

The Australian Film Commission

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

As part of the Government's Screen Industry Support Package, legislation was passed by the Parliament of Australia on 13 March 2008 to create Screen Australia and establish the National Film and Sound Archive as a separate statutory authority, commencing 1 July 2008. During 2007/08, the AFC worked closely with the Government in implementing the planned merger of the AFC, Film Finance Corporation Australia and Film Australia Limited into Screen Australia, and the transition of the NFSA into a separate statutory authority. The ministers responsible have been Senator the Hon. George Brandis SC, and the Hon. Peter Garrett AM MP following swearing in of the new government on 3 December 2007.

Throughout this period the AFC continued 'business as usual', working to enrich Australia's diverse culture 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 has collected, documented, preserved and provided access to Australia's screen and sound heritage. As the major collector and analyst of data about the industry, the AFC sought to inform opinion, outlook and policy about the audiovisual industries and screen content in Australia.

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

The AFC's Corporate Plan set 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 in 2007/08, while transitioning to the NFSA and Screen Australia. A number of achievements this year warrant special mention.

In December 2007, the Commission made a number of changes to its funding programs in light of the forthcoming amalgamation of the agencies, including:

- the rationalisation of funding strands from 34 strands to 12 distinct programs
- adjustments to existing professional development programs to ensure they are appropriately geared to the current industry context
- introduction of the Screen Business Venture Program to support the growth of sustainable businesses

- the establishment of a Co-production Development Fund to support the development of commercially sustainable businesses
- new marketing initiatives to support the development of market-focused practitioners.

In June 2008, the AFC committed funding to four low-budget feature films which included the Producer Offset in their financing plan: *Waiting City*, *Kin*, *Scientia* and *Home*.

Co-production applications have doubled in number since the announcement of the Producer Offset, and the AFC continued to administer this program under its current guidelines.

The first Indigenous feature film funded by the AFC, *Samson and Delilah*, completed production this year. The AFC has supported Indigenous practitioners primarily through its Indigenous Branch framework, but also by establishing a strong organisational presence that brought focus and attention to Indigenous issues across all AFC programs.

The National Film and Sound Archive's access role has been strengthened through the transfer of the national outreach programs – *australianscreen* online, Big Screen, Black Screen and School Screen – from the AFC's Industry and Cultural Development Division, effective 1 July 2008. The NFSA is now in a strong position to enhance current programs and to build future programs.

The Government's decisions to create Screen Australia and establish the NFSA as a stand-alone legal entity are fully supported by all AFC Commissioners, and we look to the future with optimism and thank the Minister for his support during this period. The Commission acknowledges the substantial contribution of staff and management during 2007/08, continuing ongoing programs and establishing new programs while working towards the transition to Screen Australia, and the establishment of the NFSA as a separate statutory authority. I also record my thanks to the Commissioners for their dedication and commitment to the work of the AFC and to the future of its programs and staff in the new entities.

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 27 June 2008, subject to further changes by the Department of the Environment, Water, Heritage and the Arts.



Maureen Barron
Chair

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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	<i>FOI Act</i>	<i>Freedom of Information Act 1982</i>
AFC	Australian Film Commission	FTO	New South Wales Film and Television Office
<i>AFC Act</i>	<i>Australian Film Commission Act 1975</i>	GST	Goods and Services Tax
AFI	Australian Film Institute	ICD	Industry and Cultural Development
AFTRS	Australian Film Television and Radio School	ICT	Information Communications Technology
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies	IDFA	International Documentary Festival Amsterdam
AICC	Australia International Cultural Council	ISA	Indigenous Screen Australia
AIDC	Australian International Documentary Conference	LAN	Local Area Network
AIMIA	Australian Interactive Media Industry Association	MAVIS	Merged Audio Visual Information System
APRA	Australian Performing Rights Association	MIFF	Melbourne International Film Festival
ASDA	Australian Screen Directors Association	MOU	Memorandum of Understanding
ATOM	Australian Teachers of Media	NFSA	National Film and Sound Archive
AWGIE	Australian Writers' Guild Award	NIDF	National Indigenous Documentary Fund
BAFTA	British Academy of Film and Television Arts	NLA	National Library of Australia
CAAMA	Central Australian Aboriginal Media Association	PDV	Post, digital and visual effects
<i>CAC Act</i>	<i>Commonwealth Authorities and Companies Act 1997</i>	PFTC	Pacific Film and Television Commission
CICI Group	Copyright in Cultural Institutions Group	PRC	Policy, Research and Communications
CSAR	Centre for Scholarly and Archival Research	RDSN	Regional Digital Screen Network
DCITA	Department of Communications, Information Technology and the Arts	SAFC	South Australian Film Corporation
DEWHA	Department of the Environment, Water, Heritage and the Arts	SBS	Special Broadcasting Service
DFAT	Department of Foreign Affairs and Trade	SOE	Standard Operating Environment
FAL	Film Australia Limited	SOE	Statement of Expectation
		SOI	Statement of Intent
		SPAA	Screen Producers Association of Australia
		TRIM	Tower Records Information Management
		WTO	World Trade Organization

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 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 Environment, Heritage and the Arts. 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 reappointment.

The Commission is responsible for the governance practices of the AFC. To this end, Commissioners have participated 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 pages 12-13.

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 7-8.

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, or any Commission committees, 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 2007/08, 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 Oakton. 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 Environment, Heritage and the Arts 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. She was General Manager Corporate for Southern Star Group Limited, and 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 30 June 2008

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.

Commissioner Profiles



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 is CEO of Media Cast Australia P/L, 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 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 2000, Sue was appointed Head of Drama at Network TEN overseeing 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*. Sue is currently acting as a consultant on SBS's second series of the critically acclaimed drama *The Circuit*, and will join SBS on 1 July 2008 as Supervising Executive Producer for Comedy and Drama.



Rachel Perkins

Reappointed to 30 June 2008

Rachel Perkins is from the Arrernte and Kalkadoon nations. 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. She is a graduate and past Council Member of the Australian Film Television and Radio School (AFTRS) and has independently produced and directed a number of documentary series, and directed two features, *Radiance* and *One Night the Moon*, which collected three Australian Film Institute (AFI) Awards. She was awarded the Byron Kennedy AFI Award in 2002 for her contribution to the Australian film industry. Rachel serves on the board of National Indigenous Television (NITV) and is currently completing a landmark documentary series for SBS on the history of Indigenous Australia, entitled *First Australians*.



Colin South

Reappointed to 30 June 2008

Colin South 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 Back*.



Antonio Zeccola

Reappointed to 30 June 2008

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 credits 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 *Kakoda* and *Ten Canoes*.

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 2007/08 and Commissioner attendance

	2007				2008							
	13/8	17/9	25/9	30/10	12/12	5/2	10/3	14/4	12/5	19/5	17/6	27/6
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 2007/08 and Commissioner attendance

	2007			2008		
	13/8	25/9	30/11	12/12	5/2	17/6
Paul Hamra, Chair	✓	✓	✓	✓	✓	✓
Maureen Barron	✓	✓	✓	✓	✓	✓
Dominic Case	✓	✓	✓	✓	✓	✓
Tom Kennedy	✓	✓	●	✓	✓	✓

Table 3: Information Technology Subcommittee meetings held 2007/08 and Commissioner attendance

	2007		2008	
	1/8	5/5		
Tom Kennedy, Chair	✓	✓		
Dominic Case	✓	✓		
Colin South	✓	✓		

Table 4: National Film and Sound Archive Subcommittee meetings held 2007/08 and Commissioner attendance

	2007		2008		
	1/8	13/8	12/12	26/12	5/5
Dominic Case, Chair	✓	✓	✓	✓	✓
Rachel Perkins	✓	✓	✓	✓	✓
Paul Grabowsky	●	✓	▼	▼	▼

Table 5: Indigenous Frameworks Subcommittee established in 2008. Meetings held and Commissioner attendance

2008				
	3/4	14/4	28/4	5/5
Rachel Perkins, Chair	✓	✓	✓	✓
Sue Masters	✓	✓	✓	✓
Colin South	✓	✓	●	✓

Table 6: Programs Review Subcommittee meetings established in 2007. Meetings held and Commissioner attendance

2007						
	24/10	29/10	5/11	14/11	19/11	28/11
Maureen Barron, Chair	✓	✓	✓	✓	✓	✓
Sue Masters	●	●	●	●	✓	✓
Colin South	✓	✓	✓	✓	✓	✓
Antonio Zeccola	●	●	●	✓	✓	✓

- ✓ Present
- Apologies received for absence
- Conflict of Interest
- ▼ Term lapse

Executive Overview 2007/08

In 2007/08, the Australian Film Commission delivered a range of programs spanning professional and project development, Indigenous development and production, official co-productions, marketing, screen culture, policy, research and communications, and the archiving of Australia's audiovisual heritage.

The AFC invested in the development of 23 feature films that were produced in 2007/08, as well as 61 documentaries that went into production. These development investments were made both directly and, in some cases, by way of General Development Investments paid to producers.

During the year, the AFC committed to five new low-budget feature films through its IndiVision program, bringing the total number funded to date by this program to 15 since 2004.

In September 2007, a Programs Review Subcommittee was established by the Commission to review the AFC's programs against criteria that had been laid out in the Minister's 2007/08 Statement of Expectations for the AFC and in light of the announced changes to industry support measures. As a result of this review, a number of changes were made to the AFC's funding programs and its terms of trade to focus on developing sustainable screen businesses.

The first feature film funded by the AFC's Indigenous Branch commenced production in March 2008, and has already secured a commitment for theatrical distribution from Footprint Films and a television broadcast pre-sale to the ABC.

The Indigenous Branch also supported five Indigenous filmmakers to attend the ImagineNATIVE Film Festival in Canada, four Indigenous producers to attend CineMart and the Rotterdam Lab at the Rotterdam International Film Festival, one Indigenous filmmaker to attend the Berlin International Film Festival, and two Indigenous filmmakers to attend the Tribeca Film Festival in New York.

An Indigenous Producers Initiative was introduced in 2007/08 and this took eight new Indigenous producers through an intensive professional development scheme, four of whom are now preparing to produce their first short drama films.

During 2007/08, two new co-production treaties were signed by the Australian Government with the People's Republic of China and with Singapore. The AFC provided provisional approval to 15 new film and television projects as official co-productions under existing arrangements with countries including the United Kingdom, Canada, France and New Zealand. In addition, a 'one-off' Memorandum of Understanding was entered into by the AFC and the Chinese competent authority to facilitate the co-production of an Australian/Chinese co-production.

