I
Yolk	Head Pictures	125,375.00	22,125.00	I
SHORT DRAMA		984,651.99	1,034,377.09	
ANIMATION				
Acid Sun	Ozzywood Films Pty Ltd	48,000.00	32,000.00	I
Awaken	David Gould Productions	68,000.00	12,000.00	I
Bedtime Story	Movement Now Media Pty Ltd	-	30,000.00	I
Body Corporate, The	Vicki Sugars	124.00	-	I
Burley	Andrew Goode	-	16,500.00	I
Calypso	Jack Parry Animation Studios	-	52,100.00	I
Chicken of God	Clem Stamation	15,000.00	8,990.00	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Deborah Szapiro (Annecy Special Delegation)	Freerange Animation Pty Ltd	-	350.00	G
Designer, The	Terri Dentry	5,472.00	-	I
Dog with Electric Collar	Head Pictures	-	16,423.00	I
Dots and Diamond	Monkeystack	-	30,000.00	I
El Mariachi	Studio Moshi	-	30,000.00	I
Ephemeral	Tony Radevski	36,000.00	24,000.00	I
Father	Samantha Jennings	-	14,850.00	I
Girl Who Swallowed Bees, The	Justine Kerrigan	18,000.00	-	I
Glossy	Julia Bourke	10,000.00	12,000.00	I
Heirlooms - Pieces of Time	Susan Danta	10,000.00	90,000.00	I
INK	Joe Connor	48,000.00	32,000.00	I
Mutt	Circe Films Pty Ltd	36,000.00	24,000.00	I
Nightwalking	Plural Films	-	12,655.00	I
One Minute to Midnight	Steve French	-	700.00	I
Pearlie	Tim Brooke-Hunt	-	3,470.00	I
Postcard	Marianne Wallace-Crab	-	2,322.00	G
Pussy Through History	Antoinette Starkiewkz	-	25,000.00	I
Raglan	Mathew McCullough	6,000.00	3,689.00	I
Ransis and Alee	Siamese Pty Ltd	-	2,276.00	I
Rope	Rachel Roberts	-	550.00	I
Sweet & Sour	The People's Republic of Animation	32,300.00	-	I
This King of Thing	Lushan Tan	3,731.00	-	G
Violin	Joanne Wellington & Fiona Pyson	-	1,500.00	I
Wild Colonial Boy, The	Murray Debus	-	7,000.00	I
ANIMATION		336,627.00	484,375.00	

SCREEN CULTURAL RESOURCE ORGANISATIONS PRODUCTION PROGRAM

FTI - Raw Nerve	Film & Television Institute WA	6,000.00	-	G
FTI - Raw Nerve	Film & Television Institute WA	24,000.00	6,000.00	G
Metro Screen - Raw Nerve	Metro Screen Ltd	24,000.00	6,000.00	G
MRC - Raw Nerve	Media Resource Centre	24,000.00	6,000.00	G
Open Channel - Raw Nerve	OCP Limited	6,000.00	-	G
Open Channel - Raw Nerve	OCP Limited	24,000.00	6,000.00	G
QPIX - Raw Nerve	QPix Ltd	6,000.00	-	G
QPIX - Raw Nerve	QPix Ltd	24,000.00	6,000.00	G
SCREEN CULTURAL RESOURCE ORGANISATIONS PRODUCTION PROGRAM		138,000.00	30,000.00	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
MARKETING LOANS				
Girl Who Swallowed Bees, The	Justine Kerrigan	10,405.00	-	L
Playground	Eve Spence	29,686.00	-	L
William	Lawrence Johnston	9,133.00	-	L
MARKETING LOANS		49,224.00	-	
CASHFLOW FACILITY – BRIDGING LOAN				
Disgrace	Disgrace Pty Ltd	150,000.00	-	L
Hey Hey It's Esther Blueburger	Tama Films Pty Ltd	118,785.00	-	L
Mary and Max	Melodrama Pictures Pty Ltd	300,000.00	-	L
CASHFLOW FACILITY – BRIDGING LOAN		568,785.00	-	
INTERNSHIPS (was Mentor Program)				
Aanya Whitehead/Rebecca Gallagher – Consultancy	Idameneo No 221 Pty Ltd	-	1,200.00	G
David Barison – Internship	David Barison	636.36	63.64	G
David Bradbury – Internship	David Bradbury	-	1,000.00	G
Elizabeth Tadic – Internship	Shoot Me Pictures	6,400.00	1,600.00	G
Flordeliz Bonifacio – Internship	Flordeliz Bonifacio	10,000.00	-	G
Julia Berg – Internship	Julia Berg	9,825.00	-	G
Julie Hannaford – Internship	Julie Hannaford	8,000.00	2,000.00	G
Kristina Ceyton – Internship	Kristina Ceyton	8,000.00	2,000.00	G
Lee Whitmore – Internship	Lee Whitmore	18,000.00	2,500.00	G
Lizzette Atkins – Consultancy	Lizzette Atkins	-	1,000.00	G
Marian Macgowan – Consultancy	Macgowan Films Pty Ltd	-	1,000.00	G
Marion Potts – Internship	Marion Potts	-	1,124.00	G
Melanie Hogan – Internship	Melanie Hogan	1,168.00	-	G
Myles Conti – Internship	Myles Conti	1,000.00	-	G
Paul Komadina – Internship	Paul Komadina	6,960.00	-	G
Ryan Hodgson – Internship	Factor 30 Film Pty Ltd	8,000.00	2,000.00	G
INTERNSHIPS		77,989.36	15,487.64	
FELLOWSHIPS				
Anthony Anderson – Fellowship	Red Carpet Productions Pty Ltd	4,000.00	-	G
Kelly Lefever – Internship	Near Life Productions Pty Ltd	-	2,000.00	G
Lucinda Clutterbuck – Fellowship	Lucinda Clutterbuck	4,000.00	-	G
Vincent Monton – Fellowship	Monton and Monton Pty Ltd	500.00	-	G
Vincent Sheehan – Fellowship	Vincent Sheehan	-	4,000.00	G
FELLOWSHIPS		8,500.00	6,000.00	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
LONG SHORTS				
Chainsaw	Jungle Pictures Pty Ltd	156,000.00	44,000.00	I
Death's Requiem	Maddfilms	215,000.00	-	I
Double the Fist Series 2	Fistworthy Pty Ltd	201,500.00	108,500.00	I
Katoomba	RB Films Pty Ltd	200,000.00	-	I
Librarians, The	Gristmill Pty Ltd	212,500.00	37,500.00	I
Man Who Plays in Colours, The	Cabbage Films	142,500.00	7,500.00	I
One of the Lucky Ones	Judi McCrossin	48,000.00	2,000.00	I
Playground	Eve Spence	28,922.00	-	I
Spike Up	Anthony Maras	81,000.00	9,000.00	I
Wilfred	Jenny Livingston	60,000.00	-	I
LONG SHORTS		1,345,422.00	208,500.00	
ASSESSMENT EXPENSES				
Assessment Expenses 06/07	Australian Film Commission	263,431.49	-	SIA
AWG Script Assessment Service	Australian Writers Guild (NSW)	40,000.00	-	G
ASSESSMENT EXPENSES		303,431.49	-	
PUBLICITY & OUTREACH EXPENSES				
Publicity and Outreach 06/07	Australian Film Commission	15,073.70	-	SIA
PUBLICITY & OUTREACH EXPENSES		15,073.70	-	
SPECIAL EVENTS EXPENSES				
Special Events Expenses 06/07	Australian Film Commission	5,900.87	-	SIA
SPECIAL EVENTS EXPENSES		5,900.87	-	
FILM DEVELOPMENT – PRODUCTION SUB-TOTAL		8,938,766.70	4,877,920.19	
FILM DEVELOPMENT TOTAL		13,771,798.09	7,377,694.96	
TELEVISION INITIATIVES FUND				
SPECIAL TV DRAMA INITIATIVES				
CIS & Assoc T/A Essential Viewing / Jennifer Peedom – TV Internship	CIS and Associates	-	60,000.00	G
Lone Hand Pty Ltd / Jo Martino – TV Internship	Lone Hand Pty Ltd	-	40,000.00	G
Pixa House Pty Ltd / Aaron Fa'aoso – TV Internship	Pixa House Pty Ltd	-	60,000.00	G

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Princess Pictures / Sharne MacDonald – TV Internship	Princess Pictures Pty Ltd	-	40,000.00	G
Quail Television / Warwick Burton – TV Internship	Quail Television Pty Ltd	-	45,000.00	G
Stewart & Wall Entertainment / Sonia Armstrong – TV Internship	Stewart and Wall Entertainment Pty Ltd	-	45,000.00	G
TV Writer Fellowship Launch	Australian Film Commission	3,988.94	-	SIA
SPECIAL TV DRAMA INITIATIVES		3,988.94	290,000.00	

TELEVISION INVESTMENT FUND PRODUCER PACKAGES

Alan Carter – GDI	Alley Kat Productions Pty Ltd	-	8,002.00	GDI
Andrew Ogilvie – GDI	Electric Pictures Pty Ltd	-	14,000.00	GDI
Andrew Wiseman – GDI	Pericles Films Pty Ltd	25,684.00	6,422.00	GDI
Anthony Lucas – GDI	3-D Films Pty Ltd	18,000.00	4,500.00	GDI
Rosemary Blight, Kylie du Fresne and Ben Grant – GDI	R B Films	50,250.00	-	GDI
Carmel Travers – GDI	Purple Picture	8,000.00	-	GDI
Charles Hannah – GDI	Charles Hannah/Lightyear Productions	-	5,000.00	GDI
Craig Dow Sainter, Kath Symmons & Steve Thomas – GDI	Roar Film	8,000.00	-	GDI
Curtis Levy & Christine Olsen – GDI	Olsen Levy Productions Pty Ltd	-	11,000.00	GDI
Ewan Burnett – GDI	Burberry Productions	-	26,625.00	GDI
Fiona Eagger – GDI	Fiona Eagger – Twenty 20 Pty Ltd	4,000.00	-	GDI
Jeni McMahon & David Batty – GDI	Rebel Films Pty Ltd	-	4,800.00	GDI
Jonathan M Shiff – GDI	Jonathan M Shiff Productions Pty Ltd	10,500.00	-	GDI
Kim Lewis – RDI	Kim Lewis	30,000.00	7,500.00	GDI
Mark Gould – GDI	Mark Gould	10,000.00	-	GDI
Mark Lewis – GDI	Radio Pictures Pty Ltd	70,000.00	-	GDI
Mike Searle – GDI	Storyteller Media Group	-	5,000.00	GDI
Paul Scott – GDI	Paul Scott Films	20,591.00	-	GDI
Richard Stewart – GDI	Stewart Entertainment Pty Ltd	-	2,000.00	GDI
Robin Hughes & Edwina Throsby – GDI	Chequerboard Productions Pty Ltd	-	20,000.00	GDI
Simone North – GDI	Liberty Pty Ltd	-	10,000.00	GDI
Stephen Luby & Mark Ruse – GDI	Ruby Entertainment	-	5,300.00	GDI
Ted Robinson – GDI	FBN Enterprises T/A Ted Robinson	-	8,000.00	GDI
Tom Zubrycki – GDI	Jotz Productions Pty Ltd	11,000.00	-	GDI
TELEVISION INVESTMENT FUND PRODUCER PACKAGES		266,025.00	138,149.00	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
TELEVISION WRITER FELLOWSHIPS / ATTACHMENTS				
Amy McDowell – Internship	Amy McDowell	3,600.52	900.14	G
Animal People	Essential Viewing	-	36,800.00	I
Catriona McKenzie – Internship	Frenzie Films	10,000.00	-	G
Chris Hague – Internship	Chris Hague	8,000.00	2,000.00	G
Deadlock	Hands on Heads Pty Ltd	-	30,000.00	I
Fil Baker – Internship	Indiana Pictures	10,000.00	-	G
Friday on My Mind	Blinding Flash Productions Pty	20,000.00	20,000.00	I
Ghost Hotel	Ainsworth Productions Pty Ltd	-	28,980.00	I
Helen Panckhurst – Internship	Helen Panckhurst	1,500.00	-	G
Jennifer Gherardi – Internship	Jennifer Gherardi	2,000.00	-	G
Kate Riedel – Internship	Kate Riedel	6,016.00	1,504.00	G
Kathryn Westbrook – Internship	Kathryn Westbrook	6,000.00	-	G
Leading the Blind	Eastway Communications	40,000.00	10,000.00	I
Like A Virgin	Marieke Hardy	-	30,000.00	I
Lizzette Atkins & Beth Frey – Internship	Circe Films Pty Ltd	-	1,000.00	G
Michael Lucas – Internship	Michael Lucas	10,000.00	-	G
Mike Carroll – Internship	Planet Eath Film Pty Ltd	5,500.00	-	G
Miriam Stein – Internship	Tama Films Pty Ltd	-	1,000.00	G
My Place	Chapman Pictures Pty Ltd	-	37,530.00	I
Pretty Flowers	Porchlight Films Pty Ltd	25,000.00	25,000.00	I
Jocelyn Quloc – Internship	Jocelyn Quloc	-	1,400.00	G
Rake	CIS and Associates	-	40,000.00	I
Roger Hodgman/Clare Madsen – Consultancy	Clare Madsen	-	1,040.00	G
Shift, The	AIP Entertainment Pty Ltd	7,475.00	7,475.00	I
Simon Blyth – Consultancy	Simon Blyth	-	1,000.00	G
Straits, The	Pixa House Pty Ltd	-	36,760.00	I
Veronica Fury – Internship	Fury Productions Pty Ltd	8,000.00	2,000.00	G
TELEVISION WRITER FELLOWSHIPS / ATTACHMENTS		163,091.52	314,389.14	
TELEVISION INITIATIVES FUND TOTAL		433,105.46	742,538.14	
INDIGENOUS BRANCH				
INDIGENOUS DEVELOPMENT – DOCUMENTARY				
Art and Soul	Hibiscus Films	-	25,000.00	I
Aunty Justine	Core Films Pty Ltd	-	3,000.00	I
Catherine Freeman	Lou's Control	-	3,000.00	I