During the year, the AFC continued to represent the Australian film and television industry internationally with a presence at a number of key international festivals and markets, including two television markets (MIPCOM and MIPTV) and four feature film festivals/markets (Toronto International Film Festival, Pusan International Film Festival, Berlin International Film Festival and the Cannes Film Festival). This presence included the facilitation of attendance by Australian filmmakers, liaison with key industry contacts at events, and a range of representative activities on behalf of the industry.

The AFC also hosted visits to Australia by key representatives from the Pusan International Film Festival, the Berlin International Film Festival, the Cannes Film Festival, the Toronto International Film Festival and the Clermont-Ferrand International Short Film Festival.

In 2007/08, total attendances of more than 600,000 were recorded at screen events in over 80 centres around Australia delivered by the AFC's Big Screen, Black Screen and School Screen programs, as well as events supported by the AFC's Industry and Cultural Development Funding Program.

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 program, reaching combined audiences of over 24,000 people.

australianscreen online – the AFC’s web-based digital promotional resource – was launched in July 2007 and currently features over 2,000 moving image clips and extensive information on over 1,000 feature films, TV dramas, documentaries, historical footage, Indigenous programs, and home movies produced in Australia over the past 100 years. Project partners include the Curriculum Corporation through the Le@rning Federation, the National Film and Sound Archive, the National Archives of Australia, and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the ABC, SBS and Australia’s Academic Research and Education Network (AARNet). From 16 July 2007 to 30 June 2008 the site recorded 609,741 distinct visits with daily visits now averaging around 2,500.

The Regional Digital Screen Network (RDSN) continued to create expanded access to newly released Australian feature films across eight regional centres, as well as live broadcasts of *The Nutcracker* in partnership with The Australian Ballet, *Carmen* in partnership with Opera Australia, and *Swan Lake* in partnership with The Australian Ballet, the Sydney Opera House and ABC2.

In 2007/08, 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 2008, there were over 5,000 subscribers 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



Joel Edgerton, Claudia Karvan and Brendan Cowell at the **IndiVision Lab** press launch in January 2008.



Local ballet students in Devonport, warming up before the RDSN live broadcast of *The Nutcracker* in December 2007.

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*, which this year included for the first time a comprehensive analysis of Australia's post-production, digital and visual effects sector. A new publication, *Australian Share of Retail Video Titles in 2007*, was released in May 2008 with the AFC assigning country of origin to the top-selling DVD and VHS titles to provide information of titles, units sold and sales value of this growing sector.

During 2007/08, the AFC continued to have legislative responsibility for the functions of collecting, preserving and providing access to the national audiovisual collection through the National Film and Sound Archive. During the year there were a number of significant achievements, including the opening of the Arc in August 2007, a 250-seat cinema at the NFSA's Canberra headquarters, which provides world-class facilities dedicated to the presentation of archival programs.

During the year, the NFSA's Indigenous Collections Branch worked with the Martu peoples of the Australian Western Desert, the Pitjantjatjara people of the tri-state region of South Australia, Western Australia and the North Territory, and with the peoples of Arnhem Land in the North Territory towards increasing Indigenous community interaction with the collection. This included facilitating visits by a delegation of cultural custodians from these regions to support the repatriation of copies of the NFSA's Indigenous Collections to cultural custodians for cultural maintenance purposes, as well as identifying the cultural status of collections materials including peoples, places and events contained within collections titles.

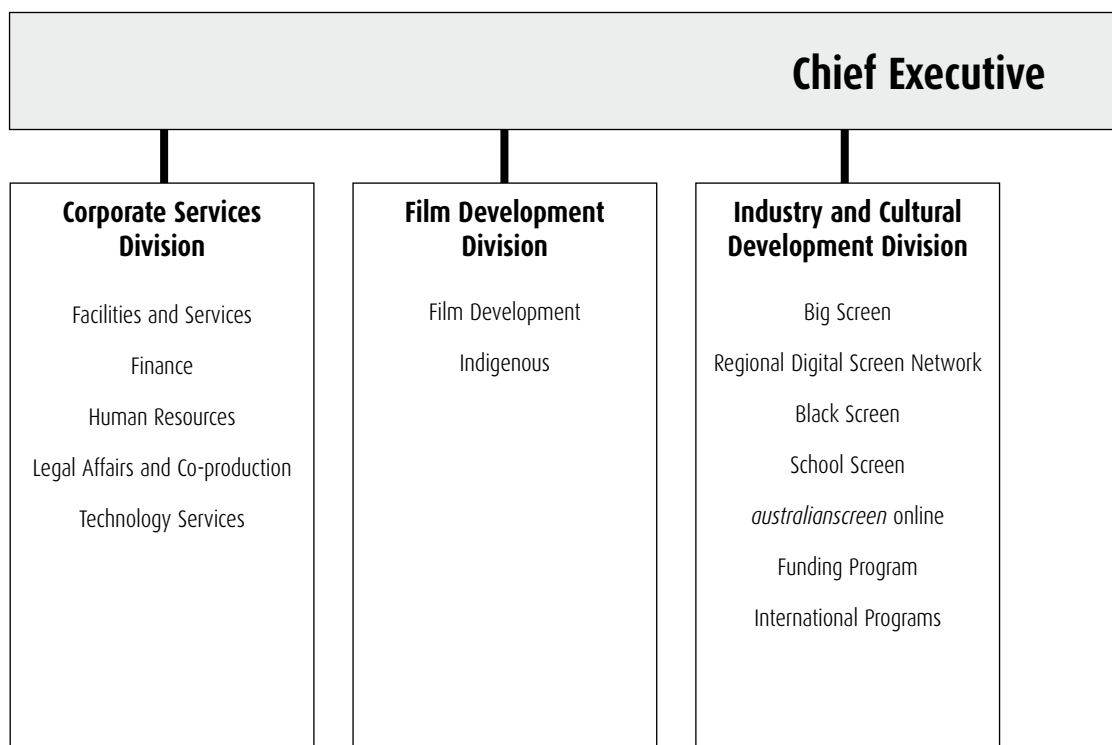
On 13 March 2008, legislation was passed by the Parliament of Australia to create Screen Australia and establish the National Film and Sound Archive as a separate statutory authority. The commencement date for the legislation was 1 July 2008.

During 2007/08, the AFC worked closely with the Government in implementing the planned merger of the AFC, Film Finance Corporation Australia and Film Australia Limited into Screen Australia, and the de-merging of the NFSA.

Organisational output and outcome framework

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					
Output 1.1 Investment in film and television projects and professional development of screen content creators		Output 1.2 Participation of Australian screen content creators and their programs in the global marketplace	Output 1.3 Development, preservation, presentation and availability of Australia's national audiovisual collection	Output 1.4 Cultivation and appreciation of Australian screen culture, locally and internationally	Output 1.5 Policy development, data collection and analysis, and information services
FILM DEVELOPMENT/INDIGENOUS		MARKETING	NATIONAL FILM & SOUND ARCHIVE	INDUSTRY & CULTURAL DEVELOPMENT	POLICY, RESEARCH & COMMUNICATIONS
Objective 1 Identify and develop outstanding Australian film, television and interactive media projects	Objective 3 Cultivate diverse and distinctive Indigenous Australian work, and promote its recognition as part of Australian screen culture	Objective 4 Maximise the participation of Australian programs and their creators in the national and international marketplace	Objective 5 Collect, preserve and ensure the permanent availability of the nation's audiovisual heritage	Objective 6 Cultivate and assist the development and appreciation of Australian screen culture, locally and internationally	Objective 7 Inform, shape and influence the national agenda relating to the creation, availability and preservation of Australian audiovisual content
Objective 2 Cultivate the professional development of talented writers, directors, producers and digital content creators		EXECUTIVE/CORPORATE SERVICES			

Organisational structure 2007/08



Officer

National Film and Sound Archive Division

Administration
Information Management
Preservation & Technical Services

Access and Outreach
Documents and Artefacts
Indigenous Collections
Moving Image
Recorded Sound

Policy, Research and Communications Division

Communications
Policy
Research and Information

Marketing

Governance and Strategic Planning

Film Development



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.

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

- a) provide finance to producers, directors and writers, on the basis of their track record and to work with teams on individual projects or slates of projects of their choice
- b) provide development assistance to Australian projects that display originality, diversity and creative ambition, a viable production financing plan and the potential to reach an audience
- c) provide development assistance to projects that have proven momentum in advancing to financing production.

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

- a) provide production opportunities to emerging producers, directors and writers and to actively engage with them throughout production to realise their creative ambition
- b) assist producers and directors to work with more experienced professionals via internship, mentorship and fellowship programs

- c) provide resources to organisations that provide production opportunities to emerging writers, directors and producers to develop craft skills.

Project Development

Project development funding identifies strong projects and provides writers, directors and producers with the support necessary to achieve each project's creative and commercial potential and to ensure that projects are as strong as possible when competing for production finance. In 2007/08, the Film Development Division offered 59 funding rounds through 25 development strands and four special initiatives.

The AFC invested in the development of 23 features and 61 documentaries that went into production in Australia in 2007/08. Funding was provided either by way of a project-by-project development investment or a General Development Investment paid to producers (see details below). A full list of projects that received AFC development funding in 2007/08 is in Appendix 5.

Professional Development

The AFC provides professional development opportunities for directors, producers and writers by way of production investment. This enables talented filmmakers to create projects that might function as 'calling cards' in the local and international industry. The AFC invests in the production of low-budget feature films, short dramas, short TV drama series, documentaries, and animation and interactive digital media projects.

AFC-supported films continued to enjoy significant success at recognised local and international festivals in 2007/08, with over 200 screenings of documentaries, features and shorts that had received AFC development, production, marketing or cashflow investment.

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 fourth lab was held in Sydney in February 2008. Eight projects and creative teams received intensive script and marketing assistance. International advisors included acclaimed US indie producer Christine Vachon (*Boys Don't Cry*), UK writer Laurence Coriat (*Wonderland*) and Danish development executive Vinca Wiedemann. Local advisors and speakers included producers Julie Ryan (*Ten Canoes*), Vincent Sheehan (*Little Fish*) and Al Clark (*The Adventures of Priscilla, Queen of the Desert*), writer, director and producer Robert Connolly (*The Boys*), actor, director and producer Claudia Karvan (*Love My Way*) and concept artist Tam Morris (*Romulus, My Father*).
- *IndiVision Script Development Program* – development funding was provided to three teams to develop innovative low-budget feature film scripts.
- *IndiVision Marketing Workshop* – UK financier Bill Allen and international sales agent Mark Horowitz (H2O Motion Pictures) attended the July 2007 IndiVision Marketing Workshop, sharing advice and strategies for approaching international markets and financing with the producer rebate.
- *Independent Vision* – held as part of the 2008 Sydney Film Festival, comprising an industry seminar

with US-based producer Rebecca Yeldham (*The Motorcycle Diaries*) and industry meetings with UK producer Robin Gutch (Warp Films).