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Changing Times	Media Fix	-	4,590.00	I
Clague Clan	Core Films Pty Ltd	15,000.00	-	G
Coming Home – Russell Moore’s Story	Cathy Eatock	-	1,200.00	I
Croker Island Exodus	CAAMA Productions Pty Ltd	-	15,000.00	I
Find Me in the Blue Tarp	Darrin Ballangarry	-	2,150.00	I
Flour, Sugar, Tea	Lee Willis Ardler	2,300.00	-	G
Footprints in the Lake	CAAMA Productions Pty Ltd	12,000.00	3,000.00	I
Indigenous	Ivan Sen	-	1,500.00	I
Island Fettleers	Core Films Pty Ltd	-	690.00	G
It’s Not the Money it’s the Land	Jotz Productions Pty Ltd	-	1,500.00	I
Kitchen to the Courthouse	Natalie Bell/Bellavision	5,000.00	-	G
Lani’s Story	Blackfella Films	12,000.00	2,000.00	I
Love is Supposed to be Simple	CAAMA Productions Pty Ltd	-	5,000.00	G
NIDF Series 9	Australian Film Commission	1,909.09	-	SIA
Nigger Lovers	Mianjin Entertainment	7,500.00	-	G
Nin’s Brother	Dreaming Digital Pty Ltd	700.00	-	I
Vote ‘Yes’ For Aborigines	Denise Haslem Productions	15,000.00	-	I
Whatever Happened to Mazel Maher	Angie Abdilla	2,580.00	-	I
When the Native Get Restless	RB Films Pty Ltd	4,800.00	-	G
Yappa’s Story	Bower Bird Films Pty Ltd	30,000.00	-	G

INDIGENOUS DEVELOPMENT – DOCUMENTARY

108,789.09 67,630.00

INDIGENOUS DEVELOPMENT – DRAMA

Amy – The Search for Kudanew	Denise Groves	-	2,500.00	I
Binawee	Samantha Saunders	16,000.00	4,000.00	I
Bit of Black Business, A	Film Depot Pty Ltd	100,000.00	-	I
Bran Nue Dae	Mayfan Pty Ltd	16,000.00	4,000.00	I
Camp Jungi	Sista Girl Productions	-	500.00	G
Done Dirt Cheap	Debbie Gittens	200.00	-	G
Fair Go Mate	Araka Production Film Company	-	7,000.00	I
Father and Son, The	Scarlett Pictures Pty Ltd	4,000.00	22,000.00	I
Forever	Gillian Moody	200.00	-	G
Go You Bastard	Martin Adams	200.00	-	G
Godfrey	RB Films	4,000.00	22,000.00	I
Green Bush	CAAMA Productions Pty Ltd	-	50.00	I
Imprint	Mark Olive	-	500.00	G

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Life and Times of Digger J Jones, The	Golden Seahorse Productions	-	20,000.00	I
Lincoln South	Jason Ramp	-	1,600.00	G
Long Black	Australian Film Commission	23.27	-	SIA
Mary's Day Out	Robyn Nardoo	-	200.00	G
Men's Business	Jon Bell & Annie Benzie	1,000.00	-	I
My Time	Core Originals Pty Ltd	-	5,000.00	G
Nana	Warwick Thornton	200.00	500.00	G
Nevermind	Paula Maling	-	500.00	G
Obelia	Rumbalara Films	16,000.00	4,000.00	I
On the Edge	Goolarri Media	-	500.00	G
Outer Limits, The	Ivan Sen	-	3,000.00	I
Rise of Clement Black, The	Howard Summer	7,000.00	5,500.00	I
Snake Pit, The	Core Films	20,000.00	-	I
Stockman	CAAMA Productions Pty Ltd	-	1,500.00	I
Place Between, The	Scarlett Pictures Pty Ltd	4,000.00	22,000.00	I
To Hell and Bourke	Media World Pty Ltd	5,000.00	-	I
Touch the Wire	Romaine Morton	4,000.00	22,000.00	I
True Colours	Samantha Saunders	-	100.00	I
Uniapon	Gina Rings	-	500.00	G
Where Anna is God	Danielle Maclean	3,850.00	-	I
Which Way?	Chris Doyle	-	200.00	G
Wilson Creek	Sam Conway	-	500.00	G
INDIGENOUS DEVELOPMENT - DRAMA		201,673.27	150,150.00	

PRACTITIONER DEVELOPMENT

Aaron Pedersen - Travel Grant	Aaron Pedersen	4,125.00	-	G
Alan Collins - Attachment	Angle Abdilla	-	200.00	G
Alan Collins - Internship	Allan Collins/-Walk'n Pitchas Pty Ltd	-	200.00	G
Alan Collins - Travel Grant	Allan Collins	-	200.00	G
Blackfella Films - Travel Grant	CAAMA Productions Pty Ltd	-	200.00	G
Brian Scarce - Travel Grant	CAAMA Productions Pty Ltd	2,165.00	200.00	G
Croc Dreaming - Travel Grant	Samson Productions	3,454.55	545.45	G
Daniel Syron - Attachment	Daniel Syron	500.00	-	G
Danielle Maclean - Travel Grant	Danielle Maclean	-	100.00	G
Darlene Johnson - Travel Grant	Darlene Johnson	1,200.00	100.00	G
Darren Dale - Travel Grant	Darren Dale/Blackfella Films	-	200.82	G

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
David Page – Travel Grant	David Page/Nikinali Music	-	1,700.00	G
David Tranter – Travel Grant	Macumber Media Pty Ltd	-	200.00	G
David Wirrpanda – Travel Grant	Dhukal Wirrpanda	200.00	-	G
Dena Curtis – Attachment	Dena Curtis	-	442.52	G
Dena Curtis – Travel Grant	CAAMA Productions Pty Ltd	-	200.00	G
Double Trouble – Attachment Grant	CAAMA Productions Pty Ltd	-	10,000.00	G
Double Trouble – Attachment Grant	CAAMA Productions Pty Ltd	9,600.00	400.00	G
EJ Garrett – Travel Grant	EJ Garrett	-	100.00	G
First Nation Films – Attachment Grant	First Nation Films Pty Ltd	9,600.00	10,400.00	G
Gary Cooper – Travel Grant	Gary Cooper	2,285.00	200.00	G
Gillian Moody – Attachment Grant	Gillian Moody	7,800.00	200.00	G
Gillian Moody – Travel Grant	Gillian Moody	3,800.00	200.00	G
Ivan Copley – Travel Grant	Ivan Copley	-	100.00	G
Jason Ramp – Attachment	Jason Ramp	-	200.00	G
Jason Ramp – Attachment	Jason Ramp & Charmanine Morton	-	200.00	G
Jenny Fraser – Travel Grant	AICA	4,000.00	-	G
John Harding – Travel Grant	John Harding	2,329.00	-	G
John Macumber – Travel Grant	Macumber Media Pty Ltd	-	384.55	G
Julie Nimmo – Travel Grant	Julie Nimmo	-	200.00	G
Juluwarlu Aboriginal Corp – Travel Grant	Juruwarlu Aboriginal Corporation	4,078.00	200.00	G
Kelrick Martin – Travel Grant	Kelrick Martin	-	200.00	G
Kimba Thompson – Travel Grant	Kimba Thompson	-	200.91	G
Michael Longbottom – Travel Grant	Michael Longbottom	4,000.00	-	G
Mitch Torres – Travel Grant	Mitch Torres	-	200.00	G
Project Sprout	Clarence Valley Waters Inc	3,410.00	-	G
Sarah Bond – Travel Grant	Sarah Bond	4,125.00	-	G
Sarah Bond – Travel Grant	Sarah Bond	4,000.00	-	G
Steven McGregor – Travel Grant	CAAMA Productions Pty Ltd	-	200.00	G
Tanya Denning – Travel Grant	Tanya Denning	-	100.00	G
The Circuit – Attachments	Media World Pictures	-	2,000.00	G
Tim Moriarty – Travel Grant	Tim Moriarty	-	200.00	G
Tom E Lewis – Travel Grant	Tom E Lewis	-	200.00	G
Trisha Moreton-Thomas – Travel Grant	Trisha Moreton-Thomas	-	200.00	G
Warwick Thornton – Travel Grant	Warwick Thornton	-	69.20	G
Wayne Blair – Attachment	Wayne Blair	-	200.00	G
PRACTITIONER DEVELOPMENT		70,671.55	31,043.45	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
INDIGENOUS DEVELOPMENT – WORKSHOP				
Long Black	Australian Film Commission	324,580.31	-	SIA
NIDF 7	Australian Film Commission	503.41	-	SIA
Black on White	Australian Film Commission	92,180.80	-	SIA
A Bit of Black Business	Australian Film Commission	34,076.69	-	SIA
INDIGENOUS DEVELOPMENT – WORKSHOP		451,341.21	-	
INDIGENOUS PRODUCTION – DOCUMENTARY				
A Sister's Love	Martin Brown Films	49,500.00	382.00	I
Burning Daylight	Artemis International	30,000.00	1,386.00	I
Clague Clan	Core Films Pty Ltd	68,000.00	12,000.00	G
Fitzroy Stars – Moore than a Game	Movie Mischief	-	20,000.00	I
Footprints in the Sand	Black Russian Productions	10,500.00	-	G
Love is Supposed to be Simple	CAAMA Productions Pty Ltd	32,000.00	4,000.00	I
Yappa's Story	Bower Bird Films Pty Ltd	5,000.00	75,000.00	G
Yellow Fella	CAAMA Productions Pty Ltd	-	4,389.00	G
INDIGENOUS PRODUCTION – DOCUMENTARY		195,000.00	117,157.00	
INDIGENOUS PRODUCTION – DRAMA				
A Bit of Black Business	Film Depot Pty Ltd	785,000.00	35,000.00	I
Amy Goes to Wadjemup Island	Jag Films Pty Ltd	5,000.00	-	G
Crocodile Dreaming	Samson Productions	78,444.00	40,751.00	I
Djarns Djarns, The	RB Films Pty Ltd	-	10,304.92	I
Dream of Love	Lawrence Johnston	4,000.00	8,000.00	I
Flat	Blackfella Films	-	500.00	I
Green Bush	CAAMA Productions Pty Ltd	-	35,345.00	I
It's a Black Thing	Core Original Pty Ltd	-	0.17	I
Mimi	Blackfella Films	-	500.00	I
Plains Empty	Film Depot Pty Ltd	-	15,000.00	I
Storytime	Solid Films Pty Ltd	5,000.00	-	G
INDIGENOUS PRODUCTION – DRAMA		877,444.00	145,401.09	
INDIGENOUS PRODUCTION – FEATURE				
Samson and Delilah	Scarlett Pictures Pty Ltd	-	1,000,000.00	I
INDIGENOUS PRODUCTION – FEATURE		-	1,000,000.00	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
CONFERENCES/SEMINARS				
National Indigenous Training Strategy	Indigenous Screen Australia	-	1,448.59	G
CONFERENCES/SEMINARS		-	1,448.59	
SPECIAL EVENTS EXPENSES				
AICA/Travel Grant	AICA	9,500.00	500.00	G
Bob Maza Fellowship 2006	Lean Purcell/Bungabura Productions	-	500.00	G
Indigenous Branch Special Events	Australian Film Commission	3,732.75	-	SIA
Indigenous Sponsorship & Awards	Australian Film Commission	-	500.00	G
Indigenous Television Summit	Indigenous Screen Australia	-	7,364.85	G
Message Sticks 2006	Australian Film Commission	67,385.19	-	SIA
Rotterdam Lab 2006	Australian Film Commission	15,961.99	-	SIA
SPECIAL EVENTS EXPENSES		96,579.93	8,864.85	
MISCELLANEOUS				
Bob Maza Fellowship 2007	Aaron Pedersen	-	10,000.00	G
Indigenous Film Protocols	Australian Film Commission	8,413.36	-	SIA
National Indigenous Television (NITV)	Australian Film Commission	174.55	-	SIA
MISCELLANEOUS		8,587.91	10,000.00	
TRAVEL GRANT				
Mark Bin Bakar - Travel Grant	Mark Bin Bakar	-	200.00	G
Priscilla Collins - Travel Grant	CAAMA Productions Pty Ltd	-	38.00	G
Cathy Eatock - Travel Grant	Cathy Eatock/Cudjurie Films	-	200.18	G
Lisa Flanagan - Travel Grant	Lisa Flanagan	-	200.00	G
Indigenous Screen Australia - Travel Grant	Indigenous Screen Australia	-	2,847.45	G
Darlene Johnson - Travel Grant	Darlene Johnson	-	220.00	G
Darlene Johnson - Travel Grant	Darlene Johnson	-	200.00	G
John Moore - Travel Grant	CAAMA Productions Pty Ltd	-	60.00	G
TRAVEL GRANT		-	3,965.63	
INDIGENOUS BRANCH TOTAL		2,010,086.96	1,535,660.61	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
MARKETING				
FILM & TELEVISION MARKETS				
Film & Television Markets	Australian Film Commission	500,283.45	-	SIA
FILM & TELEVISION MARKETS		500,283.45	-	
MARKETING INITIATIVES				
Marketing Initiatives	Australian Film Commission	1,934.00	-	SIA
MARKETING INITIATIVES		1,934.00	-	
FESTIVAL TRAVEL GRANTS				
Anney International Animated Film Festival, The 3G of Us	Akhim Dev	2,700.00	300.00	G
Anney International Animated Film Festival, Dust Echoes Series 2 – The Bat and the Butterfly	Dave Jones	2,700.00	300.00	G
Anney International Animated Film Festival, Dust Echoes Series 2 – Whirlpool	James Calvert	2,700.00	300.00	G
Anney International Animated Film Festival, Extreme Makeover	Jonathan Daw	400.00	-	G
Anney International Animated Film Festival, Morning Star	Michael Amos	400.00	-	G
Anney International Animated Film Festival, Ron The Zookeeper	Darcy Prendergast	2,700.00	300.00	G
Aspen Shortsfest, Elvis Lives in Parkes	Anthony Leadbeter	4,000.00	-	G
Aspen Shortsfest, Our Brilliant Second Life	Shelley Matulick	4,000.00	-	G
Berlin International Film Festival, The Home Song Stories	Michael McMahon	5,000.00	-	G
Berlin International Film Festival, Razzle Dazzle	Darren Ashton	4,000.00	-	G
Berlin International Film Festival, Razzle Dazzle	Jodi Matterson	3,000.00	-	G
Berlin International Film Festival, The Girl Who Swallowed Bees	Paul McDermott	4,000.00	-	G
Berlin International Film Festival, The Home Song Stories	Tony Ayres	4,000.00	-	G
Berlin International Film Festival, West	Daniel Krige	4,000.00	-	G
Berlin International Film Festival, West	Matt Reeder	3,000.00	-	G
Cannes Film Festival, Jindabyne	Catherine Jarman	600.00	-	G
Cannes Film Festival, Sexy Thing	Denie Pentecost	600.00	-	G
Cannes Film Festival, Ten Canoes	Rolf de Heer & Julie Ryan	1,200.00	-	G
Cannes Film Festival, The Lady Bug	Jane Campion	4,000.00	-	G
Clermont Ferrand International Short Film Festival, Lens Love Story	Sonia Whiteman	4,000.00	-	G

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
European Media Arts Festival, Cam Girl	Tatiana Doroshenko	4,000.00	-	G
Film du Femmes - Creteil Intenational Women's Film Festival, Call Me Mum	Margot Nash	2,500.00	-	G
Frameline, Frontbum Dancin	Tonnette Stanford	2,700.00	300.00	G
Frameline, Sexy Single Bilingual	Barbara Karpinski	2,700.00	300.00	G
Hiroshima International Animation Festival, 2:41 Upfield	Callum Cooper	4,000.00	-	G
Hot Docs, Forbidden Lies	Anna Broinowski	4,000.00	-	G
Hot Docs, The Last Days of Yasser Arafat	Habibi Films	4,000.00	-	G
IMPAKT, The Ecstasy of Gary Green	Jack Feldstein	3,000.00	-	G
INPUT, Girl In A Mirror	Helen Bowden	4,000.00	-	G
INPUT, One Minute To Midnight	Stephen French	4,000.00	-	G
International Documentary Festival Amsterdam, Khee-Jin Ng Feet Unbound		3,200.00	-	G
International Documentary Festival Amsterdam, Tanya Curknow Pupusera: A Tale From My Kitchen		4,000.00	-	G
International Leipzig Film Festival for Documentary and Animated Film, A Cry From the Past	Susan Stamp	2,000.00	-	G
Karlovy Vary International Film Festival, Lucky Miles	Jo Dyer	3,600.00	400.00	G
LA Outfest, This Kiss	Kylie Eddy	3,600.00	400.00	G
Newfest, A Bear Where?	Jeremy Stewart	2,700.00	300.00	G
Newfest, Filled with Water	Elka Kerkhoffs	2,700.00	300.00	G
Newfest, Look Sharp	Amy Gebhardt	3,600.00	400.00	G
Newfest, Ready or Not	Katherine Wilkinson	2,700.00	300.00	G
Newfest, The Omphalites	Bartholomew Sammut	2,700.00	300.00	G
Newfest, Vermin	Dean Francis	3,600.00	400.00	G
Rotterdam International Film Festival, Hunt Angels	Alec Morgan	2,400.00	-	G
Sheffield Doc/Fest, Bombali	Andrew Ogilvie	4,000.00	-	G
Sheffield Doc/Fest, Facing the Music	Bob Connolly	4,000.00	-	G
Sheffield Doc/Fest, Jabe Babe - A Heightened Life	Janet Mereweather	4,000.00	-	G
South by Southwest, Kenny	Clayton Jacobson	4,000.00	-	G
Stuttgart International Festival of Animated Film, Carnivore Reflux	Eddie White	4,000.00	-	G
Sundance Film Festival, Clubland	Rosemary Blight	4,000.00	-	G
Sundance Film Festival, Noise	Brendan Cowell	4,000.00	-	G
Tampere International Short Film Festival, Checkpoint	Ben Phelps	4,000.00	-	G
Toronto International Film Festival, 2:37	Murali K Thalluri	4,000.00	-	G

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Toronto International Film Festival, Jindabyne	Philippa Bateman	4,000.00	-	G
Toronto International Film Festival, Macbeth	Geoffrey Wright	4,000.00	-	G
Toronto International Film Festival, Macbeth	Sam Worthington	3,960.00	40.00	G
Toronto International Film Festival, Suburban Mayhem	Paul Goldman	4,000.00	-	G
Toronto International Film Festival, Ten Canoes	Rolf de Heer	4,000.00	-	G
Toronto International Film Festival, The Book of Revelation	Ana Kokkinos	4,000.00	-	G
Toronto International Film Festival, The Book of Revelation	Greta Scacchi	4,000.00	-	G
Toronto International Film Festival, The Silence	Jan Chapman	3,200.00	-	G
Tribeca Film Festival, Bourke and Wills	Matthew Zeremes	300.00	-	G
Tribeca Film Festival, Elephant Tales	Mario Andreacchio	300.00	-	G
Type E Travel Grant MILIA	Kate Croser	5,000.00	-	G
Type E Travel Grant MILIA	Steve Kearney	400.00	-	G
Type E Travel Grant MILIA	Marcus Gillezeau	5,000.00	-	G
Uppsala International Short Film Festival, The Road Ahead	Fiona McDonnell	2,000.00	-	G
Wildscreen, Operation Jumbo	Brad Cone	4,000.00	-	G
FESTIVAL TRAVEL GRANTS		212,860.00	4,640.00	

MARKET TRAVEL GRANTS

Asian Film Market	Trish Lake	3,600.00	400.00	G
American Film Market	Richard Turner	5,000.00	-	G
American Film Market	Leesa Kahn	5,000.00	-	G
Cannes Film Market	Martin Fabinyi	550.00	-	G
Cannes Film Market	Michelle Harrison	550.00	-	G
Cannes Film Market	Mark Lazarus	550.00	-	G
Cannes Film Market	Kate Riedl	550.00	-	G
Cannes Film Market	Robert Connolly	4,950.00	550.00	G
Cannes Film Market	Porchlight Films	5,500.00	-	G
Cannes Film Market	Wintertime Films	5,500.00	-	G
Cannes Film Market	Julie Ryan	5,500.00	-	G
Cannes Film Market	Melissa Beauford	4,950.00	550.00	G
EFM Co Production Market	Liz Watts	5,000.00	-	G
European Film Market	Michael McMahon	5,000.00	-	G
European Film Market	Melanie Coombs	5,000.00	-	G
Hong Kong FILMART	Trish Lake	300.00	-	G

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Hong Kong Financing Forum	Sue Maslin	3,000.00	-	G
Hong Kong Financing Forum	Leah Churchill-Brown	3,000.00	-	G
Hot Docs Doc Lab	Shannon Sleeth	400.00	-	G
IDFA Forum	Peter Hegedus	4,000.00	-	G
MIFA	Andrew Davies	450.00	-	G
MIFA	Jacob Ford	4,050.00	450.00	G
MIPCOM	Penny Chapman	5,000.00	-	G
MIPCOM	Avrill Stark	5,000.00	-	G
MIPCOM	Hugh Nguyen	5,000.00	-	G
MIPTV	Leanne Tonkes	400.00	-	G
MIPTV	David Curl	-	500.00	G
MIPTV	Tim Brooke-Hunt	5,000.00	-	G
MIPTV	Suzanne Ryan	5,000.00	-	G
MIPTV	Phillip Bowman	4,500.00	500.00	G
MIPTV	Linda Ujul	5,000.00	-	G
MIPTV	Cristina Pozzan	5,000.00	-	G
Ontario Film Financing Forum	Leah Churchill-Brown	4,000.00	-	G
Ontario Film Financing Forum	Sue Murray	4,000.00	-	G
Rotterdam Cinemart	Melissa Beauford & Kieran Galvin	7,000.00	-	G
Sunny Side of the Doc	Sonja Armstrong	500.00	-	G
Sunny Side of the Doc	Nicki Roller	500.00	-	G
Sunny Side of the Doc	Tom Zubrycki	4,500.00	500.00	G
Sunny Side of the Doc	Gina Wyble	4,500.00	500.00	G
Sunny Side of the Doc	Ed Punchard	4,500.00	500.00	G
Sunny Side of the Doc	Susan Mackinnon	4,500.00	500.00	G
Sunny Side of the Doc	Paul Scott	4,500.00	500.00	G
Toronto Documentary Pitching Forum	Simon Nasht	3,600.00	400.00	G
Toronto International Film Festival	Martin Fabinyi	3,600.00	400.00	G
Type E Travel Grant iHollywood Mobile Entertainment Summit	Phillip Tanner	5,000.00	-	G
World Congress of Science and Factual Producers	Daniella Ortega	5,000.00	-	G
World Congress of Science and Factual Producers	Sally Ingleton	5,000.00	-	G
MARKET TRAVEL GRANTS		173,000.00	6,250.00	

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
MARKETING SEMINARS				
Marketing Seminars	Australian Film Commission	414,389.83	-	SIA
MARKETING SEMINARS		414,389.83	-	
SPECIAL TRAVEL GRANTS				
Cannes Film Market	David Redman	550.00	-	G
Cannes Film Market	Kate Whitbread & Sandra Scibberas	900.00	-	G
Cannes Film Market	Robyn Kershaw & Kate Woods	900.00	-	G
Cannes Film Market	Lizzette Atkins & Samuel MacGeorge	900.00	-	G
Cannes Film Market	Vincent Sheehan	3,000.00	-	G
Cannes Film Market	Veronica Sive	5,500.00	-	G
Cannes Film Market	Michael Robertson	4,950.00	550.00	G
Cannes Film Market	Matt Reeder	5,500.00	-	G
Hong Kong FILMART	Margot McDonald	2,700.00	300.00	G
IndiVision General Travel Grant	Matt Reeder	5,000.00	-	G
Rotterdam Lab	Phillippa Campey	3,000.00	-	G
Rotterdam Lab	Carolyn Johnson	3,000.00	-	G
Rotterdam Lab	Helen Panckhurst	3,000.00	-	G
SPECIAL TRAVEL GRANTS		38,900.00	850.00	
MARKETING TOTAL		1,341,367.28	11,740.00	
INDUSTRY & CULTURAL DEVELOPMENT				
AWARDS				
AFI Awards	Australian Film Institute Ltd	300,000.00	100,000.00	G
ASDA Awards Dinner	Australian Screen Directors Association Ltd	3,200.00	800.00	G
ATOM Awards	Australian Teachers of Media Inc.	9,600.00	2,000.00	G
AWGIES Awards	Australian Writers Guild Ltd	7,500.00	1,500.00	G
Film Critics Circle of Australia Awards	Film Critics' Circle of Australia Inc	3,000.00	-	G
IF Awards (2006)	IF Media Pty Ltd	10,000.00	-	G
IF Awards (2007)	IF Productions Pty Ltd	40,000.00	10,000.00	G
AWARDS		373,300.00	114,300.00	
CONFERENCES/SEMINARS				
ACT Filmmakers' Network: Briefing Sessions	ACT Filmmakers' Network	11,100.00	2,400.00	G
Arts-Film Speakers Bureau 2005	Auspicious Art Projects	-	1,600.00	G

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TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
ASDA	Australian Screen Directors Association	34,000.00	25,500.00	G
ASDA	Australian Screen Directors Association	22,000.00	-	L
ASDA Conference (2006)	Australian Screen Directors Association	2,400.00	-	G
ASDA Conference and Awards (2007)	Australian Screen Directors Association	13,600.00	3,400.00	G
Australia/Korea/New Zealand Broadband Summit	Australia/Korea/New Zealand Broadband Summit	4,545.46	-	G
Australian International Documentary Conference	Australian International Documentary Conference	35,000.00	35,000.00	G
AWG National Screenwriters Conference	Australian Writers Guild Ltd	12,000.00	3,000.00	G
Equity Professionals Program	Equity Foundation, Media Entertainment & Arts Alliance	(3,200.00)	-	G
Festival of Darwin Film and TV Workshop	Australian Guild of Screen Composers	1,000.00	-	G
Northern Rivers Screenworks	Northern Rivers Screenworks Ltd	3,800.00	-	G
Popcorn Taxi	Popcorn Taxi Pty Ltd	59,950.00	29,850.00	G
Screenplay	Screenplay Melbourne Inc	(1,708.00)	-	G
SPAA Conference and Fringe	Screen Producers Association of Australia	29,000.00	5,800.00	G
Wide Angle Tasmania	Salamanca Arts Centre Inc	12,500.00	-	G
CONFERENCES/SEMINARS		235,987.46	106,550.00	

EXHIBITION & SCREENING PROGRAM

Adelaide Cinematheque	Media Resource Centre	36,000.00	4,000.00	G
Flix in the Wet	Darwin Film Society	14,400.00	-	G
Hobart Cinematheque	State Cinema (Hobart)	7,200.00	1,800.00	G
Melbourne Cinematheque	Melbourne Cinematheque Inc	36,000.00	4,000.00	G
Perth Cinematheque	Film & Television Institute WA Inc	20,000.00	-	G
Regional Digital Screen Network program	Australian Film Commission	17,745.00	-	SIA
The End Credits Film Club	The End Credits Film Club	2,000.00	-	G
EXHIBITION & SCREENING PROGRAM		133,345.00	9,800.00	

FILM FESTIVALS

Adelaide International Film Festival	Adelaide International Film Festival	10,000.00	-	G
Auburn International Film and Video Festival for Children and Young Adults	Cinewest Multimedia	1,000.00	-	G
Brisbane International Film Festival	Pacific Film Festivals Ltd	40,000.00	20,000.00	G
Canberra International Film Festival	Canberra International Film Festival	10,000.00	-	G
Festival of Jewish Cinema	Jewish Film Foundation	15,000.00	-	L
Fist Full of Films	Browns Mart Community Arts	11,200.00	2,400.00	G
Flickerfest International Short Film Festival	Flickerfest	46,600.00	5,400.00	G

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Little Big Shots: The Melbourne International Children's Film Festival	Media Giants Pty Ltd	1,600.00	-	G
Melbourne International Animation Film Festival	Melbourne Animation Posse	18,320.00	3,400.00	G
Melbourne International Film Festival	Filmfest Limited	65,000.00	32,500.00	G
Message Sticks	Indigenous Screen Australia	25,000.00	5,000.00	G
Mountain Film Festival	The Mountain Festival Inc	800.00	-	G
Other Film Festival, The	Arts Access Society Inc	2,000.00	-	G
Revelation Perth International	Revelation Perth International Film Festival	37,600.00	7,800.00	G
Shooting Out Across the Regions	24 Hour Events	-	1,200.00	G
Sony Tropfest	Tropfest Events	35,000.00	-	G
St Kilda Film Festival	City of Port Phillip	16,000.00	3,200.00	G
Sydney Film Festival	Sydney Film Festival	65,000.00	-	G
Tropfest RDSN narrowcast	Australian Film Commission	23,440.92	-	SIA
FILM FESTIVALS		423,560.92	80,900.00	
INTERACTIVE PROJECTS				
Crossover Australia	Adelaide International Film Festival	6,000.00	-	G
Electrofringe 2006	Octapod Association Incorporated	3,000.00	-	G
Electrofringe 2007	Music Association NSW Inc	12,000.00	3,000.00	G
Sydney Film Festival Digital Media Program	Sydney Film Festival	9,400.00	2,000.00	G
X Media Lab	Australian Academy of Digital Arts and Sciences Pty Ltd	24,000.00	3,000.00	G
INTERACTIVE PROJECTS		54,400.00	8,000.00	
INTERACTIVE RESOURCE ORGANISATIONS				
dLux Media Arts	dLux Media Arts	68,000.00	24,500.00	G
Experimenta	Experimenta Media Arts	85,000.00	42,500.00	G
INTERACTIVE RESOURCE ORGANISATIONS		153,000.00	67,000.00	
PUBLICATIONS & JOURNALS				
100 Greatest Films of Australian Cinema	Scribal Holdings Pty Ltd	2,000.00	-	G
Australian Screen Education	Australian Teachers of Media Inc.	35,000.00	8,750.00	G
IF - Inside Film Magazine	IF Media Pty Ltd	29,750.00	32,250.00	G
Metro Magazine	Australian Teachers of Media Inc.	50,000.00	12,500.00	G
Real Time + OnScreen	Open City Inc.	35,625.00	23,750.00	G
Senses of Cinema	Senses of Cinema	50,000.00	12,500.00	G
Storyline	Australian Writers Guild Ltd	21,600.00	4,800.00	G