- *IndiVision Screenings* – in Sydney and Melbourne. IndiVision Lab advisor Christine Vachon screened her acclaimed film *Kids*, and advisor Laurence Coriat screened her Cannes-selected film *Wonderland*.
- *IndiVision Production Funding* – over \$4 million was committed to the production or post-production of five feature films.

The **IndiVision Project Lab** has enjoyed significant success since its inception, attracting excellent media coverage, the participation of highly regarded local and international advisors, and extremely positive feedback from participants. The eight projects selected for the 2008 Lab ranged from a comedy thriller about a security guard who tries to save his daughter's life, to a drama about the devastating effects of a car bomb, and from a romantic thriller about a regular guy who becomes a spy on his lunch break, to a black comedy about the changing lives of a family over the course of one very cold winter.

SP*[®]RK Script Lab

SP*[®]RK is an intensive 5-day script and marketing lab based on international models such as the American Sundance Script Lab and the French eQuinox script workshop.

Eight projects and their creative teams were selected to participate in the June 2008 SP*[®]RK workshop. Advisors included Hollywood scriptwriter Robin Swicord (*Memoirs of a Geisha, Little Women*); independent scriptwriter Paul Fraser (*A Room for Romeo Brass, TwentyFourSeven*) and leading writer/producer Dominic Minghella (*Robin Hood, Doc Martin*) from the UK; award-winning Australian scriptwriter Craig Pearce (*Moulin Rouge, Romeo+Juliet*); scriptwriting guru Linda Aronson; award-winning writer Keith Thompson (*Clubland, Lockie Leonard*); acclaimed film editor Nicholas Beaman

(*My Brilliant Career*, *Little Women*); and former CEO of Ausfilm and the Irish Film Board Mark Woods (*Wind That Shakes the Barley*, *Six Shooter*).

Documentary Development and Production

The AFC supports the development of documentary projects to provide experienced practitioners with the opportunity to create appropriate written and visual materials to ensure that projects are as strong as possible when competing for production finance. AFC-developed films continue to achieve remarkable success at local and international festivals and to realise excellent ratings when broadcast. *Forbidden Lie\$* (w/d: Anna Broinowski, p: Sally Regan) won Best Documentary at the Rome Film Festival and Melbourne International Film Festival in 2007 and was named Best Documentary at the 2007 Australian Film Critics Awards following its successful release in cinemas. Janine Hosking's *Saving Schapelle* screened on HBO, and *Donkey in Lahore* (w/d: Faramarz K Rahber, p/ed: Axel Grigor) screened at Tribeca and IDFA 2008.

The AFC has continued to fund the production of compelling and innovative documentary projects from talented emerging documentary practitioners. Over 20 AFC-funded documentaries screened at international film festivals and were nominated for or won nine local and international awards, and most were broadcast on ABC or SBS TV. Both *4* (p/d: Tim Slade, p/w: Joanna Buggy) and *Rachel: A Perfect Life* (p/w/d: Fiona Cochrane) won gold awards at the 2008 Hugo Television Awards in the US. *4* screened on SBS TV and at the 2007 Melbourne International Film Festival, and *Rachel: A Perfect Life* at the 2007 Sydney Film Festival.

Bomb Harvest (p/w: Sylvia Wilczynski, w/d: Kim Mordaunt) was nominated for Best Documentary at the IF Awards, Best Documentary (social/political) at the ATOM Awards and Best Documentary Director at the 2007 Australian Directors Guild Awards. The film had a short

theatrical release in Sydney, Melbourne, Perth, Brisbane and Byron Bay, and attracted excellent media reviews.

jtv docs

jtv docs is an initiative of the AFC and ABC Arts and Entertainment to provide young filmmakers with an opportunity to create innovative cross-platform documentaries for television. The films screen on ABC1 and digitally on ABC2. Now in its third year, the program has commissioned 10 films. *Searching for Sandeep* (w/d: Poppy Stockwell, p: Cecilia Ritchie) screened at Hot Docs 2008 and was nominated at Banff 2008. *Playing in the Shadows* (d: Sascha Ettinger Epstein, p: Marco Iannello) screened at the Sydney Film Festival 2008. *Casualties of War* (d: Jeni Lee, p: Rebecca Summerton, Sarah Wishart) screened on ABC1 on Anzac Day. *Rock 'n' Roll Nerd* (p/d: Rhian Skirving) was selected to screen at the Melbourne International Film Festival 2008 after receiving additional investment from the MIFF Premiere Fund for a feature-length version.

Short Film Production

AFC-funded short films continued to perform exceptionally well, achieving 33 international film festival screenings and 24 local and international awards.

The following short dramas in particular excelled at local and international festivals:

Jerrycan (p: Stuart Parkyn, w/d: Julius Avery) screened in the official selection at the 2008 Cannes Film Festival in the short film category and won the Jury Prize. The film also screened at the 2008 St Kilda Film Festival.

Katoomba (p: Nicole O'Donohue, Melissa Johnston, w/d: Leon Ford) screened at Clermont-Ferrand International Short Film Festival in France, and won Best Short Film and Best Director awards at the 2008 St Kilda Film Festival.

Crossbow (d: David Michod, p: Angie Fielder, Polly Staniford) won Best Australian Short Film at the 2007

Melbourne International Film Festival and was selected to screen at the 2008 Venice Film Festival and the 2008 Sundance Short Film program.

Advantage Satan (p: Donna McCrum, Andy Canny, d: Sean Byrne, w: Rob Beamish) and *William* (d: Eron Sheean, p: Peter George) screened at Sundance 2008. *William* also won Best Short Fiction Award at the 2007 ATOM Awards.

Playground (p: Liam Branagan, d: Eve Spence) was awarded joint winner of the Fiction Category of the WOW Film Festival in 2007, and screened at the Berlin International Film Festival.

AFC-funded shorts dominated the major prizes at St Kilda Film Festival 2008. In addition to the awards for *Katoomba*, *The Girl Who Swallowed Bees* (w/d: Paul McDermott, p: Justine Kerrigan), *The Funk* (w/d: Cris Jones, p: Melanie Coombs), *Spike Up* (w/d: Anthony Maras, p: Michael Clarkin) and *Advantage Satan* (d: Sean Byrne, w: Rob Beamish, p: Andy Canny, Donna McCrum) won major awards.

Animation Production

Animated short films supported by the AFC performed well in local and international festivals.

Chainsaw, a 25-minute animation (d: Dennis Tuppicoff, p: Fiona Cochrane), won the Grand Prix at the 2008 Oberhausen International Short Film Festival. It screened at the 2007 Annecy and Stuttgart International Animation Festivals. In 2008 it screened at festivals in Sydney, Melbourne, Brisbane and Nashville.

The Girl Who Swallowed Bees won Best Animation at the 2008 St Kilda Film Festival and Best Animation at the 2007 Seattle International Film Festival. It screened in competition at Berlin, Hamburg and Oberhausen in 2007.

Sweet & Sour (w/d: Eddie White, p: Sam White, Hugh Ngyuen) continued its success, winning a Golden Monkey

at the 4th China International Cartoon and Animation Festival in Hangzhou, as well as being selected for the Edinburgh and LA Short Film festivals. It was also awarded Best Animation at the 2007 ATOM Awards.

Burley (p/d: Andrew Goode, w: Dale Edwards) was in competition at several festivals including Edinburgh and Clermont-Ferrand.

Great Moments in History

The AFC developed a mobile phone production initiative with Telstra BigPond entitled *Great Moments in History* (or *funny stuff that happened between the Big Bang and the End of the World*). The aim was to provide opportunities for emerging animators to produce twelve 2-minute animated films for download on mobile phones and Internet.

Podlove

Podlove, a highly innovative media package developed and funded by the AFC and SBS, explores how recent advancements in communication technologies affect our relationships.

Podlove 2008 supported a 50-minute documentary, currently in production. Previous Podlove projects continue to screen at international festivals: *Our Brilliant Second Life* (w/d: Shelley Matulick) screened at MFA College Night, Museum of Fine Arts, Boston, USA, and will also screen at the Margaret Mead Festival in New York in 2008. At the 2007 ATOM Awards, *I Love Like Blood* and *Virtual Freedom* were nominated, and the Podlove initiative was nominated for Best Multimedia.

All five of the original Podlove films will also screen at ArtFutura 2008, the computer art and new technologies film festival in Barcelona.

Interactive Digital Media Production

The AFC assists filmmakers to create digital, interactive and online materials that are stand-alone projects and/or are designed to support other programs.

Projects supported in 2007/08 include:

- *First Australians Online* (p: Darren Dale, Sohail Dahdal, d: Rachel Perkins) is a web portal for Indigenous Australia, aligned to the landmark history series *First Australians*. The site will be launched with the series broadcast on SBS in 2008.
- *Flicks* (p: Jessica Bierne, w: Fin Edquist, d: Aaron Davies, Dave Jones, interactive designers: Katalyst) is a cross-platform project celebrating street art, where a community of users can interact, share and create in a mythical urban landscape, and watch graffiti brought to life through animated interstitials for TV broadcast.
- *Re-Enchantment* (p: Sue Maslin, w/d: Sarah Gibson, designer: Catherine Gleeson) is an interactive documentary project exploring how fairy stories continue to fascinate and horrify contemporary audiences. Set online in an enchanted forest for users to explore, *Re-Enchantment* will entice a community of adults, and will also offer interstitial content for TV broadcast.
- *The Nightspot* (p: Martin Fabinyi, Vincent Donato, w/d/designer: Lewis Strudwick, Acheron Design) is a playable console game demo that lets the players design and build their own bar from the ground up, from designing the décor and layout, to booking bands and ordering the beverages.

Good Game

Good Game is a partnership between the AFC and ABC TV, providing the opportunity to make a playable game prototype. It is based on a game design document communally developed online ('crowdsourced') by viewers of the ABC's *Good Game* television series. Melbourne's Infinite Interactive was selected for the role, and are responsible for reviewing, selecting and implementing viewer ideas and suggestions in the construction of the game. The playable game prototype will go live on ABC's website in late 2008. Two internships will be offered during the process of creating

the game to emerging games creators/practitioners who will work with Infinite Interactive to complete the game.

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 2007/08, 16 feature, documentary and television producers were awarded GDIs. In the same period, 37 producers who had previously received a GDI put at least one project into production.