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
Take 4: Australian Filmmakers Talk	Raffaello Caputo	-	2,000.00	G
Moving Images of Tracey Moffatt, The	Catherine Summerhayes	8,000.00	892.00	G
PUBLICATIONS & JOURNALS		231,975.00	97,442.00	
SCREEN DEVELOPMENT ORGANISATIONS				
FTI (WA)	Film & Television Institute (WA) Inc	235,000.00	120,000.00	G
Indigenous Screen Australia	Indigenous Screen Australia	(25,000.00)	2,500.00	G
Media Resource Centre	Media Resource Centre Inc	275,000.00	60,000.00	G
Metro Screen	Metro Screen Limited	275,000.00	60,000.00	G
Northern Rivers Screenworks	Northern Rivers Screenworks Ltd	15,200.00	3,800.00	G
OPENchannel	OPENchannel Co-Operative Ltd	235,000.00	120,000.00	G
QPIX	Qpix Ltd	255,000.00	60,000.00	G
SDA Meeting Grant	QPIX Ltd	5,000.00	-	G
Wide Angle Tasmania	Salamanca Arts Centre Inc	25,000.00	25,000.00	G
SCREEN DEVELOPMENT ORGANISATIONS		1,295,200.00	451,300.00	
SECTOR RESOURCING				
Arts Law Centre of Australia	Arts Law Centre of Australia	55,000.00	27,500.00	G
Australian Screen Council	Australian Screen Council	25,000.00	-	G
Women Working In Television	Australian Film Commission	169.03	-	SIA
SECTOR RESOURCING		80,169.03	27,500.00	
TOURING FESTIVALS/EXHIBITIONS				
15/15 Film Festival	15/15 Film Festival	8,000.00	1,600.00	G
Flickerfest International Short Film Festival Tour	Flickerfest	25,000.00	45,000.00	G
In the Bin Touring Film Festival	In the Bin Film Festival	4,653.00	-	G
Little Big Shots: The Melbourne International Children's Film Festival	Media Giants Pty Ltd	8,000.00	2,000.00	G
Melbourne Travelling Film Festival	Melbourne International Film Festival	14,052.00	5,000.00	G
Over the Fence Comedy Festival	Voces Arts Networking Group Inc	2,400.00	-	G
St Kilda Film Festival Tour	City of Port Phillip	21,000.00	4,200.00	G
Sydney Travelling Film Festival	Sydney Film Festival	70,000.00	35,000.00	G
Trasharama-A Go Go Touring Film Festival	Trasharama	2,000.00	-	G
WOW International Film Festival	Women In Film & Television (NSW)	8,800.00	2,200.00	G
TOURING FESTIVALS/EXHIBITIONS		163,905.00	95,000.00	

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
ASSESSMENT AND OTHER PROJECT COSTS				
ICD Project Support	Australian Film Commission	4,646.30	-	SIA
ICD Strategic Planning	Australian Film Commission	3,249.15	-	SIA
ICD Advertising (funding rounds)	Australian Film Commission	7,556.71	-	SIA
ICD Assessors	Australian Film Commission	6,057.00	-	SIA
ASSESSMENT AND OTHER PROJECT COSTS		21,509.16	-	

ICD FUNDING PROGRAM SUB-TOTAL		3,166,351.57	1,057,792.00	
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EVENTS AND ACTIVITIES

AUSTRALIANSCREEN ONLINE

australianscreen online	Australian Film Commission	843,573.30	-	SIA
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AUSTRALIANSCREEN ONLINE		843,573.30	-	
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BIG SCREEN

Big Screen	Australian Film Commission	557,558.48	-	SIA
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BIG SCREEN		557,558.48	-	
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BLACK SCREEN

Black Screen	Australian Film Commission	155,527.85	-	SIA
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BLACK SCREEN		155,527.85	-	
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CINEMATHEQUE

National Cinematheque	Australian Film Commission	(152.53)	-	SIA
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CINEMATHEQUE		(152.53)	-	
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DIGITAL CINEMA

Regional Digital Screen Network	Australian Film Commission	501,711.91	-	SIA
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DIGITAL CINEMA		501,711.91	-	
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EDUCATIONAL RESOURCES

Dreaming in Motion	Australian Film Commission	3,451.00	-	SIA
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EDUCATIONAL RESOURCES		3,451.00	-	
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INTERNATIONAL PROMOTIONS

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
AusArts India program	Australian Film Commission	2,765.46	-	SIA
ICD International Programs support	Australian Film Commission	55,667.91	-	SIA
London Australian Film Festival and Tour	Australian Film Commission	40,391.30	-	SIA
Paris film program	Australian Film Commission	989.82	-	SIA
Sentimental Bloke: US and Japan tour	Australian Film Commission	54,764.22	-	SIA
Australian Film Festival Tokyo	Australian Film Commission	38,852.23	-	SIA
INTERNATIONAL PROMOTIONS		193,430.94	-	
SCHOOLS SCREENING PROGRAM				
School Screen	Australian Film Commission	116,642.03	-	SIA
SCHOOLS SCREENING PROGRAM		116,642.03	-	
ICD EVENTS & ACTIVITIES SUB-TOTAL		2,371,742.98	-	
INDUSTRY & CULTURAL DEVELOPMENT TOTAL		5,538,094.55	1,057,792.00	
POLICY, RESEARCH & COMMUNICATIONS				
PR&C PROJECTS				
Get the Picture Online and Australia's Audiovisual Production	Australian Film Commission	177,413.52	-	SIA
Policy Development & Government Liaison	Australian Film Commission	25,693.74	-	SIA
Policy Research Projects	Australian Film Commission	53,700.79	-	SIA
PR&C PROJECTS		256,808.05	-	
RESEARCH AND INFORMATION SERVICES				
Information Program	Australian Film Commission	137,084.97	-	SIA
Research Program	Australian Film Commission	164,071.34	-	SIA
Statistical Program	Australian Film Commission	160,445.64	-	SIA
RESEARCH AND INFORMATION SERVICES		461,601.95	-	
COMMUNICATIONS				
Advertising	Australian Film Commission	74,885.18	-	SIA
Artwork, Design and Printing	Australian Film Commission	168,880.55	-	SIA
Events and Promotion	Australian Film Commission	177,207.29	-	SIA
Political and Electronic Monitoring	Australian Film Commission	103,412.49	-	SIA
Publicity	Australian Film Commission	103,455.49	-	SIA
Rebranding Strategy	Australian Film Commission	121,959.60	-	SIA
Website Maintenance and Redevelopment	Australian Film Commission	89,686.51	-	SIA
COMMUNICATIONS		839,487.11	-	
POLICY, RESEARCH & COMMUNICATIONS TOTAL		1,557,897.11	-	

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
AFC SPECIAL PROJECTS				
FILM DEVELOPMENT SPECIAL PROJECTS – EXTERNALLY FUNDED				
Low Budget Features Workshop 2006/07	Australian Film Commission	20,000.00	-	EXT
FILM DEVELOPMENT SPECIAL PROJECTS – EXTERNALLY FUNDED		20,000.00	-	
INDIGENOUS SPECIAL PROJECTS – EXTERNALLY FUNDED				
Black on White	Australian Film Commission	126,203.44	75,000.00	EXT
My Brother Vinnie	Sarah Bond – Black Ruby Productions	1,030.00	-	EXT
NIDF 7	Australian Film Commission	15.14	-	EXT
Yellow Fella	CAAMA Productions Pty Ltd	-	17,500.00	EXT
INDIGENOUS SPECIAL PROJECTS – EXTERNALLY FUNDED		127,248.58	92,500.00	
MARKETING SPECIAL PROJECTS – EXTERNALLY FUNDED				
External Funding – Cannes Reception 07	AFC, FFC, Ausfilm, FTO, PFTC, Screen Tasmania, Film Vic, SAFC	77,264.45	-	EXT
External Funding – MIPCOM	SBS & PFTC	28,065.00	-	EXT
External Funding – MIPTV	SBS & PFTC	29,065.00	-	EXT
VAT Return from Markets & Festivals		27,861.83	-	EXT
MARKETING SPECIAL PROJECTS – EXTERNALLY FUNDED		162,256.28	-	
ICD SPECIAL PROJECTS – EXTERNALLY FUNDED				
Big Screen	Australian Film Commission	99,301.89	-	EXT
Embassy Roadshow	Australian Film Commission	138,321.78	-	EXT
National Cinematheque	Australian Film Commission	600.46	-	EXT
Tokyo Film Program	Australian Film Commission	24,993.08	-	EXT
Women Working in Television	Australian Film Commission	49,407.91	-	EXT
ICD SPECIAL PROJECTS – EXTERNALLY FUNDED		312,625.12	-	
PRC SPECIAL PROJECTS – EXTERNALLY FUNDED				
Copyright Royalties and Publications Revenue	Australian Film Commission	9,200.26	-	EXT
PRC SPECIAL PROJECTS – EXTERNALLY FUNDED		9,200.26	-	

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

NEXT PAGE: The feature film *Lucky Miles* received AFC development and production investment funding. It was written by Michael James Rowland and Helen Barnes, directed by Michael James Rowland, and produced by Jo and Lesley Dyer. Jo Dyer received an AFC festival travel grant to attend the screening at the Karlovy Vary International Film Festival, Czech Republic.

TITLE	APPLICANT	2006/07 PAYMENTS	PAYABLE IN FUTURE YEARS	TYPE
EXECUTIVE PROGRAM				
Australia/Korea Foundation – DICON Presentation	Australian Film Commission	13,420.38	-	SIA
The Future of Movies	Urban Cinefile Pty Ltd	2,000.00	200.00	G
EXECUTIVE PROGRAM		15,420.38	200.00	
AFC SPECIAL PROJECTS TOTAL		646,750.62	92,700.00	
AFC TOTAL		25,320,124.36	10,818,126.35	
SUMMARY				
Film Development (Development, Production, Interactive Media and Misc)		13,057,313.09	7,339,394.96	
Television Initiatives Fund		433,105.46	742,538.14	
Indigenous Unit		2,010,086.96	1,535,660.61	
Film Development Cash Flow Facility		714,485.00	38,300.00	
TOTAL FILM DEVELOPMENT		16,214,990.51	9,655,893.71	
MARKETING		1,341,367.28	11,740.00	
INDUSTRY AND CULTURAL DEVELOPMENT		5,538,094.55	1,057,792.00	
POLICY, RESEARCH AND COMMUNICATIONS		1,557,897.11	-	
EXECUTIVE AND EXTERNALLY FUNDED PROJECTS		646,750.62	92,700.00	
TOTAL PROGRAM EXPENDITURE AND FUTURE YEAR FUNDING COMMITMENTS		25,299,100.07	10,818,125.71	

Note: Funding Types are I = Investment, GDI = General Development Investment, L = Loan, G = Grant, SIA = Special AFC Initiative, EXT = Externally Funded.

Financial Statements





INDEPENDENT AUDITOR'S REPORT



To the Minister for Arts and Sport

Scope

We have audited the accompanying financial statements of the Australian Film Commission for the year ended 30 June 2007. The financial statements comprise: a statement by commissioners, income statement, balance sheet, statement of changes in equity, cash flow statement, schedules of commitments and contingencies, a summary of significant accounting policies, and other explanatory notes.

The Responsibility of the Commissioners for the Financial Statements

The commissioners of the Australian Film Commission are responsible for the preparation and fair presentation of the financial statements in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997* and Australian Accounting Standards, including Australian Accounting Interpretations. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on our audit. Our audit has been conducted in accordance with Australian National Audit Office Auditing Standards, which incorporate Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Australian Film Commission's preparation and fair presentation of the financial statements to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Australian Film Commission's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the commissioners, as well as evaluating the overall presentation of the financial statements.

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

Independence

In conducting the audit, we have followed the independence requirements of the Australian National Audit Office, which incorporate the ethical requirements of the Australian accounting profession.

Auditor's Opinion

In my opinion, the financial statements of the Australian Film Commission:

- (a) have been prepared in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997* and Australian Accounting Standards, including Australian Accounting Interpretations; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the Australian Film Commission's financial position as at 30 June 2007 and of its financial performance and its cash flows for the year then ended.

Australian National Audit Office

P Hinchey
Senior Director
Delegate of the Auditor-General

Sydney
19 September 2007

AUSTRALIAN FILM COMMISSION

FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2007

STATEMENT BY COMMISSIONERS, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2007 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Australian Film Commission will be able to pay its debts as and when they become due and payable.

This Statement is made in accordance with a resolution of the Commissioners.



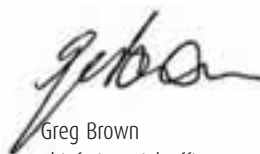
Maureen Barron
Chair
17 September 2007



Chris Fitchett
Chief Executive
17 September 2007



Paul Hamra
Deputy Chair
17 September 2007



Greg Brown
Chief Financial Officer
17 September 2007

AUSTRALIAN FILM COMMISSION

INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2007			
	NOTES	2007 \$	2006 \$
INCOME			
REVENUE			
Revenue from Government	4a	52,399,000	51,991,000
Sale of goods and rendering of services	4b	809,239	810,961
Interest	4c	1,355,494	1,349,401
Other revenue	4d	1,409,520	1,280,873
Total revenue		55,973,253	55,432,235
GAINS			
Donations	4e	468,022	2,098,171
Total gains		468,022	2,098,171
TOTAL INCOME		56,441,275	57,530,406
EXPENSES			
Employee benefits	5a	22,601,217	20,775,184
Suppliers	5b	14,266,217	14,313,724
Grants	5c	4,382,451	4,041,711
Depreciation and amortisation	5d	4,301,906	3,837,050
Finance costs	6	33,292	86,502
Write-down and impairment of assets	5e	11,660,060	9,989,641
Other expenses	5f	-	19
TOTAL EXPENSES		57,245,143	53,043,831
SURPLUS (DEFICIT)		(803,868)	4,486,575

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

AUSTRALIAN FILM COMMISSION

BALANCE SHEET AS AT 30 JUNE 2007			
	NOTES	2007 \$	2006 \$
ASSETS			
Financial assets			
Cash and cash equivalents	12b	2,039,621	1,642,628
Receivables	7a	1,343,787	1,387,062
Investments - film industry assistance	7b	3,921,937	2,975,410
Investments under s18 of the CAC Act	7c	16,307,714	19,013,453
Total financial assets		23,613,059	25,018,553
Non-financial assets			
Land and buildings	8a	34,007,414	31,682,152
Plant and equipment	8b	7,394,768	7,060,109
Heritage and cultural assets	8c	35,161,424	32,810,275
Inventories	8f	761,432	737,653
Intangibles	8d	793,014	754,012
Other non-financial assets	8g	209,553	148,129
Total non-financial assets		78,327,605	73,192,330
TOTAL ASSETS		101,940,664	98,210,883
LIABILITIES			
Payables			
Suppliers	9a	414,730	459,760
Other payables	9b	1,980,349	1,909,085
Total payables		2,395,079	2,368,845
Interest bearing liabilities			
Leases	10	329,278	167,217
Total interest bearing liabilities		329,278	167,217
Provisions			
Employee provisions	11a	4,303,434	4,177,991
Other provisions	11b	571,114	523,334
Total provisions		4,874,548	4,701,325
TOTAL LIABILITIES		7,598,905	7,237,387
NET ASSETS		94,341,759	90,973,496
EQUITY			
Contributed equity		240,435,007	240,345,007
Reserves		11,456,512	7,374,381
Accumulated (deficits)		(157,549,760)	(156,745,892)
Total equity		94,341,759	90,973,496
Current assets		20,127,360	22,293,441
Non-current assets		81,813,304	75,917,442
Current liabilities		4,806,701	3,363,039
Non-current liabilities		2,792,204	3,874,348

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

AUSTRALIAN FILM COMMISSION

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2007

	Retained Earnings		Asset Revaluation Reserve		Contributed Equity		Total Equity	
	2007 \$	2006 \$	2007 \$	2006 \$	2007 \$	2006 \$	2007 \$	2006 \$
Opening Balance at 1 July	(156,745,892)	(161,232,467)	7,374,381	4,328,099	240,345,007	240,255,007	90,973,496	83,350,639
Income and Expense								
Revaluation adjustment (Note 8)	-	-	4,082,131	3,046,282	-	-	4,082,131	3,046,282
Subtotal income and expenses recognised directly in equity	-	-	4,082,131	3,046,282	-	-	4,082,131	3,046,282
Net Operating Result	(803,868)	4,486,575	-	-	-	-	(803,868)	4,486,575
Total income and expenses	(803,868)	4,486,575	4,082,131	3,046,282	-	-	3,278,263	7,532,857
Transactions with Owners								
Contributions by Owner								
Equity injection	-	-	-	-	90,000	90,000	90,000	90,000
Closing Balance at 30 June	(157,549,760)	(156,745,892)	11,456,512	7,374,381	240,435,007	240,345,007	94,341,759	90,973,496

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

AUSTRALIAN FILM COMMISSION

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2007			
	NOTES	2007 \$	2006 \$
OPERATING ACTIVITIES			
Cash received			
Appropriations		52,399,000	51,991,000
Goods and services		845,940	820,179
Interest		1,252,233	1,379,974
Net GST Received		3,118,759	2,769,937
Other		1,446,986	1,770,831
Total cash received		59,062,918	58,731,921
Cash used			
Employees		22,546,538	20,732,254
Suppliers		15,248,579	14,801,164
Grants		4,795,591	4,050,451
Borrowing costs		1,395	77,185
Other		1,571,668	3,052,743
Total cash used		44,163,771	42,713,797
Net cash from operating activities	12a	14,899,147	16,018,124
INVESTING ACTIVITIES			
Cash received			
Recoupment of loans - film industry assistance		726,466	149,774
Recoupment of investments - film industry assistance		824,135	836,324
Proceeds from sales of property, plant and equipment		-	1,000
Proceeds from sale of investments (s18 CAC Act)		44,623,289	63,429,544
Total cash received		46,173,890	64,416,642
Cash used			
Loans paid - film industry assistance		655,009	578,877
Investments paid - film industry assistance		13,452,738	9,568,582
Purchase of property, plant and equipment		4,471,113	5,665,103
Purchase of investments (s18 CAC Act)		41,917,550	64,042,997
Total cash used		60,496,410	79,855,559
Net cash (used by) investing activities		(14,322,520)	(15,438,917)
FINANCING ACTIVITIES			
Cash received			
Equity injection		90,000	90,000
Total cash received		90,000	90,000
Cash used			
Repayment of finance lease liability		269,634	180,571
Repayment of amount borrowed under lease incentive arrangement		-	142,843
Total cash used		269,634	323,414
Net cash (used by) financing activities		(179,634)	(233,414)
Net increase in cash held		396,993	345,793
Cash at the beginning of the reporting period		1,642,628	1,296,835
Cash at the end of the reporting period	12b	2,039,621	1,642,628

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

AUSTRALIAN FILM COMMISSION

SCHEDULE OF COMMITMENTS AS AT 30 JUNE 2007		
	2007	2006
	\$	\$
BY TYPE		
Capital commitments		
Land and buildings ¹	69,762	-
Plant and equipment ²	188,658	419,122
Other capital commitments ³	45,000	25,014
Total capital commitments	303,420	444,136
Other commitments		
Operating leases ⁴	10,195,719	10,625,961
Project commitments ⁵	14,507,484	13,148,547
Other commitments ⁶	337,358	335,027
Total other commitments	25,040,561	24,109,535
Commitments receivable	(2,173,994)	(2,084,261)
Net commitments	23,169,987	22,469,410
BY MATURITY		
Capital commitments		
One year or less	303,420	444,136
Total capital commitments	303,420	444,136
Operating lease commitments		
One year or less	1,966,413	1,655,996
From one to five years	6,544,722	6,082,068
Over five years	1,684,584	2,887,897
Total operating lease commitments	10,195,719	10,625,961
Other commitments		
One year or less	13,052,199	12,157,971
From one to five years	1,792,643	1,325,603
Total other commitments	14,844,842	13,483,574
Commitments receivable	(2,173,994)	(2,084,261)
Net commitments by maturity	23,169,987	22,469,410

NB: Commitments are GST inclusive where relevant.

- 1 Outstanding contractual payments for building and leasehold improvements projects.
- 2 Plant and equipment commitments are primarily for purchases of equipment for preservation works.
- 3 Other capital commitments arise from contracts for purchases of computer software.
- 4 Operating lease commitments are effectively non-cancellable and primarily comprise leases for office accommodation.
- 5 Project commitments comprise agreements to provide film industry assistance support in the form of investments, loans or grants.
- 6 Other commitments comprise amounts payable for office supplies and consultants.

The recipients are yet to either perform the services required or meet eligibility conditions.
The above schedule should be read in conjunction with the accompanying notes

AUSTRALIAN FILM COMMISSION

SCHEDULE OF CONTINGENCIES AS AT 30 JUNE 2007

	2007	2006
	\$	\$

There were no contingent assets or contingent liabilities as at 30 June 2007 (30 June 2006: nil).

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2007

Note	Description
1.	Summary of Significant Accounting Policies
2.	Events After the Balance Sheet Date
3.	Economic Dependency
4.	Income
5.	Operating Expenses
6.	Finance Costs Expense
7.	Financial Assets
8.	Non-Financial Assets
9.	Payables
10.	Interest Bearing Liabilities
11.	Provisions
12.	Cash Flow Reconciliation
13.	Commission Members' Remuneration
14.	Related Party Disclosures
15.	Remuneration of Officers
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17.	Average Staffing Levels
18.	Disbursement Trust
19.	Financial Instruments
20.	Reporting of Outcomes

1. Summary of Significant Accounting Policies

(i) Basis of Accounting

The financial statements are required by clause 1(b) of Schedule 1 of the *Commonwealth Authorities and Companies Act 1997 (CAC Act)* and are a general purpose financial report.

The financial statements and notes have been prepared in accordance with:

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2006; and,
- Australian Accounting Standards and interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial report has been prepared on an accrual basis and is in accordance with the historical cost convention, except for certain assets, which are measured at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial report is presented in Australian dollars and values are rounded to the nearest dollar.

Unless alternative treatment is specifically required by an Accounting Standard, assets and liabilities are recognised in the Balance Sheet when and only when it is probable that future economic benefits will flow and the amounts of the assets or liabilities can be reliably measured. Assets and liabilities arising under agreements equally proportionately unperformed are however not recognised unless required by an Accounting Standard. Assets and liabilities that are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies.

Unless alternative treatment is specifically required by an Accounting Standard, revenues and expenses are recognised in the Income Statement when and only when the flow or consumption or loss of economic benefits has occurred and can be reliably measured.

(ii) Significant Accounting Judgements and Estimates

No accounting assumptions or estimates have been identified that have a significant impact on the amounts of assets and liabilities recorded in the 2006-07 financial statements. No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

AUSTRALIAN FILM COMMISSION

(iii) Statement of Compliance

The financial report complies with Australian Accounting Standards, which include Australian Equivalents to International Financial Reporting Standards (AEIFRS).

The AASB has issued amendments to existing Standards, which are not effective at the reporting date. The Australian Film Commission intends to adopt all Standards upon their application date. As at the reporting date, there is no expected effect from the application of these Standards.

(iv) Film Investments and Loans, Allowance for Impairment and Write-offs

The AFC provides financial assistance to film developers and producers for the purposes of fostering and developing an Australian film, television and interactive media production industry in Australia. The financial assistance is provided in the form of film investments and loans and is accumulated in respect of each individual film development project and film production project.

All film investments and loans are initially recognised at cost being the fair value of the consideration given. After initial recognition, investments and loans are recorded at cost less impairment as investments and loans are only carried forward from year to year to the extent that recoupment is likely.

The carrying amount of investments and loans is reviewed annually by Commissioners to ensure that these assets are not being carried in the Balance Sheet in excess of their recoverable amounts.

Investments and loans are written off in full where the recoupment of the investments and loans is considered unlikely.

All AFC investments older than three years at balance date are written off unless there are expectations of significant recoveries, with the exception of General Development Investments (GDIs). Unless there are expectations of significant recoveries, GDIs older than 5 years at balance date are written off.

A premium is credited to revenue on recoupment of film development investments. Interest on loans is credited to revenue as it accrues.

(v) Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of acquisition.

(vi) Property (Land, Buildings and Leasehold Improvements), Plant and Equipment and Heritage and Cultural Assets

Asset Recognition Threshold

Purchases of property, plant and equipment and heritage and cultural assets are recognised initially at cost in the Balance Sheet, except for purchases costing less than \$2,000, which are expensed in the year of acquisition, other than where they form part of a group of similar items which are significant in total. Property, plant and equipment and heritage and cultural assets acquired free or for a nominal charge are recognised initially at fair value.

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. A corresponding provision for the "make good" is taken up.

Revaluations

• *Basis*

Land, buildings, plant and equipment and heritage and cultural assets are carried at fair value, being revalued with sufficient frequency such that the carrying amount of each asset class is not materially different, as at reporting date, from its fair value.

Valuations undertaken in any year are as at 30 June.

Fair values for each class of assets are determined as shown below.

Asset Class	Fair Value Measured at:
Land	Market selling price
Buildings	Market selling price
Leasehold Improvements	Depreciated replacement cost
Plant & Equipment	Market selling price
Heritage & Cultural Assets	Market buying price or depreciated replacement cost

AUSTRALIAN FILM COMMISSION

Formal valuations are carried out by an independent qualified valuer. The Australian Valuation Office (AVO) completed a revaluation of the AFC's property as at 30 June 2007. The AVO completed a revaluation of the AFC's plant & equipment as at 30 June 2006 and the AFC has determined that the fair value of plant & equipment as at 30 June 2007 is not materially different from the carrying amount. A revaluation of the AFC's heritage & cultural assets was completed as at 30 June 2007 using values advised by Ian Armstrong of Armstrong Collection and Simon Storey of the National Gallery of Australia.

Revaluation adjustments are made on an asset class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through profit and loss. Revaluation decrements for a class of assets are recognised directly through the Income Statement except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Heritage and cultural items in the national film and sound collection where the copyright has not vested in the AFC or where the copyright period has not expired are classified as assets. The value of these assets is represented by the fair value of the carrier (not the content on the carrier), but only for those items where the carrier is reusable. Film or other 'write-once' carriers do not meet the definition of an asset once recorded on as they become integral to the content and the capacity to re-record on them does not exist. Preservation and reproduction costs incurred on these assets is expensed as incurred.

Heritage and cultural items where the copyright period has expired or where the copyright is vested in the AFC are classified as assets and are recorded at fair value. The value of these assets is represented by both the carrier and the content on the carrier. Assets that have an active and liquid market are valued at the current market buying price. Assets where there is no active and liquid market are predominantly collectables and historical treasures. These assets cannot be reliably measured and are accordingly recorded as invaluable. The costs relating to any significant and active preservation activity undertaken during the reporting period for these assets are capitalised and valued at fair value using depreciated reproduction cost.

Assets which are surplus to requirement are measured at their net realisable value.

(vii) Depreciation and amortisation

Depreciable property, plant and equipment and heritage and cultural assets are written off to their estimated residual values over their estimated useful lives to the AFC using, in all cases, the straight-line method of depreciation. Leasehold improvements are amortised on a straight-line basis over the lesser of the estimated useful life of the improvements or the unexpired period of the lease.

Depreciation/amortisation rates (useful lives), residual values and methods are reviewed at each balance date and necessary adjustments are recognised in current, or current and future reporting periods, as appropriate.