Screen Business Venture Program

In January 2008, the AFC launched the Screen Business Venture Program to build on the work of the AFC's General Development Investment program. The SBVP focuses on longer-term business planning that will facilitate ongoing growth and expansion of Australian screen businesses. The SBVP aims to encourage and support the growth of a creative, innovative and commercially sustainable screen production industry.

The new program comprises two funding strands:

The **Business Support Strand** offers funds to consolidate screen businesses, maintain or increase current levels of production activity, and grow business through an increased slate or additional enterprises.

The **Business Growth Strand** provides funds to experienced producers who have identified quantifiable commercial opportunities to significantly grow their business. It is aimed at producers seeking to develop and expand their company in terms of turnover, range and number of projects, and the range of business activities undertaken.

Funding rounds for these two strands were held in April 2008 with eight producers receiving support through the Business Support strand and four companies through the Business Growth strand.

Internships and Fellowships

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 2007/08 included attachments to companies such as Real Pictures, Robyn Kershaw Productions, Enjoy Entertainment, Porchlight Films, SBS, the Seven Network and The Sci Fi cable channel in the USA. Interns worked with directors and producers including Jane Campion, Nash Edgerton, Bruce Beresford, Jean Pierre Mignon and, in the US, Gabriel Berestain.

Louise Gough was awarded the AFC Fellowship for 2007/08 and worked with producer, Andrew Fierberg (*Secretary*) at his New York production company.

Raw Nerve

Raw Nerve is a joint initiative of the AFC and Screen Development Australia (SDA), providing production opportunities to entry-level filmmakers. In 2007/08, new filmmakers from six states were selected to produce short films through 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. Wide Angle in Tasmania provided resources and facilities.

Headlands

Headlands is a national documentary development initiative from AFTRS' Documentary Department, in partnership with the AFC, Film Victoria, SAFC, ScreenWest, Screen Tasmania, NT Film Office and Film Australia. Headlands includes a residential week followed by 9 weeks supported research and writing time, and culminates in a 2-day workshop to refine pitching and the positioning of the project in the national and international marketplace.

Six teams were selected for the workshop which took place in April 2008, led by acclaimed Australian documentary director John Hughes, and supported by several highly regarded international and local advisors.

Indigenous



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 the period 1 July 2007 – 30 June 2008 the Indigenous Branch invested in the development of three feature films, one short feature, 11 short films, one television series and four documentaries. The branch also invested in the production of one feature film, eight short dramas and four 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 2007/08 include:

- Investment in the development of two feature films; both projects were part of the Long Black Feature Program. One feature will be going into production at the end of 2008.
- Investment in the development of 10 short dramas; nine of which were through The New Black short drama initiative.

- Investment in the development of three documentaries; two were part of the National Indigenous Documentary Fund (NIDF) Series 10.
- Investment in a TV series.
- Investment in the Yarning Up documentary workshop in the Northern Territory. Five documentaries from emerging filmmakers in remote areas were workshopped and have now completed production.

The first feature film funded by the Indigenous Branch, *Samson and Delilah* (w/d: Warwick Thornton, p: Kath Shelper), completed production this year.

The Indigenous Branch continued to run significant development initiatives in 2007/08.

The New Black

The New Black is a 10-minute drama initiative following on from the success of *A Bit of Black Business*. The initiative is to support new and emerging Indigenous filmmakers to make a drama project. It provided development support for nine short films. The development has included a 3-day writers' workshop and a 6-day residential directors' workshop. The workshops brought the filmmakers together to work with established practitioners, including Merata Mita from New Zealand and Academy Award-winning director of photography Andrew Lesnie.

Six projects will be selected for production, which will begin in the second half of 2008. They will screen on ABC TV when completed.

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 tenth 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.

Producers Initiative

For the first time the Indigenous Branch advertised for Indigenous people interested in becoming producers to be part of the Indigenous Producers Initiative. Twenty applications for the initiative were received and eight people from around the country were chosen to participate. So far the initiative has included a 3-day workshop as an introduction to producing. Participants attended the AIDC and three attended the Rotterdam Lab in January 2008. They will all complete internships on productions that suit their particular interest as part of the initiative. Some have already been attached to the producer on the production of *Scorched*. They have all completed both workshops in The New Black initiative and the majority of the producers will now produce their first short film.

INDigenousfilmEX

The AFC partners with ScreenWest each year on their short film initiative INDigenousfilmEX, an entry-level program for aspiring Indigenous filmmakers aimed at identifying talent in Western Australia. In 2007/08, one short drama, *Layoordoo*, 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 2007/08 include:

- One internship on *The Chasers' War on Everything*. Two internships on *Scorched*, the feature and online project.
- Travel grants for 19 filmmakers. Festivals attended ranged from the Berlin International Film Festival, the

ImagineNATIVE Indigenous Film Festival in Toronto, and CineMart and Rotterdam Lab at the Rotterdam International Film Festival, to the AIDC and Wairoa Maori Film Festival in New Zealand.

- Support for two filmmakers to attend Access All Areas at the Tribeca Film Festival, New York, where their feature script was selected to be a part of the program.
- Partnering again with CineMart to send four Indigenous producers to CineMart Lab. This initiative introduces emerging producers to the marketplace, with workshops, pitching sessions and networking events.

Promoting Indigenous Screen Culture

The Indigenous Branch continues to promote the recognition of Indigenous work in local festivals. In 2007/08, the branch partnered with the Sydney Opera House and Indigenous Screen Australia on the Message Sticks Indigenous Film Festival. The festival screened films that received investment from the Indigenous Branch and the branch supported the filmmakers to attend the festival to introduce their films. The AFC continues to support Indigenous films and filmmakers internationally, and in 2007 hosted networking events between Indigenous filmmakers and selectors from key international film festivals including Berlin, Sundance and Cannes.

An Indigenous Branch staff member attended the INPUT TV Conference, South Africa, and presented a session to discuss Indigenous Australian films. INPUT is an annual conference for public broadcasters to show work and discuss content.

Bob Maza Fellowship

The AFC again 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. The 2007/08 fellowship was awarded to Luke Carroll and was announced at the Message Sticks Indigenous Film Festival.

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 association with the National Indigenous Television service, 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 manager of the branch has joined the Foxtel Reconciliation Forum to further extend the network of opportunities for Indigenous filmmakers.

Marketing



OBJECTIVE 4

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

The AFC's Marketing Branch resources and facilitates the participation of Australian practitioners and interactive digital media producers and their programs to ensure that practitioners are equipped with the necessary market intelligence to represent their work in the marketplace.

Participation in the marketplace is a fundamental element of bringing projects to their full potential. The Marketing Branch engages proactively in the participation of distinctive Australian projects through strategies that aim to:

- 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.

Market Representation

In 2007/08, the Marketing Branch represented the Australian film industry internationally, coordinating a stand/office at two television markets (MipTV and MIPCOM) and two feature festivals and markets (European Film Market/Berlin International Film Festival and the Cannes Film Festival). A further two festivals (Pusan and Toronto) were attended by AFC representatives, and networking functions organised in association with local embassies/high commissions.

These stands provide a central port of call for questions about Australia from the international industry. They also allow Australian practitioners to take meetings, utilise Internet access and screening facilities, and actively participate in networking opportunities.

Australian presence at international markets and festivals

In 2007/08, the AFC registered the following number of Australians attending these industry events:

MIPCOM	177
Pusan International Film Festival	20
Toronto International Film Festival	59
European Film Market/ Berlin International Film Festival	97
MipTV	109
Cannes	310

Networking Events

The AFC organised networking events and initiatives for practitioners at the following markets/festivals:

MipTV and MIPCOM television markets: a function at the AFC stand and the participation of five producers in the Continental Dinner at MIPCOM.

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

Pusan International Film Festival: a 100-guest cocktail function co-hosted by the Australian Embassy to celebrate the Australian films selected for the festival.

Toronto International Film Festival: the AFC co-hosted a cocktail reception celebrating the strong Australian line-up of films selected for the festival, with the Australian High Commission and the Film Finance Corporation.

Cannes Film Festival: this major international film industry event attracts the largest Australian and international industry representation. The AFC hosted and co-hosted a number of events during the 2008 Festival, including:

- Australian Reception: a joint-agency cocktail reception for over 500 people hosted by the AFC, FFC, FTO, SAFC, PFTC, Film Victoria, Screen Tasmania, ScreenWest and Ausfilm, focusing on the recently announced 40 per cent Producer Offset.
- Producer Offset and Co-production Seminar: a seminar for 150 people to inform international co-production partners and financiers of Australian opportunities arising from the introduction of the production incentive.
- Apartment receptions: the AFC assisted a number of private events by providing support and venue during Cannes for:
 - Asia Pacific Screen Awards
 - Sydney Film Festival
 - Feature film *Crush*
 - ScreenWest
 - NSW Film and Television Office.

The AFC also held a welcoming drinks function on the balcony of the Australian film office on the first day of the festival.

International Partnerships

In 2007/08, the AFC assisted practitioners in developing relationships with international industry members by participating in two partnerships:

Producers Network: The AFC is a sponsor of the Marché du Film Producer Network Breakfasts, run each morning of the Cannes Film Festival and offering a unique opportunity for producers from all over the world to gather throughout the festival. As a sponsor, the AFC facilitates a 'spotlight' morning, where Australian producers are introduced and themed tables set up for international producers to learn more about Australia.

Rotterdam Lab: For the sixth consecutive year the AFC sponsored three producers to attend the Rotterdam Lab, run as part of CineMart, the co-production market of the Rotterdam International Film Festival. The Lab offers support to producers seeking their first international market experience.

Marketing Funding Programs

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 films, television and digital media projects. In 2007, a new category of travel grant, the Exceptional Opportunity Grant, was introduced, offering a producer or director nominated for an Academy Award, BAFTA Award (film awards) or international Emmy the opportunity to travel to the relevant award ceremony. The Exceptional Opportunity category also offers practitioners whose film or program has achieved a level of international recognition the opportunity to travel to an event that is not included in the eligible event list.

In 2007/08, the AFC provided 91 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. The festival and distribution support program was administered by the Marketing Branch from January 2008, with 13 Festival support grants and one Distribution support grant provided up to 30 June 2008.

Festival and Distribution Support

In February 2008, the Marketing Branch released revised guidelines for the newly named practitioner support program, Festival and Distribution Support (previously the Film Development Division's Festival Support and Marketing Loans). The program was designed to complement the Marketing Branch's existing travel grants program by further supporting the marketing of

Australian films. The program comprises two funding strands: Festival Support, which offers assistance to filmmakers who have had their film selected into competition at a key international festival; and Distribution Support which is available to independently produced, completed projects wanting to exploit a specific commercial opportunity such as a theatrical release or DVD release campaign. Funding is available for marketing materials such as trailers, prints/dubs, audio enhancements, dubbing/subtitling, publicity materials, international advertising and web campaigns.

Marketing Initiatives and Industry Seminars

In addition 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.

International Marketing Workshop: A skills development and education program for producers and directors of 10 projects from the 2007 IndiVision Lab and SP*RK initiatives was held from 15 to 19 July. It was conducted as a live-in workshop in the Hunter Valley, with three international speakers and 13 Australian guest speakers. The content was about financing and marketing low-budget Australian feature films in the current market.

Australia on Show: This event, held during the annual Australian International Movie Convention 2007, showcased Australian feature films releasing in the following 12 months to Australian exhibitors, and was again organised by the Marketing Branch. A specially produced half-hour trailer of the 24 films was introduced by many of the films' stars to the assembled 850 guests.

SPAAmart: The AFC was once again the organiser and presenting partner of SPAAmart, a feature-financing market run alongside the annual SPAA Conference. It was held on Queensland's Gold Coast, where 22

filmmakers with 11 Australian projects and three New Zealand projects met with international and local distributors, financiers and sales agents in a structured market environment. A total of 237 meetings took place between the filmmakers and 37 international and local executives.

MeetMarket: Held as part of the Australian International Documentary Conference (AIDC), the filmmakers of 20 selected Australian projects had over 150 meetings with overseas and Australian buyers attending AIDC. These meetings had been pre-arranged via buyers requesting meetings online at a special MeetMarket website after viewing promotional materials of all projects.

Festival Visitors

International film festivals play a significant role in launching Australian films. Selection increases the interest in the film and the creative team and can also result 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 2007/08, the AFC hosted five visits by international film festival representatives:

- Maryanne Redpath, Australian/NZ scout for the Berlin International Film Festival – resulting in five features, three shorts and one documentary screening
- Jay Jeon, Deputy Director of the Pusan International Film Festival – resulting in six features screening
- Christian Jeune, scout for the Cannes Film Festival – resulting in two shorts in the official competition
- Jane Schoettle, Senior Programmer for the Toronto International Film Festival.

The Marketing Branch brought programmer Calmin Borel from the Clermont-Ferrand International Short Film Festival, France, to Sydney following his visit to the St Kilda Film Festival, and co-hosted an event with Popcorn Taxi in Sydney. This featured screenings of seven

award-winning international short films and a detailed Q&A session about Clermont-Ferrand, assisting Australian short filmmakers to learn how to maximise international opportunities for their films.

Published Marketing Information

The 'Marketing Your Film' section of the AFC website was a valued resource for practitioners in 2007/08, 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 festival representatives.

Marketing information disseminated online includes profiles of more than 50 key international festivals, alerts/call for entries notification, tips for filmmakers compiled from travel grant recipient reports, and recent international screenings and awards.

To further support Australian films in the international marketplace the AFC produced four promotional publications:

- *Australian Market Screenings at Cannes 2008*: catalogues the screening of 10 Australian films in the Marché du Film and two in Official Selection.
- *KIDSCREEN 2008 Australian Children's Production Companies*: this publication lists the 31 companies and 48 individuals involved in children's programming and production in Australia. The guide includes information about projects, company contact details and expressions of interest in co-productions.
- *Australians at MIPTV and MILIA 2008*: gives an overview of the 53 Australian companies and 103 individuals represented at the market. The guide includes information about projects, company contact details and expressions of interest in co-productions.
- *SNAPSHOT*: four issues of this email newsletter were sent to international sales agents, distributors, festival selectors and other international industry professionals. Designed to deliver Australian industry news to international colleagues via a short

newsletter, with each edition coinciding with major international film events.

Festival Highlights 2007/08

The AFC monitors the success of Australian features, shorts, animations and documentary films at prestigious festivals around the world, including awards won. Highlights are outlined below.

Australian Films Screening Internationally

The **Toronto International Film Festival** selected nine Australian films to screen at the 2007 festival, the largest number of Australian films to screen since 2000. *Death Defying Acts* (d: Gillian Armstrong) and *Romulus, My Father* (d: Richard Roxburgh) had special presentation screenings at the festival, while *Glass: A Portrait of Phillip in Twelve Parts* (d: Scott Hicks) had its premiere in the Real to Reel section. *Night* (d: Lawrence Johnston) and *Dr Plonk* (d: Rolf de Heer) screened in the Visions section, with *Corroboree* (d: Ben Hackworth) and *September* (d: Peter Carstairs) selected to screen in the Discovery section of the festival. Completing the line-up were features *Unfinished Sky* (d: Peter Duncan) and *The Home Song Stories* (d: Tony Ayres), which screened in the Contemporary World Cinema section of the festival.

The **Berlin International Film Festival** selected a stellar collection of nine Australian films for the 2008 festival. Included in the program was *The Black Balloon* (d: Elissa Down), which was the opening night film of the Generation 14plus program – a first for an Australian film. Also selected to screen in the Generation 14plus program was feature film *September* (d: Peter Carstairs) and shorts *Meditations on a Name* (d: Bonnie Elliot) and *Yolk* (d: Stephen Lance). Feature film *Hey Hey It's Esther Blueburger* (d: Cathy Randall) and short *Nana* (d: Warwick Thornton) were selected to screen as part of the Generation Kplus program. Feature documentary *Darling! The Pieter Dirk Uys Story* (d: Julian Shaw) had its world premiere in the Panorama program while *Son of a Lion* (d: Benjamin Gilmour) and *Corroboree* (d: Ben

Hackworth) completed the Australian line-up with their selections into the Forum of New Cinema Program.

The **Cannes Film Festival** selected two Australian films in the Official Shorts Competition at the 2008 festival: *My Rabbit Hoppy* (d: Anthony Lucas) and *Jerrycon* (d: Julius Avery). This was the first time in 10 years that two Australian shorts were featured in the Shorts Competition.

The **Clermont-Ferrand International Short Film Festival** in France selected three Australian films: *Burley!* (d: Dave Edwardz and Gareth Cowen), *I Love Sarah Jane* (d: Spencer Susser) and *Katoomba* (d: Leon Ford) to screen in their prestigious International Competition.

The **Annecy International Festival of Animated Film** screened three Australian shorts at this year's festival: *Chainsaw* (d: Dennis Tupicoff) screened in the shorts competition, *Crooked* (d: Tali Gal-on) screened in the graduation film section, and *Mutt* (d: Glen Hunwick) screened in the shorts out-of-competition section.

Australian documentaries that screened internationally included: *Night* (d: Lawrence Johnston); *Donkey in Lahore* (d: Faramaraz K-Rahber) and *End of the Rainbow* (d: Robert Nugent) screened at the International Documentary Festival of Amsterdam; and *Searching 4 Sandeep* (d: Poppy Stockell) and *Beyond Our Ken* (d: Melissa Maclean and Luke Walker) screened at Hot Docs in Canada.

Awards Won

Berlin International Film Festival

Crystal Bear for Best Feature-length Film, Generation 14plus – *The Black Balloon* (d: Elissa Down)

Crystal Bear for Best Short Film, Generation Kplus – *Nana* (d: Warwick Thornton)

Audience Award 2nd place: Panorama – *Darling! The Pieter-Dirk Uys Story* (d: Julian Shaw)

Oberhausen International Short Film Festival

Grand Prix – *Chainsaw* (d: Dennis Tupicoff)

Clermont-Ferrand International Short Film Festival

Prix Canal – *I Love Sarah Jane* (d: Spencer Susser)

Aspen Shortsfest

Best Comedy and the Hard C High Five to Lo-Fi Award – *Spider* (d: Nash Edgerton)

Festival International de films de femmes de Creteil

Public Award for Best Foreign Short Film – *Hush* (d: Dena Curtis)

NATFilm Festival

Copenhagen Audience Award – *All My Friends Are Leaving Brisbane* (d: Louise Alston)

London Australian Film Festival

Best Feature – *All My Friends Are Leaving Brisbane* (d: Louise Alston)

National Film and Sound Archive



OBJECTIVE 5

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

The National Film and Sound Archive's (NFSA) aim is to collect, preserve and provide permanent access to the 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, and its constant interaction with the wider international moving image and recorded sound world.

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 2007/08, the NFSA continued to consolidate its curatorial framework to guide all aspects of its work. As a priority, significant effort was put into preparing the NFSA's establishment as a separate statutory authority as of 1 July 2008. Further new initiatives have 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

Legal Deposit continues to be an active topic for consideration but has not yet been implemented for audiovisual materials. In the absence of a scheme obliging producers to deposit copies of their films with

the NFSA, the Archive's active industry liaison has continued to be crucial for the successful preservation of Australia's production output. Many items have been added to the collection including approximately 65,200 new items in 2007/08, comprising 4,400 moving image items, 9,400 recorded sound items, and 51,400 documents and artefacts items.

The NFSA has been successful in collecting 21 out of the 26 Australian feature-length narrative films released theatrically in 2007/08, and a substantial representation of Australian documentaries produced in that period. The Television Program has continued to build a contemporary and retrospective 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. The international focus to represent iconic film and television titles continues to expand to support both cinematheque and educational opportunities.

Collection of current-release, published sound recordings has also been very successful. The NFSA has collected 8,700 recently released Australian recordings direct from record companies and approximately 700 from other sources including radio stations, collectors and musicians. Strong support from the sound recording industry has resulted in an estimated 85 per cent of recordings released in 2007/08 being acquired for the National Collection through donation by record companies and individual artists. It has achieved good coverage of contemporary Indigenous releases through acquisitions of material from Skinny Fish Records, Brothablack, Bart Willoughby, Vibe Australia, Indigenous Australia P/L and the Goolarri Music label. A collection of over 100 commercial audio cassette recordings of Indigenous music was acquired to fill gaps in the NFSA's holdings, and recordings of radio coverage of Sorry Day from stations around Australia was archived.

Full details of the NFSA's collection highlights covering Moving Image, Recorded Sound, and Documents and Artefacts are included in Appendix 3.

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 2007/08 include:

- 5,103 items copied to digital file (a 36 per cent increase on last year), comprising recorded sound copied to digital, stills copied to digital, and digital copied to digital
- 2,661 items copied to analogue media (a 16 per cent increase on last year), comprising nitrates copied to safety film, safety film copied to safety film and videos copied to analogue.