Depreciation and amortisation rates applying to each class of depreciable assets are based on the following useful lives:

	2007	2006
Leasehold improvements	Lower of 10 years or Lease term	Lower of 10 years or Lease term
Buildings	40-66 years	40-66 years
Furniture and fittings	10 years	10 years
Computer equipment	3 years	3 years
Office machines	5 years	5 years
Plant	9-20 years	9-20 years
Heritage and Cultural Assets	3-77 years	3-77 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 5d.

(viii) Impairment of Non-Current Assets

All assets were assessed for impairment at 30 June 2007. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the AFC were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

No indicators of impairment were found for assets at fair value.

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(ix) Intangibles

Intangibles, comprising purchased computer software and internally developed software, are carried at cost.

These assets, which are not held to generate net cash inflows, have been assessed for indications of impairment at the reporting date. Where indications of impairment exist, the asset is written down to the higher of its net selling price and, if the AFC would replace the asset's service potential, its depreciated replacement cost. No assets were found to be impaired (2006: nil).

Software assets are amortised on a straight-line basis over their anticipated useful lives. The useful lives are:

	2007	2006
Purchased software	5 years	5 years
Internally developed software	5 years	5 years

Any upgrades to existing software are amortised over the remaining life of the software asset.

(x) Inventories

Inventories held for sale are valued at the lower of cost and net realisable value.

Inventories held for distribution are measured at the lower of cost and current replacement cost.

Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- raw materials and stores – purchase cost on a weighted average cost basis; and
- finished goods and work in progress – cost of direct materials and labour plus attributable costs that are capable of being allocated on a reasonable basis.

(xi) Employee Benefits

- *Benefits*

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for 'short-term employee benefits' (as defined in AASB 119) such as liabilities for salaries and wages, annual leave and termination benefits due within twelve months are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of the reporting date are also measured at their nominal amounts.

Nominal amounts are calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured as the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

- *Leave*

The liability for employee benefits includes provision for annual leave and long service leave. 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 employees of the AFC is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration, including the employer superannuation contribution rates to the extent that the leave is likely to be taken during employment rather than paid out on termination.

Employee benefit liabilities that are expected to be settled more than 12 months after the reporting date are recognised and measured at the present value of the estimated future cash flows to be made by the AFC in respect of all the services provided by employees up to 30 June 2007 at rates at which the liabilities are expected to be settled.

An actuarial assessment of the present value of future long service leave liabilities was provided in 2006-07 by Guy Holley of Mercer Human Resource Consulting. A market yield of 6.195% on national 10 year government bonds as at 30 June 2007 has been used as the discount rate.

- *Superannuation*

The majority of employees contribute to the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) and the PSS accumulation plan (PSSap).

The CSS and PSS are defined benefit schemes for the Commonwealth whereas the PSSap is a defined contribution scheme.

The AFC makes employer contributions to the Commonwealth at rates determined by the actuary to be sufficient to meet the cost to the Commonwealth of the superannuation entitlements of the AFC's employees. Details of superannuation payments made by the AFC are disclosed in Note 5a.

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The liability for the defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the financial year.

(xii) Leases

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of leased non-current assets. All other leases are classified as operating leases. Under operating leases, the lessor effectively retains substantially all such risks and benefits.

Where a non-current asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability recognised at the same time and for the same amount.

Leased assets are amortised over the shorter of the estimated useful life of the asset or the lease term.

Lease payments are allocated between the principal component and the interest expense.

Operating lease payments are expensed on a straight-line basis over the term of the lease, unless another pattern is more representative of the pattern of benefits derived from the lease.

Where a lease incentive is included in an operating lease in the form of free leasehold improvements or rent-free periods, the net value of the minimum lease payments is expensed on a straight-line basis over the term of the lease.

(xiii) Taxation

The Australian Film Commission is exempt from taxation except fringe benefits tax (FBT) and the goods and services tax (GST). Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

(xiv) Foreign Currency

Foreign currency transactions are converted to Australian currency at the rates of exchange ruling at the dates of the transactions. Amounts receivable and payable in foreign currencies are translated at the rates of exchange ruling at balance date. Exchange differences relating to amounts payable and receivable in foreign currencies are brought to account in the Income Statement and are not material.

(xv) Cash

Cash comprises cash on hand, deposits held at call with banks and investments in term deposits maturing within 90 days or less. Cash is recognised at its nominal amount.

(xvi) Insurance

The Australian Film Commission covers its general insurance needs including Directors' and Officers' liability through the Commonwealth insurable risk managed fund, 'Comcover'. Workers' compensation is insured through Comcare Australia.

(xvii) Financial Risk Management

The AFC's operations expose the AFC to financial risk. The financial assets that significantly impact on the AFC's financial risk are film investments and loans receivable. The AFC is not engaged in hedging activities.

The AFC retains a copyright interest in all development investments and production investments. Development investments provide for a premium on recoupment. Repayments are only made to the AFC when the film project generates revenue. An interest is retained in the profits of production investments after the recoupment of the AFC's investment. There is no interest in development investments after they have been recouped in full.

Loans receivable are recognised at the amounts lent. Repayment of the loans is dependent on the earnings of the film project. Interest is credited to revenue as it accrues.

The AFC's business is to invest and lend amounts for film development and production, which, by its nature, has a high probability of being unprofitable. Accordingly, as there is no security provided against these film equity investments and loans, it is expected that the AFC will incur significant losses.

Liquidity risk is negligible as the AFC has no external borrowings except for finance leases.

(xviii) Derecognition of Financial Instruments

Financial assets are derecognised when the contractual rights to the cash flows from the financial assets expire or are forfeited or the asset is transferred to another entity.

Financial liabilities are derecognised when the obligation under the contract is discharged or is cancelled or expires.

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(xix) Impairment of Financial Assets

At each balance date the AFC assesses whether there is objective evidence that a financial instrument has been impaired. Impairment losses are recognised in the Income Statement.

Financial Assets held at Cost

If there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at cost, the amount of the loss is measured as the difference between the asset's carrying amount and the recoverable amount. The carrying amount is reduced by way of a provision or allowance account.

(xx) Contingent Liabilities and Contingent Assets

Contingent Liabilities and Assets are not recognised in the Balance Sheet. They arise from uncertainty as to the existence of a liability or asset, or represent an existing liability or asset in respect of which settlement is not probable or the amount cannot be reliably measured. Remote contingencies are part of this disclosure.

The AFC had no contingent liabilities or contingent assets in 2007 or 2006.

(xxi) Revenue

Revenue generated from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer;
- the seller retains no managerial involvement nor effective control over the goods;
- the revenue and transaction costs incurred can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the AFC.

Revenue generated from the rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when the:

- amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- probable economic benefits associated with the transaction will flow to the AFC.

The stage of completion of contracts at the reporting date is determined according to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the relevant asset.

Sponsorship and donation revenue is recognised as and when the sponsorship or donation is received.

Revenue from disposal of non-current assets is recognised when control of the asset has passed to the buyer. The gain or loss on disposal is calculated as the difference between the carrying amount of the non-current asset at the time of disposal and the net proceeds on disposal.

Receivables for goods and services are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collectability of the debt is judged to be no longer probable.

- *Revenues from Government*

Amounts appropriated for the financial year, adjusted for any formal additions and reductions are recognised as revenue, except for certain amounts that relate to activities that are reciprocal in nature, in which case revenue is recognised only when it has been earned.

- *Resources Received Free of Charge*

Services received free of charge are recognised as revenue when and only when a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

Contributions of assets at no cost of acquisition or for nominal consideration are recognised at their fair value when the asset qualifies for recognition.

(xxii) Transactions by the Government as Owner

Amounts appropriated by the Parliament as equity injections for a financial year are recognised directly in Contributed Equity in accordance with the Finance Minister's Orders.

(xxiii) Bad and Doubtful Debts

Bad debts are written off to expense during the year in which they are identified, to the extent that they have not previously been provided for. An allowance is made for doubtful debts based on a review of all outstanding receivables at year end.

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(xxiv) Finance Costs

All finance costs are expensed as incurred.

(xxv) Grants

A commitment is recognised by the AFC on execution of each grant agreement.

Most grant agreements require the grantee to meet certain conditions. These conditions are generally not met prior to the grant being paid out to the grantee. In these cases where there is a significant impact on the financial statements, the AFC recognises a grant prepayment but only to the extent that the conditions required to be met or performed have not been satisfied by the grantee. When the grantee has met the conditions of the grant, the grant prepayment is reduced and a grant expense is recorded.

(xxvi) Other Financial Assets – Investments under s18 of the CAC Act

Term Deposits are recognised at cost due to the short term nature of the term deposits held by the AFC.

(xxvii) Other Financial Liabilities

Trade creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received and irrespective of having been invoiced. Interest payable is accrued over time.

(xxviii) Unrecognised Financial Liabilities

The AFC has, through the use of bank guarantees, agreed to honour the commitments of a third party under certain circumstances in the event that the third party is unable to meet its commitments. Bank guarantees are not recognised in the AFC's Balance Sheet, instead they are disclosed in the Schedule of Contingencies. At the time of completion of the financial statements, there were no bank guarantees in existence.

(xxix) Comparative Figures

Where necessary, comparative figures have been adjusted to conform with changes in presentation in these financial statements.

(xxx) Rounding

Amounts have been rounded to the nearest dollar.

2. Events After the Balance Sheet Date

On 8 May 2007 the Australian Government announced as part of the 2007-08 Federal Budget a merger of the Australian Film Commission (AFC), Film Finance Corporation Australia Limited (FFC) and Film Australia Limited (FAL). The Government proposes that the new agency, the Australian Screen Authority (ASA), will be established on 1 July 2008.

The ASA will be responsible for the continued development of Australia's film and television production sector and will, with the exception of the AFC's research and statistics function, assume the functions currently being undertaken by the FFC, AFC and FAL. The AFC's research and statistics function will transfer to the Australian Film, Television and Radio School (AFTRS) on 1 July 2008.

Accordingly, subject to the passage of legislation, the FFC, AFC and FAL will cease to operate on 30 June 2008. It is expected that all the assets, liabilities and obligations of the FFC, AFC and FAL will be transferred to the ASA on that date.

3. Economic Dependency

The Australian Film Commission is controlled by the Commonwealth of Australia and is dependent on Government Policy and on continuing appropriations by the Parliament of the Commonwealth for its continued existence and ability to carry out its normal activities.

AUSTRALIAN FILM COMMISSION

	2007	2006
	\$	\$
4. Income		
Revenues		
4a Revenues from Government		
Appropriations for outputs	52,399,000	51,991,000
Total revenues from Government	52,399,000	51,991,000
4b Sales of Goods and Services		
Goods	157,500	247,751
Services	651,739	563,210
Total sales of goods and services	809,239	810,961
Provision of goods to:		
Related entities	930	4,476
External entities	156,570	243,275
Total sales of goods	157,500	247,751
Rendering of services to:		
Related entities	33,969	35,297
External entities	617,770	527,913
Total rendering of services	651,739	563,210
Cost of sales of goods	102,877	144,956
4c Interest Revenue		
Film industry loans	49,781	43,935
Investment of cash balances	1,300,525	1,294,714
Disbursement Trust	5,188	10,752
Total interest revenue	1,355,494	1,349,401
4d Other		
Profit on fully recouped film investments	191,315	133,349
Recovery of written off loans and investments	327,475	260,392
Recovery of Television Initiatives Fund investments	159,380	510,657
Revenue for externally funded projects	350,926	261,066
Revenue from Special Industry Assistance	18,911	36,569
Grants	134,559	29,794
Royalties	6,042	8
Other	220,912	49,038
Total other revenue	1,409,520	1,280,873
Gains		
4e Donations	468,022	2,098,171
Total gains	468,022	2,098,171

Donations includes non-cash donations of heritage and cultural items.

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	2007	2006
	\$	\$
5. Operating Expenses		
5a Employee Expenses		
Wages and salaries	17,726,028	16,222,899
Superannuation	2,594,583	2,578,633
Leave and other entitlements	1,729,301	1,209,455
Separation and redundancy	40,239	432,214
Other employee benefits	330,270	179,920
<i>Total employee benefits expenses</i>	22,420,421	20,623,121
Workers compensation premium	180,797	152,063
Total employee expenses	22,601,217	20,775,184

An independent actuarial review in 2006 determined that the employer contribution rate paid in 2006-07 for the CSS was 18.3%, for the PSS 11.5% and for the PSSap 15.4%. An additional average 3.0% is contributed as Employer Productivity Superannuation Contributions. Contributions of 9.0% of salary were also paid in 2006-07 to comply with the Superannuation Guarantee (Administration) Act 1992 for those staff members that were not members of either the CSS, PSS or the PSSap.

Separate employer superannuation contributions of up to 15.4% of salary were also provided for certain Senior Executive Service employees on fixed term contracts.

5b Supplier Expenses

Goods from related entities	5,567	991
Goods from external entities	1,220,189	1,247,420
Services from related entities	939,886	1,300,693
Services from external entities	10,535,435	10,487,289
Operating lease rentals	1,565,140	1,277,331
Total supplier expenses	14,266,217	14,313,724

Supplier expenses include special industry assistance expenditure which comprises market expansion support for international film markets and festivals, policy, industry collaboration, research and information.

5c Grants Expense

Special Industry Assistance		
Film Development	357,920	461,361
Indigenous	289,072	215,212
Marketing	424,760	434,908
Interactive Media	148,300	72,292
Industry and Cultural Development	3,066,487	2,789,213
Externally funded grants	3,030	1,500
Policy, Research and Communications	5,000	2,000
Television Initiatives Fund	70,617	54,835
National Film and Sound Archive	17,265	10,390
Total grants expense	4,382,451	4,041,711

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	2007	2006
	\$	\$
5d Depreciation and Amortisation		
Depreciation of property, plant and equipment and heritage and cultural assets	3,726,932	3,406,689
Amortisation of leased assets	574,974	430,361
Total depreciation and amortisation	4,301,906	3,837,050
The aggregate amounts of depreciation or amortisation expensed during the reporting period for each class of depreciable asset are as follows :		
Buildings	622,149	364,901
Leasehold improvements	574,974	430,361
Plant and equipment	1,732,936	1,774,959
Heritage and cultural assets	1,020,782	876,038
Intangibles	351,065	390,791
Total depreciation and amortisation	4,301,906	3,837,050
5e Write-down of Assets		
Bad and doubtful debts expense		
Receivables for goods and services	23,466	37,062
Loans receivable	79,061	185,160
Investments	11,543,670	8,940,765
Property, plant and equipment – write-down	13,863	256,513
Buildings – revaluation decrement	-	72,739
Leasehold improvements – revaluation decrement	-	497,402
Total write-down of assets	11,660,060	9,989,641
5f Net Gain/(Loss) from Sale of Assets		
Property, plant and equipment:		
Proceeds from disposal	-	1,000
Net book value of assets disposed	-	(1,019)
Net gain/(loss) from sale of assets	-	(19)
6. Finance Costs Expense		
Leases	33,292	86,502
Total finance costs expense	33,292	86,502

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	2007	2006
	\$	\$
7. Financial Assets		
7a Receivables		
Loans ¹	534,747	635,484
Other ²	809,040	751,578
Total receivables (net)	1,343,787	1,387,062

¹ Loans

Principal and interest brought forward from previous year	898,973	447,080
Add: Loans made during the year	655,009	578,877
Add: Interest on outstanding advances	49,781	43,936
	1,603,763	1,069,893
Less: Repayments during the year and loans receivable	(726,466)	(119,774)
	877,297	950,119
Less: Amounts written off during the year	(126,467)	(51,146)
Loans carried forward at year end	750,830	898,973
Less: Allowance for impairment	(216,083)	(263,489)
Total loans receivable	534,747	635,484

All non-current receivables are in the form of industry assistance loans which are secured against the future earnings of the particular film and as such do not have a specific repayment date. See Note 1(iv).