The Preservation and Technical Services Branch has responsibility for the maintenance and preparation of screening prints. A range of film festivals is supported, including the AFC's Big Screen, Embassy Roadshow and other international film festivals. In 2007/08, 2,084 individual film items were inspected and prepared to support these activities, a 24 per cent decrease on the previous year. The decrease is in part attributable to a significant drop in requests from Big Screen.

The Motion Picture Laboratory has digitally restored the short film *The Short Sighted Cyclist* (c1907). The image was digitally scanned externally with restoration, stabilisation and printing back to film conducted in-house.

The NFSA conducted targeted workshops on preservation in Canberra and around Australia during 2007/08. Technical training for NFSA staff is a key priority to ensure the ongoing preservation of the National Collection. Following the ratification of the revised industry training package by the National Quality Council, the internal training offered by the NFSA will be accredited under the Australian Qualifications Training Framework standards. After completing internal training, a staff member will be eligible to receive a nationally recognised qualification in the skills that are essential for the preservation of audiovisual materials. Training to overseas organisations was also provided, based on a needs analysis, and tailored packages were developed in conjunction with the organisations.

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 2007/08, optimal storage conditions (temperature and humidity) for the collection were maintained for 98 per cent of the year.

The provision of adequate storage capacity for the growing collection remains a priority. An additional short-to medium-term storage facility was leased this year to ease the pressure on storage requirements. This building now houses the majority of the paper-based collections, over 100,000 items. A proposal has been developed with a view to establishing a major new purpose-built storage facility.

The NFSA's preservation highlights for 2007/08 are included in Appendix 3.

Access

The NFSA's access program provides curatorially informed services that assist broadcasters, producers, cultural institutions, academics, industry researchers, and individuals to draw material from the collection for their own creative purposes and NFSA collaborations. It 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 2007/08 include:

- 8,000 items were externally accessed (19 per cent by industry, 72 per cent by cultural and heritage sectors, and 9 per cent by the general public).
- 72,000 people viewed the collection and 68,000 attended NFSA cultural programs nationally during the year.
- 860,000 visits to the NFSA website. During 2007/08, the NFSA website was given a new look to bring it in line with print communication products.
- 98 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's Arc Cinema program and Summertime Outdoor Cinema, and programming in national and regional film festivals including the Sydney Film Festival, Melbourne International Film Festival, Flickerfest, and Dungog Film Festival.
- Fully restored programs of early films, shown by the Corrick Family of entertainers from 1901 to 1914, were screened at Telluride Film Festival, Pordenone Silent Film Festival and the 6th Biannual Orphan Films Conference in New York.
- The NFSA's DVD of the restored *The Story of the Kelly Gang* (d: Charles Tait, 1906) has received wide critical acclaim from both the specialist film archival

community and the wider general public. The DVD has been reprinted three times.

- 99 per cent of collection access services were satisfactorily delivered to clients. All concerns were dealt with quickly and professionally.
- Significant collection access was provided to film and television productions such as the new feature *Australia* (d: Baz Luhrmann, 2008) and *Not Quite Hollywood* (d: Mark Hartley, 2008), and a wide range of museums, galleries and websites including the Melbourne Museum's *Melbourne Story*, Melbourne's Arts Centre Nick Cave exhibition and the AFC's *australianscreen* online website.

Centre for Scholarly and Archival Research (CSAR)

In 2007/08, the Research Fellowship program supported 13 scholars and artists to undertake their fellowship in residence at the NFSA. Their research covered a wide range of topics including Indigenous culture, film music, historic recordings of spoken word as a foundation for contemporary musical composition, and remote education and home movies as a source for interactive themed exhibition installations. This research resulted in journal articles, production and exhibition proposals, staff and public presentations and performances, and highly curated data-enrichment of catalogue records. Three hundred works were preserved specifically to service Fellowship research, and form an important indicator for the NFSA's priorities for ongoing preservation programs.

In 2007, the NFSA's first specifically funded Indigenous Fellowship was initiated to support an Indigenous researcher. From March to May 2008, the NFSA hosted Daniel Syron. Daniel's research focused on the work and influence of his uncle, Brian Syron, who was a human rights advocate, teacher, actor, writer, stage director and director of the feature film *Jindalee Lady* (1992). Daniel conducted a staff presentation, produced a filmography and a research document on the professional life of Brian Syron.

In addition, a staff exchange between the NFSA and the L. Jeffrey Selznick School of Film Preservation at George Eastman House, Rochester, USA, resulted in invaluable experience for both recipients.

The Library

The newly refurbished library has experienced a substantial increase in usage by both staff and the general public, with over 800 library requests serviced. A new library management system was implemented in June 2008, resulting in a searchable online catalogue of the library's holdings and automation of library processes, providing increased operational efficiencies.

In May 2008, the library coordinated the visit of Mr Amar Garung, Director of the Madam Puraskar Pustakalyaya (National Library) in Nepal, as part of the Endeavour Executive Program. Mr Garung met with curators, managers and key technical staff in order to gain an informative overview of audiovisual archiving and the operations of the NFSA.

Sounds of Australia, Sound Day and the inaugural Thomas Rome Lecture

On 18 June 2008, the NFSA inaugurated Sound Day with the announcement of 10 new listings on *Sounds of Australia*, the National Registry of Recorded Sound; the delivery of the inaugural Thomas Rome Lecture on recorded sound by Michael Smellie, Former President, Media Development Asia Pacific, Bertelsmann AG; and performances by *Sounds of Australia* patron Renee Geyer and the contemporary music ensemble Jolt.

Arc cinema

The NFSA's new state-of-the-art archival cinema, Arc, opened in August 2007 with the premiere of Rolf de Heer's silent comedy *Dr Plonk*. Seating 250 people, the cinema provides world-class 35mm and 16mm full projection changeover capability, high-definition data projection and very high quality sound. Programming designed to showcase the best of world cinema and build a diverse audience has proved a consistent

success, with an average of 85 people attending each Arc session and an average of 187 people attending other special archival events.

The 2007 Longford Lyell Lecture

The lecture, *The Road to Picnic – the Hazards of Being a Film Producer*, was presented in October by renowned producer Patricia Lovell, whose films include *Picnic at Hanging Rock* (d: Peter Weir, 1975), *Gallipoli* (d: Peter Weir, 1981) and *Monkey Grip* (d: Ken Cameron, 1982). It was warmly received by a capacity audience in the Arc cinema, with extensive media coverage in Canberra, Sydney and Melbourne.

Other Highlights

Indigenous Collections Branch (ICB)

Repatriation of audiovisual materials

The NFSA repatriates copies of audiovisual recordings to underpin the maintenance of Indigenous peoples' cultural practices, and to support the development of community-based audiovisual archives. The NFSA has shown leadership by drawing together other major national collecting institutions to engage collectively with Aboriginal and Torres Strait Islander custodians of collection materials. This engagement facilitates the return of materials to communities and the culturally relevant management of the Indigenous collections.

A cross-institutional approach to the repatriation of Indigenous cultural materials avoids duplication of efforts, encourages strategic policy alignment and information exchange, streamlines outreach programs, and enhances the documentation, preservation and management of the Commonwealth Government collections involved. More importantly, the collaborative arrangements go some way towards identifying and addressing current impediments to access by Indigenous communities to collections held within a raft of agencies.

The ICB coordinated the NFSA's return of copies of audiovisual materials to the following Aboriginal

community archives and keeping places in 2007/08:

- The Bwgcolman Keeping Place and Cultural Centre, Palm Island, Qld
- Kanyirninpa Jukurrpa Martu History and Archive Project, WA
- Ara Irrititja Digital Archive, SA
- nine Arnhem Land communities, NT.

In addition, an Indigenous outreach pilot program has been developed in collaboration with the AFC's Black Screen for implementation in 2008/09, including the screening of both archival and contemporary moving image titles, the repatriation of audiovisual materials to the Martu peoples and archive-preservation training for the Martu community-based archive. This will take place in the remote Aboriginal community of Parnngurr in the Great Sandy Desert of Western Australia.

Indigenous engagement in NFSA activities

The NFSA supported the recruitment and selection of an Indigenous Researcher for the Centre for Scholarly and Archival Research (CSAR) and developed research protocols for ethical research within the NFSA Indigenous Collections. The NFSA encourages Aboriginal and Torres Strait Islander peoples to use this historic collection to retell their stories within transposed cultural contexts including cinemathèque programming, live performances, ceremonies and festivals. This celebration of Indigenous film and sound culture will present new sights and sounds to both Australian and world audiences. Indigenous music performances at the NFSA in 2007/08 included Brothablack, Seaman Dan and Archie Roach. The NFSA screened a selection of moving image titles from the Message Sticks Indigenous Film Festival in the Arc cinema with a welcome to country by the local traditional owners, the Ngambri peoples, accompanied by a Q&A with Aboriginal filmmaker Adrian Wills. The NFSA, in partnership with the ANU's National Centre for Indigenous Studies (NCIS), presented the special screening of the documentary *Liyarn Ngarn* (d: Martin Mhando), introduced by 'the father of

reconciliation' Yawuru man, Patrick Dodson.

Management of restricted materials

The NFSA coordinated further clarification of practices regarding the responsible handling of restricted Indigenous materials. In partnership with the copyright holders and the Aboriginal cultural custodians of restricted materials within the Indigenous Collections, it has developed a strategy for the management of restricted materials that will be published in 2008/09.

The NFSA Advisory Committee

The NFSA Advisory Committee is a consultative group comprising 13 individuals from a broad range of relevant backgrounds, chaired by the Director of the NFSA and advising the Director of the NFSA. During 2007/08, 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 of topics, including strategic, curatorial and creative engagement at the NFSA.

Strategic partnerships

The NFSA has significant collaborative partnerships with the following organisations.

- The National Library of Australia (NLA). The NFSA collaborates on 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. The NFSA and NLA meet periodically to ensure the most effective use of National Collection resources in areas of joint interest.
- The USA's National Film Preservation Foundation (NFPF), in a partnership to preserve and promote early nitrate films held in the National Collection that are of US interest. In what is noted internationally as a ground-breaking initiative, the two organisations

have combined to identify relevant titles, arrange for their preservation and digitisation and to present them in both the United States and Australia. This project provides significant profile and interaction between major audiovisual archives.

- The Australian Centre for the Moving Image (ACMI). The NFSA has begun work on a major partnership with ACMI that will significantly showcase works from the National Collection and enable the NFSA to provide professional and public services from the central location of Federation Square in Melbourne.
- VIVID National Photography Festival. The NFSA is one of over 30 national and regional bodies collaborating in the first national photographic festival, taking place in Canberra, July–October 2008. The NFSA's cinema stills exhibit, *Shooting Stars*, was launched in June 2008 and features highlights from the renowned Taussig Collection of classic international stills.
- *australianscreen* online. The NFSA has collaborated with the AFC's ICD Division on the *australianscreen* online project to provide over 80 per cent of the moving images and stills digitised for this web-based resource. 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 National Collection.