² Other

Sundry debtors	394,812	309,012
Less: Allowance for doubtful debts	(32,282)	(34,149)
	362,530	274,863
GST receivable	332,321	417,718
Accrued income	114,189	58,997
Total other receivables	809,040	751,578

Sundry debtors (gross) are aged as follows:

Current	291,721	167,091
Overdue by:		
Less than 30 days	3,289	37,085
30 to 60 days	6,844	6,698
61 to 90 days	40,418	-
More than 90 days	52,540	98,138
	103,091	141,921
Total sundry debtors (gross)	394,812	309,012

The allowance for doubtful debts is aged as follows:

Overdue by:		
More than 90 days	(32,282)	(34,149)
	(32,282)	(34,149)

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	2007 \$	2006 \$
7b Investments – Film Industry Assistance		
Film investments brought forward from the previous year	27,467,340	28,205,035
Add: Film investments during the year	13,605,944	9,696,769
	41,073,284	37,901,804
Less: Recoupment during the year and receivables	(1,115,748)	(900,581)
	39,957,536	37,001,223
Less: Amounts written-off during the year	(2,834,624)	(9,533,883)
Film investments carried forward at year end	37,122,912	27,467,340
Less: Allowance for impairment	(33,200,975)	(24,491,930)
Total film investments	3,921,937	2,975,410
Film investments are categorised as follows:		
Non-current	3,921,937	2,975,410
Total film investments	3,921,937	2,975,410
7c Investments under s18 of the CAC Act		
Term deposits – current	16,307,714	19,013,453

8. Non-Financial Assets

<i>Movement in Asset Revaluation Reserve</i>		
Increment/(decrement) for land	(10,000)	895,000
Increment/(decrement) for buildings	1,592,812	(51,272)
Increment/(decrement) for leasehold improvements	-	(7,351)
Increment/(decrement) for plant and equipment	2	(376,164)
Increment/(decrement) for heritage and cultural assets	2,499,317	2,586,069
	4,082,131	3,046,282

In 2006, additional revaluation decrements of \$72,739 for buildings and \$497,402 for leasehold improvements were expensed.

8a Land and Buildings

Freehold land

- at valuation (fair value)	4,790,000	4,800,000
Total freehold land	4,790,000	4,800,000

Buildings on freehold land

- at valuation (fair value)	24,820,000	23,235,000
work in progress – at cost	1,544,933	307,300
Total buildings on freehold land	26,364,933	23,542,300

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	2007 \$	2006 \$
Leasehold improvements		
- at valuation (fair value)	2,832,813	3,228,000
work in progress (fit-out asset) – at cost	19,668	111,852
Total leasehold improvements	2,852,481	3,339,852
Total Land and Buildings (non-current)	34,007,414	31,682,152
8b Plant and Equipment		
- at valuation (fair value)	6,920,055	5,489,612
work in progress – at cost	474,713	1,570,497
Total Plant and Equipment (non-current)	7,394,768	7,060,109
8c Heritage and Cultural Assets		
- at valuation (fair value)	35,161,424	32,810,275
Total Heritage and Cultural Assets (non-current)	35,161,424	32,810,275
8d Intangibles		
Computer software at cost:		
Internally developed – in progress	73,000	91,154
Internally developed – in use	781,762	1,955,260
Purchased – in use	954,105	1,049,248
Accumulated amortisation	(1,015,853)	(2,341,650)
Total Intangibles (non-current)	793,014	754,012

8e Analysis of Property, Plant and Equipment and Intangibles

Table A Reconciliation of the opening and closing balances of property, plant and equipment (2006-07)

	LAND \$	BUILDINGS \$	LEASEHOLD IMPROVEMENTS \$	OTHER IP & E \$	HERITAGE AND CULTURAL \$	TOTAL \$
As at 1 July 2006						
Gross book value	4,800,000	23,542,300	3,339,852	7,060,109	32,810,275	71,552,536
Accumulated depreciation/amortisation and impairment	-	-	-	-	-	-
Net book value 1 July 2006	4,800,000	23,542,300	3,339,852	7,060,109	32,810,275	71,552,536
Additions:						
by purchase	-	1,851,970	87,603	1,649,761	405,877	3,995,211
by finance lease	-	-	-	431,695	-	431,695
by donation	-	-	-	-	466,737	466,737
Revaluations	(10,000)	1,592,812	-	2	2,499,317	4,082,131
Depreciation/amortisation expense	-	(622,149)	(574,974)	(1,732,936)	(1,020,782)	(3,950,841)
Disposals	-	-	-	(13,863)	-	(13,863)
Net book value 30 June 2007	4,790,000	26,364,933	2,852,481	7,394,768	35,161,424	76,563,606
Net book value as at 30 June 2007 represented by:						
Gross book value	4,790,000	26,364,933	2,852,481	7,394,768	35,161,424	76,563,606
Accumulated depreciation/amortisation and impairment	-	-	-	-	-	-
	4,790,000	26,364,933	2,852,481	7,394,768	35,161,424	76,563,606

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Table B Reconciliation of the opening and closing balances of property, plant and equipment (2005-06)

	LAND \$	BUILDINGS \$	LEASEHOLD IMPROVEMENTS \$	OTHER IP & E \$	HERITAGE AND CULTURAL \$	TOTAL \$
As at 1 July 2005						
Gross book value	3,905,000	23,668,065	2,105,376	6,530,159	28,752,916	64,961,516
Accumulated depreciation/amortisation and impairment	-	-	-	-	-	-
Net book value 1 July 2005	3,905,000	23,668,065	2,105,376	6,530,159	28,752,916	64,961,516
Additions:						
by purchase	-	363,147	2,158,846	2,586,994	251,145	5,360,132
by finance lease	-	-	-	116,922	-	116,922
by donation	-	-	-	-	2,096,183	2,096,183
Revaluations	895,000	(124,011)	(259,319)	(376,164)	2,586,069	2,721,575
Depreciation/amortisation expense	-	(364,901)	(430,361)	(1,774,960)	(876,038)	(3,446,260)
Disposals	-	-	(234,690)	(22,842)	-	(257,532)
Net book value 30 June 2006	4,800,000	23,542,300	3,339,852	7,060,109	32,810,275	71,552,536
Net book value as at 30 June 2006 represented by:						
Gross book value	4,800,000	23,542,300	3,339,852	7,060,109	32,810,275	71,552,536
Accumulated depreciation/amortisation and impairment	-	-	-	-	-	-
	4,800,000	23,542,300	3,339,852	7,060,109	32,810,275	71,552,536

Table C Reconciliation of the opening and closing balances of intangibles (2006-07)

	Computer Software Internally Developed \$	Computer Software Purchased \$	Total \$
As at 1 July 2006			
Gross book value	2,046,414	1,049,248	3,095,662
Accumulated depreciation/amortisation and impairment	(1,662,900)	(678,750)	(2,341,650)
Net book value 1 July 2006	383,514	370,498	754,012
Additions:			
by purchase or internally developed	239,617	150,450	390,067
Amortisation	(187,816)	(163,249)	(351,065)
Disposals	-	-	-
Net book value 30 June 2007	435,315	357,699	793,014
Net book value as at 30 June 2007 represented by:			
Gross book value	854,762	954,105	1,808,867
Accumulated depreciation/amortisation and impairment	(419,447)	(596,406)	(1,015,853)
	435,315	357,699	793,014

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Table D Reconciliation of the opening and closing balances of intangibles (2005-06)

	Computer Software Internally Developed \$	Computer Software Purchased \$	Total \$
As at 1 July 2005			
Gross book value	1,804,195	741,031	2,545,226
Accumulated depreciation/amortisation and impairment	(1,430,400)	(520,459)	(1,950,859)
Net book value 1 July 2005	373,795	220,572	594,367
Additions:			
by purchase or internally developed	242,219	308,217	550,436
Amortisation	(232,500)	(158,291)	(390,791)
Disposals	-	-	-
Net book value 30 June 2006	383,514	370,498	754,012
Net book value as at 30 June 2006 represented by:			
Gross book value	2,046,414	1,049,248	3,095,662
Accumulated depreciation/amortisation and impairment	(1,662,900)	(678,750)	(2,341,650)
	383,514	370,498	754,012

	2007 \$	2006 \$
8f Inventories		
Finished goods (cost)	115,020	113,662
Inventories held for sale	115,020	113,662
Inventories not held for sale (cost)	646,412	623,991
Total inventories	761,432	737,653

All inventories are current assets.

8g Other Non-Financial Assets

Prepaid property rentals	7,200	-
Prepaid equipment rental	73,991	-
Other prepayments	128,362	148,129
Total other non-financial assets	209,553	148,129

9. Payables

9a Supplier payables

Trade creditors	414,730	459,760
Total supplier payables	414,730	459,760

All supplier payables are current.

9b Other payables

Property lease incentive	1,597,831	1,476,822
Deferred revenue	382,518	432,263
Total other payables	1,980,349	1,909,085

Deferred revenue represents amounts received for specific film industry initiatives that have not yet been expended.

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	2007	2006
	\$	\$

10. Interest Bearing Liabilities

Finance lease commitments		
Payable:		
Within one year	179,795	132,254
In one to five years	150,177	35,320
Minimum lease payments	329,972	167,574
<i>Deduct: future finance charges</i>	(694)	(357)
<i>Total lease liability</i>	329,278	167,217

Lease liability is categorised as follows:

Current	179,795	131,767
Non-current	149,483	35,450
<i>Total lease liability</i>	329,278	167,217

Finance leases were entered into between 2004-2006 in relation to certain IT assets. The leases are for terms of up to 3 years, with an option to extend for a further term.

11. Provisions

11a Employee Provisions

Salaries and wages	147,102	141,766
Superannuation	22,778	99,909
Annual leave	1,849,474	1,780,265
Long service leave	2,235,655	2,125,472
<i>Aggregate employee benefit liability</i>	4,255,009	4,147,412
Workers' compensation	48,425	30,579
<i>Aggregate employee benefit liability and related on costs</i>	4,303,434	4,177,991

Employee Provisions are categorised as follows:

Current	3,829,658	2,339,249
Non-current	473,776	1,838,742
	4,303,434	4,177,991

11b Other Provisions

Provision for make good	571,114	523,334
	571,114	523,334

The provision for make good relates to the exiting of a property lease and is classified as a non-current liability.

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	2007	2006
	\$	\$
12. Cash Flow Reconciliation		
12a Reconciliation of operating surplus/(deficit) to net cash from operating activities		
Operating surplus/(deficit) before extraordinary items	(803,868)	4,486,575
Non-cash items		
Depreciation and amortisation	4,301,906	3,837,050
Interest capitalised on loans receivable	(49,781)	(43,936)
(Gain)/loss on disposal of property, plant and equipment	-	19
Non-cash donations of heritage and cultural assets	(466,737)	(2,096,171)
Write-down of property, plant and equipment and intangibles	13,863	256,513
Write-down of property on revaluation	-	570,141
Write-down of receivables for goods and services	23,466	37,017
Write-down and allowance for impairment on film investments and loans receivable	11,622,731	9,125,925
Changes in assets and liabilities		
(Increase)/decrease in receivables	49,951	52,945
(Increase)/decrease in prepayments	31,938	55,803
(Increase)/decrease in inventories	(23,779)	(320,727)
Increase/(decrease) in supplier payables	(45,030)	(79,307)
Increase/(decrease) in lease liability	-	(56,790)
Increase/(decrease) in employee provisions	125,443	60,893
Increase/(decrease) in other provisions	47,780	(45,025)
Increase/(decrease) in other payables	71,264	177,199
Net cash from operating activities	14,899,147	16,018,124
12b Reconciliation of Cash		
Cash balance comprises:		
Cash at bank and on hand	2,039,621	1,642,628
Total cash	2,039,621	1,642,628
Balance of cash as at 30 June shown in the Statement of Cash Flows	2,039,621	1,642,628

13. Commission Members' Remuneration

	2007	2006
\$ BANDS	NUMBER	NUMBER
Nil - \$14,999	-	-
\$15,000 - \$29,999	8	8
\$30,000 - \$44,999	-	1
\$45,000 - \$59,999	1	-
Total number of Commission Members	9	9

	2007	2006
	\$	\$
Total remuneration received or due and receivable by Commission Members	233,219	229,689

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Part-time Members' Fees are determined under the *Remuneration Tribunals Act 1973*.

Commission Members, under the *Superannuation Guarantee (Administration) Act 1992* and the *Superannuation (Productivity Benefit) Act 1988*, are entitled to have employer superannuation contributions made to an approved scheme. Total superannuation contributions in 2007 of \$19,257 are included in total remuneration (\$18,965 in 2006).

14. Related Party Disclosures

The Commission Members during 2007 were:

Maureen Barron (Chair)	Paul Hamra (Deputy Chair)
Thomas Kennedy	Antonio Zeccola
Dominic Case	Paul Grabowsky
Rachel Perkins	Colin South
Sue Masters	

The aggregate remuneration of Commission Members is disclosed in Note 13.