Participation in the international archive community

The NFSA participated in a range of international audiovisual conferences, international events and meetings in 2007/08 including: the International Federation of Film Archives (FIAP) Executive Committee Meeting (Toronto) and Annual Conference (Paris); the Association of Moving Image Archivists Annual Conference (Rochester, New York); the L. Jeffrey Selznick School of Film Preservation 12-month post-graduate program (Rochester); the Telluride Film Festival (Colorado); the Pordenone Film Festival (Pordenone/Sacile, Italy); the Southeast Asia-Pacific Audiovisual

Archive Association (SEAPAVAA) Conference (Phnom Penh, Cambodia); Digital Seminar, National Film Archive of New Zealand (Wellington); the International Association of Sound and Audiovisual Archives Annual Conference (Riga, Latvia); the Pacific Film Archive (Berkeley, San Francisco); George Eastman House (Rochester); the 6th Biannual Orphan Film Conference (New York); Symposium on Sharing Lost Film Heritage in Southeast Asia (South Korea); the opening of the Dine-Friuli Conservation Centre (Italy).

The NFSA also hosted a number of international archival guests including electronic composers/performers Bill Duckworth and Nora Farrell; noted film writer and academic, Professor Russell Merritt (Berkeley); former head of the British National Film Archive, David Pierce, and renowned film archivist Edith Kramer (San Francisco); film and digital expert for film technology and visiting lecturer, Paul Read (Norwich, UK); and Michael Loebenstein, Curator, Research & Education, Oesterreichisches Filmmuseum. 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

In 2007/08, the AFC commenced a project to install a Media Asset Management System as a replacement for the NFSA's Merged Audio Visual Information System (MAVIS). The system will be based on a product known as MediaFlex. The project is expected to be completed in mid-2009.

Industry and Cultural Development



OBJECTIVE 6

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

A vigorous, diverse and innovative screen culture stimulates a distinctive screen industry, fostering its development, promoting engagement and providing access to audiences. In this context screen culture describes a range of activities that provides opportunities for audiences to consume, appreciate and engage with Australian screen content. Screen culture refers to many different screen-based activities including film festivals, industry awards, conferences, seminars, professional development, exhibition, distribution, publications, websites, commentary and critical analysis. These activities develop audiences and increase public appreciation, stimulate debate, foster recognition and expand knowledge of films and television programs and the screen industry more generally.

The AFC cultivates screen culture through the Industry and Cultural Development (ICD) Division in a number of ways. It provides funding to a diverse range of screen activities nationally, and through proactive intervention, the AFC extends the scope and reach of screen culture by identifying new opportunities and delivering activities where the market fails to do so.

ICD has a number of strategies to achieve its objectives:

- 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
 - 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.
- 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

ICD Funding Program

The ICD Funding Program supports a diverse and exciting range of activities and events nationally that contribute to the development and appreciation of Australian screen culture, provides opportunities for critical debate and analysis, and fosters the development of a creative and skilled community of practitioners.

In 2007/08, the Events and Activities Fund, the National Touring Fund, the Interactive Media Fund and the New Projects Fund provided \$3.097 million in assistance to 60 organisations and two individuals to deliver 63 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 2007/08 include:

- 83 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, the St Kilda Film Festival National Tour and the Little Big Shots Children's Touring Film Festival.
- 620,109 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.
- 21,234 professional development opportunities for screen practitioners were provided through support for key national industry conferences (SPAA, SPAA Fringe, ADG, AIDC), seminars and information sessions (Popcorn Taxi, ASDA Cultural Program, the Arts Law Centre of Australia), new media programs, such as X Media Lab, 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 2007/08 including the AFI Awards, IF Awards, Film Critics Circle of Australia Awards, ATOM Awards, AWGIE Awards and the inaugural ADG 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 the publication of *The Moving Images of Tracey Moffatt*.

Big Screen, Black Screen and School Screen

The Big Screen touring Australian film festival, Black Screen and School Screen are ICD programs that complement and extend the touring film festivals supported through the ICD Funding Program in providing the wider Australian community in regional areas with opportunities to access a diverse range of screen programs.

Now in its seventh year, **Big Screen** visited 34 centres during 2007/08, reaching an audience of over 9,553 people nationally. Broken Hill, Darwin, Roxby Downs, Burnie, Broome, Rockhampton, Mildura, Yamba and Mallacoota are just some of the regional communities across the country that have experienced the excitement of the Big Screen film festival. Regional communities have had the opportunity to see on the big screen feature films such as *The Home Song Stories*, *Romulus*, *My Father*, *Clubland*, *Cactus*, *Unfinished Sky*, *The View from Greenhaven* and *Razzle Dazzle*, alongside classics from the National Film and Sound Archive including *My Brilliant Career*, *Careful He Might Hear You*, *Jedda* and *Newsfront*. Documentaries including *Forbidden Lie\$*, *Unfolding Florence* and *Bra Boys* were also popular this year. The industry has continued to support Big Screen and the AFC was fortunate to have guests such as

Michael J Rowlands, Wendy Hughes and Bryan Brown attend events 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 2007/08, Black Screen toured the Message Sticks Indigenous Film Festival to six states, reaching audiences of 4,058. NAIDOC week celebrations and other national and international events drew audiences of over 11,000, bringing the total audiences for Black Screen events to over 15,000. Partnerships with CAAMA and Outback Pitchas in the Northern Territory and End Credits Film Club in Queensland assisted Black Screen to extend its reach to remote Indigenous communities.

School Screen is an ICD program that offers schools around Australia free screenings at their local cinemas of Australian features as part of their curriculum studies. In 2007/08, over 160 schools in over 65 towns were provided with screenings of Australian feature films, attended by a total of 23,000 students.

Three study guides for Australian feature films were produced through School Screen and are now available as free downloads to schools.

The Regional Digital Screen Network

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. This year again saw Sony Tropfest delivered across the network live via satellite to capacity houses. 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 are equipped with Kodak cineservers and Barco 1.4K projectors. Since July 2007 the RDSN has presented six new feature films digitally giving regional audiences the opportunity to view the films close to their capital city release dates. Films screened include the award-winning Australian features *Clubland*, *The Home Song Stories*, *Lucky Miles*, *The Black Balloon*, *September* and *Cactus*, and two short film programs (Little Big Shots Children's Film Festival and Message Sticks Indigenous Film Festival). In a groundbreaking partnership with the Australia Council for the Arts, the Australian Ballet, Opera Australia and the Sydney Opera House, the RDSN also delivered live via satellite the ballet, *The Nutcracker* and the opera *Carmen* to capacity houses across the network. Recently this partnership was extended to include ABC2 with a live broadcast of the Australian Ballet's *Swan Lake*. Establishing the overwhelming enthusiasm for these live cultural events shown by local audiences, the cinemas involved in the RDSN trial have been able to investigate an expansion of their business plans to include other forms of entertainment and to broaden their engagement with local communities reaching new audiences that can also cross over to traditional cinema screenings. In total the RDSN delivered 112 screenings/events across the eight venues during 2007/08. The AFC recognises that the market for digital delivery of film content is rapidly developing in Australia.

australianscreen online

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. The website currently features more than 2,000 moving image clips from more than 1,000 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 including how to source copies of the full programs. Through a partnership with the Curriculum Corporation material is targeted to educational users as well as the general public, providing an entry point for both Australians and the international community to access Australia's rich audiovisual heritage. From its launch on 16 July 2007 to 30 June 2008 the site has recorded 609,741 distinct visits with daily visits averaging around 2,500.

Material has been sourced from over 1,000 independent producers as well as the collections of the National Film and Sound Archive, 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. Current development includes the addition of interactive features for registered users.

International Events

In order to promote Australia and its culture internationally through its screen content ICD supports and delivers film festivals in targeted countries internationally. ICD does this both through its own initiatives and in partnership with the Department of Foreign Affairs and Trade through the former Australia International Cultural Council (AICC).

The **Embassy Roadshow** supports Australian embassies and diplomatic posts around the world in hosting Australian film festivals. In 2007/08, the Embassy

Roadshow delivered 20 Australian film events to embassies, representing over 180 screenings of Australian films that reached audiences of over 24,000 people. There are now 10 Arabic-subtitled features in the Embassy Roadshow collection and work has started on expanding the Spanish-subtitled collection with five new titles. New Australian feature films added to the general ER collection this year included *Clubland*, *The Home Song Stories*, *Razzle Dazzle*, *Romulus*, *My Father* and *Ten Canoes*. New short films included *Crocodile Dreaming* and *Nana*.

As well as the Embassy Roadshow, ICD delivered a number of festivals to targeted countries during 2007/08 as part of the programs of the AICC.

Malaysia: ICD delivered an Australian Film Focus in Kuala Lumpur with guest actor Denise Roberts. Ms Roberts ran a workshop attended by 70 film students, actors and filmmakers.