During 2007 no Commission Member has received or has become entitled to receive any benefit (other than a benefit included in Note 13 or the fixed salary of a full-time employee) by reason of a contract made between the AFC and the Commission Member, a relative of a Commission Member, or with a firm in which the Commission Member is also a member or has a substantial financial interest, other than in respect of:

- a) In the ordinary course of business a project development investment for \$24,200 for *Shakespeare's New Play* was approved for Southern Star Entertainment Pty Ltd, in which Maureen Barron was a director at the time. The project was approved under delegation by the Acting Director Film Development. Payments of \$24,200 were made in 2006-07.
- b) In the ordinary course of business payments of \$3,410 and \$5,500 were made to Media World Pictures Pty Ltd for a development investment for *To Hell and Bourke*. Colin South is a director of the production company. The payment of \$3,410 was approved prior to his appointment as Commissioner. The development investment funding was approved under delegation by the Manager Indigenous Unit in 2005-06.
- c) In the ordinary course of business a payment of \$1,700 was made to Native Flame Pictures for *The Nocabouts*. Colin South is the consultant producer to the project. The project was approved under delegation by the Director Film Development in 2005-06.
- d) In the ordinary course of business payments of \$24,052 were made to Palace Enterprises Pty Ltd, Palace Cinemas and Palace Centro Cinemas for cinema and film hire. Antonio Zeccola is a director of the companies.
- e) In the ordinary course of business a grant for \$33,000 was approved for the Australian Screen Council of which Tom Kennedy is currently a non-voting Director. The project was approved under delegation by the Director Industry & Cultural Development and the Director Policy, Research and Communications. Payments of \$33,000 were made in 2006-07.
- f) In the ordinary course of business a project development investment of \$15,400 in *Lani's Story* was approved for Blackfella Films Pty Ltd. Rachel Perkins is a director of the production company. The project was approved under delegation by the Manager Indigenous Unit. Payments of \$13,200 were made in 2006-07.
- g) In the ordinary course of business payments of \$18,700 were made to Blackfella Films Pty Ltd for the production of 3,000 DVD copies of *Dreaming in Motion*. Rachel Perkins is a director of the company.
- h) In the ordinary course of business payments of \$10,560 were made to First Nation Films Pty Ltd for attachment grants for Kieran Grieves and Ricky Maynard. Rachel Perkins is a director of the company.
- i) In the ordinary course of business a grant for \$27,500 for the Message Sticks Film Festival 2007 was approved for Indigenous Screen Australia, of which Rachel Perkins was Chairperson. The project was approved under delegation by the Director Industry & Cultural Development. Payments of \$22,000 were made in 2006-07.
- j) In the ordinary course of business a payment of \$5,500 was made to Indigenous Screen Australia for the Message Sticks Film Festival 2006. Rachel Perkins is Chairperson of the organisation. The project was approved under delegation by the Director Industry & Cultural Development in 2005-06.
- k) In the ordinary course of business a production investment of \$30,000 in *Dots and Diamonds* was approved for Moneystack. Colin South is an unpaid mentor producer for this project. The project was approved under delegation by the Director Film Development. No payments were made in 2006-07.

The Commission members involved took no part in the approval process and the approvals were reported to the Commission in the usual way.

There were no other loans made to Commission Members or related entities during the reporting period.

There were no other transactions with Commission Members or related entities during the reporting period.

There were no transactions with other related parties during the reporting period.

All figures include GST where applicable.

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15. Remuneration of Officers

The number of officers who received or were due to receive total remuneration of \$130,000 or more:

\$ BANDS	2007 NUMBER	2006 NUMBER
\$130,000 - \$144,999	-	2
\$145,000 - \$159,999	-	-
\$160,000 - \$174,999	-	2
\$175,000 - \$189,999	1	-
\$190,000 - \$204,999	1	2
\$205,000 - \$219,999	1	1
\$220,000 - \$234,999	1	-
\$235,000 - \$249,999	2	-
	6	7

	2007 \$	2006 \$
The aggregate amount of total remuneration of officers shown above.	1,299,593	1,234,544
The aggregate amount of separation, redundancy or termination payments during the year to the officers included above.	-	22,087

The remuneration of officers includes all Executive Officers concerned with or taking part in the management of the AFC during 2006-07 except for the Commission Members.

Details in relation to Commission Members are disclosed in Note 13 - Commission Members' Remuneration.

16. Remuneration of Auditors

Remuneration to the Auditor-General for auditing the financial statements for the reporting period	60,587	55,450
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No other services were provided by the Auditor-General during the reporting period.

	2007 NUMBER	2006 NUMBER
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17. Average Staffing Levels

The average staffing levels for the AFC during the year were:	283.9	277.8
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18. Disbursement Trust

The Commission provides assistance to producers and investors of various films by handling the receipt and disbursement of returns. The funds received are held in trust, in a separate bank account. The accounting records of the Disbursement Trust are maintained on a cash receipts and payments basis. The AFC is entitled to retain the interest earned on the account in lieu of a service fee for providing this facility. Net earnings in 2007 on the account were \$7,262 (2006 \$10,752). The financial statements of the Disbursement Trust are set out below.

AUSTRALIAN FILM COMMISSION DISBURSEMENT TRUST STATEMENT OF RECEIPTS AND PAYMENTS FOR YEAR ENDED 30 JUNE, 2007		
	2007	2006
	\$	\$
Balance 1 July, 2006	172,948	269,156
Plus: Receipts	450,275	343,279
Funds available for disbursement	623,223	612,435
Less: Payments	(411,013)	(439,487)
Balance 30 June, 2007	212,210	172,948

AUSTRALIAN FILM COMMISSION DISBURSEMENT TRUST STATEMENT OF ASSETS AND LIABILITIES AS AT 30 JUNE, 2007		
	2007	2006
	\$	\$
Assets:		
Cash at bank	212,210	172,948
Total assets	212,210	172,948
Liabilities:		
Amounts held pending disbursement	180,526	101,992
Other including unclaimed disbursements and unidentified receipts	31,684	70,956
Total liabilities	212,210	172,948

19. Financial Instruments

(a) Terms, conditions and accounting policies

Financial Instrument	Notes	Accounting Policies and Methods	Nature of Underlying Instrument
<i>Financial assets</i>			
Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.			
Cash	12b	Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues.	Temporarily surplus funds are placed on deposit at call with the AFC's banker. Interest is earned on the daily balance at the prevailing rate for money on call and is paid at month end.
Term deposits	7c	Term deposits are recognised at cost. Interest is accrued as it is earned.	Term deposits earned an effective average rate of interest of 6.3% in 2007, payable on maturity (2006: 5.3%). (Credit terms are 30 days (30 days in 2006).
Receivables for goods and services	7a	Receivables are recognised at the nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less rather than more likely.	
Loans receivable	7a	Loans are recognised at the amounts lent. Provision is made for losses based on the likely amount that will not be recouped. Interest is credited to revenue as it accrues.	Repayment of loans is dependent on the earnings of the film project. Repayments are made when the film project generates revenue. The interest rate for marketing loans as at 30 June is 7.75% (30 June 2006: 7.75%). The interest rate on bridging loans repaid within 12 months is 7.75% (30 June 2006: 7.75%). The interest rate on bridging loans outstanding for more than 12 months is 12.75% (30 June 2006: 12.75%).
Film investments	7b	The AFC retains a copyright interest in all development investments and production investments. Provision is made for losses based on the likely amount that will not be recouped. Both development investments and general development investments (GDIs) provide for a premium on recoupment.	After recoupment of the AFC's investment, an interest is retained in the profits of production investments. A premium is received on project development investments and GDIs on recoupment. There is no interest in project development investments and GDIs after they are recouped in full.
<i>Financial liabilities</i>			
Trade creditors	9a	Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured. Creditors and accruals are recognised at their nominal amounts, being the amounts that the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).	Settlement is usually made net 30 days (30 days in 2006).
Finance lease liabilities	10	Liabilities are recognised at the present value of the minimum lease payments at the beginning of the lease. The discount rates used are estimates of the interest rates implicit in the leases.	At reporting date, the AFC has finance leases for IT equipment for terms of up to 3 years, with an option for a further term. The interest rate used to discount the minimum lease payments is 0.62%. All lease liabilities are secured by the lease assets.

(b) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
		2007	2006	2007	2006	2007	2006	2007	2006	2007	2006
		\$	\$	\$	\$	\$	\$	\$	\$	%	%
<i>Financial Assets (Recognised)</i>											
Cash at bank	12b	2,039,621	1,642,628	-	-	-	-	2,039,621	1,642,628	4.98	4.54
Receivables – goods and services	7a	-	-	-	-	809,040	751,578	809,040	751,578	n/a	n/a
Loans receivable	7a	750,830	898,973	-	-	-	-	750,830	898,973	7.75	7.75
Less provision for loss	7a	(216,083)	(263,489)	-	-	-	-	(216,083)	(263,489)	n/a	n/a
Investments – film industry	7b	-	-	-	-	37,122,912	27,467,340	37,122,912	27,467,340	n/a	n/a
Less provision for loss	7b	-	-	-	-	(33,200,975)	(24,491,930)	(33,200,975)	(24,491,930)	n/a	n/a
Term deposits	7c	-	-	16,307,714	19,013,453	-	-	16,307,714	19,013,453	6.48	5.30
Total Financial Assets (Recognised)		2,574,368	2,278,112	16,307,714	19,013,453	4,730,977	3,726,988	23,613,059	25,018,553		
Total Assets								101,940,664	98,210,883		

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
		2007	2006	2007	2006	2007	2006	2007	2006	2007	2006
		\$	\$	\$	\$	\$	\$	\$	\$	%	%
<i>Financial Liabilities (Recognised)</i>											
Trade creditors	9a	-	-	-	-	414,730	459,760	414,730	459,760	n/a	n/a
Other creditors	9b	-	-	-	-	1,980,349	1,909,085	1,980,349	1,909,085	n/a	n/a
Finance lease liabilities	10	-	-	329,278	167,217	-	-	329,278	167,217	0.62	0.98
Total Financial Liabilities (Recognised)		-	-	329,278	167,217	2,395,079	2,368,845	2,724,357	2,536,062		
Total Liabilities								7,598,905	7,237,387		

(c) Net Fair Values of Financial Assets and Liabilities

The net fair value of the AFC's financial assets and liabilities approximate their carrying amounts in the Balance Sheet.

The net fair value of loans provided to film makers is assessed based on the amount expected to be recouped represented by their carrying amounts. See Note 7a.

There is no ready market for trading in screen investments. Investments in screen projects are carried at cost less an allowance for impairment. The 30 June carrying amount represents the net fair value. See Note 7b.

Trade creditors are short-term in nature and are approximated by their carrying amounts.

(d) Credit Risk Exposures

The AFC's maximum exposure to credit risk at the reporting date in relation to each class of recognised financial assets is the carrying amount of those assets as indicated in the Balance Sheet. The figures do not take into account the value of any collateral or other security.

The AFC has no significant exposures to any concentration of credit risk.

AUSTRALIAN FILM COMMISSION

20. Reporting of Outcomes

20a Outcome of the AFC

The AFC is structured to meet one outcome as follows:

Outcome 1:

To enrich Australia's cultural identity by fostering an internationally competitive audiovisual production industry, developing and preserving a national collection of sound and moving image and making Australia's audiovisual heritage available to all.

The AFC's five output groups are as follows:

- 1.1 Investment in film and television projects and professional development of filmmakers;
- 1.2 Participation of Australian filmmakers and their programs in the global marketplace;
- 1.3 Development, preservation, presentation and availability of Australia's national audiovisual collection;
- 1.4 Cultivation and appreciation of Australian screen culture, locally and internationally; and,
- 1.5 Policy development, data collection and analysis, and information services.

20b Net Cost of Outcome delivery

Outcome 1	2007 \$	2006 \$
Departmental expenses	57,245,143	53,043,831
Total expenses	57,245,143	53,043,831
Costs recovered from provision of goods and services to the non-government sector		
Departmental	774,340	771,188
Total costs recovered	774,340	771,188
Other external revenues		
Departmental:		
Sale of goods and services to related entities	34,899	39,773
Interest	1,355,494	1,349,401
Donations	468,022	2,098,171
Other revenue	1,409,520	1,280,873
Total Departmental revenues	3,267,935	4,768,218
Total Other external revenues	3,267,935	4,768,218
Net cost of outcome	53,202,868	47,504,425

20c Departmental Revenues and Expenses by Output Groups and Outputs

	Output Group 1.1		Output Group 1.2		Output Group 1.3		Output Group 1.4		Output Group 1.5		Total	
	2007	2006	2007	2006	2007	2006	2007	2006	2007	2006	2007	2006
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Operating expenses												
Employees	3,662,630	3,363,614	614,451	584,080	14,023,505	13,199,176	2,225,912	1,661,810	2,074,719	1,966,504	22,601,217	20,775,184
Suppliers	2,811,968	2,700,870	1,287,977	1,032,903	7,105,661	7,469,356	2,041,721	1,907,620	1,018,890	1,202,975	14,266,217	14,313,724
Grants	867,716	805,201	424,841	434,908	18,025	10,390	3,066,763	2,789,212	5,106	2,000	4,382,451	4,041,711
Depreciation and amortisation	258,575	202,289	28,247	31,868	3,683,797	3,310,180	157,617	120,958	173,670	171,755	4,301,906	3,837,050
Borrowing costs expense	8,303	20,953	2,175	5,175	2,965	15,150	7,809	19,046	12,040	26,178	33,292	86,502
Write-down of assets	11,622,731	9,205,068	-	11,878	21,875	667,719	15,454	46,593	-	58,383	11,660,060	9,989,641
Other	-	-	-	-	-	19	-	-	-	-	-	19
Total operating expenses	19,231,923	16,297,995	2,357,691	2,100,812	24,855,828	24,671,990	7,515,276	6,545,239	3,284,425	3,427,795	57,245,143	53,043,831
Operating revenues												
Revenues from Government	17,737,207	17,017,238	2,174,450	2,193,186	22,527,000	22,377,999	6,931,185	6,830,780	3,029,158	3,571,797	52,399,000	51,991,000
Sale of goods and services	527	20,642	3,013	684	641,103	698,714	160,579	85,897	4,017	5,024	809,239	810,961
Interest	818,635	708,197	13,156	10,161	445,386	537,660	47,331	42,272	30,986	51,111	1,355,494	1,349,401
Donations	-	-	-	-	468,022	2,098,171	-	-	-	-	468,022	2,098,171
Other revenue	922,488	954,807	177,291	90,715	36,432	123,788	267,995	113,416	5,314	(1,853)	1,409,520	1,280,873
Total operating revenues	19,478,857	18,700,884	2,367,910	2,294,746	24,117,943	25,836,332	7,407,090	7,072,365	3,069,475	3,626,079	56,441,275	57,530,406

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