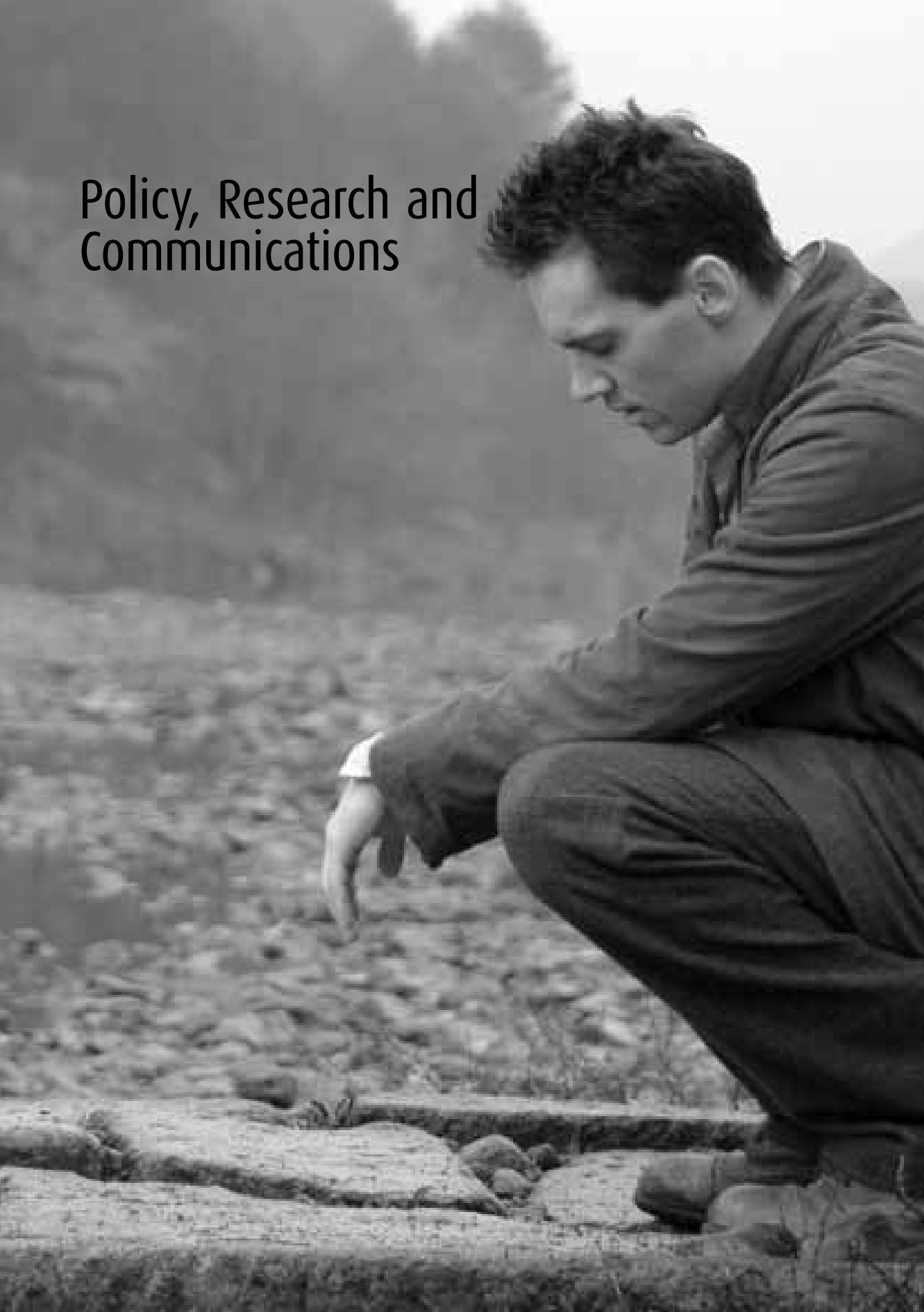
United Kingdom: ICD supported the London Australian Film Festival, organised by the Barbican Centre, which saw a total audience of 7,000 attend 43 screenings of Australian feature films and shorts. Following the London event, a selection of films from the festival toured Cambridge, Edinburgh, Manchester, Nottingham, Sheffield, Glasgow and Cardiff.

India: Indian Ocean Rim Association for Regional Cooperation Film Festival (IOR-ARC) screened *Yolngu Boy* as the opening night film and director Stephen Johnson presented his film and a dinner was held in his honor. Chennai International Film Festival screened *The Caterpillar Wish* to over 500 people.

France: Paris quartier d'été Festival screened four subtitled films – *The Adventures of Priscilla*, *Queen of the Desert*, *Beneath Clouds*, *Jindabyne* and *Strictly Ballroom*.

Russia: Moscow International Shorts Film Festival in November screened *Breath* and *The Saviour* to an appreciative audience.

Policy, Research and Communications



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 1,400 new films/programs was added to the AFC databases during 2007/08, along with 1,400 releases. 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 (ABS) to develop their *Television, Film and Video Production and Post-Production Services Survey*, following workshops with the industry to ensure that the 2006/07 survey addressed industry concerns, particularly regarding the inclusion of details on post, digital and visual effects (PDV) work in Australia. The AFC also assisted the ABS with the first *Digital Games Development Survey* taking an active role in promoting the survey to the industry.

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 Searchable Film Database promotes Australian films and programs by providing details of over 11,000 titles. The database includes information about Australian and co-produced features and TV drama telemovies from 1970, TV drama mini-series and documentaries from 1980, and TV drama series and short films from 1988. 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. It is one of the AFC's most popular resources, with an average of around 6,000 PDF downloads per month. Available at: www.afc.gov.au/filminginaustralia/upcoming/fiapage_26.aspx

Get the Picture is the AFC's comprehensive data reference publication on the Australian film, video, television and interactive digital media industries. In 2007/08, almost 250 pages of updates were completed and new data sets were added, including audience lifestyle segment analysis. Subscribers are emailed monthly regarding updates and additions. There were 4,982 users subscribed to GTP Update Alerts as of June 2008, up from 3,769 the previous year. *Get the Picture* averages around 30,000 page requests and 3,300 PDF downloads per month. Available at: www.afc.gov.au/gtp

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 2006/07 survey, including increased data on the PDV sector, were released in November 2007. Published in print and online, the data registers an average of 1,200 page requests and 200 PDF downloads per month. Available at: www.afc.gov.au/nps

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 2008, registering an average of 650 page requests and 150 PDF downloads per month. Available at: www.afc.gov.au/gtp/docs

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 June 2008 as part of *Get the Picture*. The data registers an average of 700 page requests and

over 50 PDF downloads per month. Available at: www.afc.gov.au/gtp/govtfund.html

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*, covering the production industry, the release of productions and audiovisual trade, was published in January 2008. Available at: www.afc.gov.au/gtp

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 *2007 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

Information guides were published throughout the year on specific topics concerning the industry. Handouts were regularly distributed at industry conferences and events. On average, the enquiries service handed out 15 copies per month with a further 9,000 monthly page requests for information guides online in 2007/08. 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. Over 5,000 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.

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 the compilation of performance indicators and ongoing monitoring of industry programs.

The AFC also regularly provides customised data reports to the industry. In 2007/08, an Indigenous film catalogue and statistics on Indigenous participation were compiled as part of the AFC's Indigenous Strategy, and production and release data was provided to the *Department of Innovation, Industry and Regional Development Victorian Screen Industry Review*. Other regular provisions include lists of details for the Film Finance Corporation Australia, Australian Writers' Guild, AFI Awards, and local and international festivals.

Enquiries service

The AFC operates an enquiry service for members of the film and television industry, media organisations, government and the general public.

In 2007/08, the AFC responded to 4,535 enquiries. This compares with 4,797 in 2006/07. In 2007/08, there was a decrease in the number of requests from the film, television and video industry (requests from this sector represented 55 per cent of all enquiries). There was an increase in enquiries from the general public (21 per cent of all requests). Most of the enquiries originated in Australia.

National and international use of AFC research

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 and Global Media Intelligence service overseen by *Screen Digest* in the UK. The AFC also regularly supplies data to the UNESCO Institute of Statistics, the Berlinale Co-production Market and *Variety International Film Guide*.

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 2007/08 include the Australian Bureau of Statistics' *2008 Year Book*, the Australian Communication and Media Authority's *Communication Report 2007/08*, and the *PricewaterhouseCoopers Australian Entertainment Outlook*.

Policy and Advocacy

The AFC develops policy in several contexts: internally in conjunction with specific branches and across the organisation; together with industry bodies and for the audiovisual industry in general; as advice for Government and in submissions to government reviews.

Ensuring a central position for the development of Indigenous screen content has been an important policy issue throughout the year. In general, attention is given to certain topics that recur in the media landscape such as regulation of audiovisual content. In this field, the AFC made a submission to the Australian Communications and Media Authority in relation to its review of the *Children's Television Standard* in July 2007.

The AFC focused on a number of specific policy areas in 2007/08.

Innovation

Several policy initiatives over the year served to highlight the intrinsically innovative nature of the creative screen.

The AFC made a submission to the Review of the National Innovation System. Film Australia, the Media, Entertainment and Arts Alliance, and the Australian Writers' Guild were co-signatories to this submission.

A second issue of *Flexible Vision: A compendium of new and emerging audiovisual content delivery platforms and government intervention* was finalised, ready for publication. This is an update of the original 2003 publication.

The AFC's 3-year project *Creative Digital Industries in Australia: innovation in quantitative and qualitative mapping* was completed early 2008. This was an Australian Research Council project led by the Centre of Excellence for Creative Industries and Innovation, in partnership with the AFC and the (then) Department of Communications, Information Technology and the Arts.

The AFC is a member of the working party that produced the report *Building a Creative Innovation Economy* presented to the Cultural Ministers Council (CMC) in February 2008. Work continues in reporting on progress with the recommendations for the next CMC meeting scheduled for October 2008.

Legal deposit

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 detailed submissions in response to the discussion paper on the extension of legal deposit by the Attorney-General's Department and the Department of Broadband, Communications and the Digital Economy.

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).

The AFC also made a submission to DFAT about the feasibility of a free trade agreement with India. Both India and China are of particular interest due to their strong economies and burgeoning film industries.

As a member of the Australian Services Roundtable, the AFC contributes to ongoing debate concerning Australia's position on cultural goods and services in multilateral trade negotiations through the World Trade Organization (WTO).

The AFC also monitors and provides advice on the telecommunications and e-commerce sectors in trade agreements. These are increasingly important in the audiovisual sphere due to the emergence of new online distribution channels.

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.

The launch of the AFC's innovative web resource *australianscreen* online (see ICD Division's operations report) by Senator the Hon. Helen Coonan on 18 July 2007 achieved substantial national media attention, with more than 40 radio interviews, stories in *The Australian*, *Australian Financial Review* and most state metropolitan dailies as well as on ABC TV *National News*.

In December, the presentation of the Australian Ballet's *The Nutcracker* across the AFC's Regional Digital Screen Network received wide media coverage. This was the first time a live transmission from any Australian capital city arts venue had been simultaneously transmitted to remote and regional areas. The event received coverage in 40 different news outlets including *The Australian*, the ABC's *7:30 Report* and Radio National.

The AFC's *National Survey of Feature Film and TV Drama Production*, released on 20 December 2007, was reported in *The Australian*, *Financial Review*, *The Sydney Morning Herald* and industry media, with all outlets mentioning the AFC as the source of the figures.

Events

During 2007/08, the AFC managed the launch of *australianscreen* online; the launch of the NFSA's Arc cinema; Meet the AFC events across Australia; and activities supporting the IndiVision low-budget filmmaking initiative.

Publishing

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 materials.

The graphic identity for the NFSA continued to roll out during 2007/08, including the production of calendars and other promotional material for the new Arc cinema and the inaugural Sounds Alive! program of curated events.

A revised edition of the AFC's substantial producers' manual *The Satchel – Production Budgeting and Film Management* was published in January 2008. As of June 2008, 304 copies had been sold.

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 2007/08, the AFC's web presence included the main site and the NFSA site, as well as a subsite supporting the AFC's Big Screen touring Australian film program. The Black Book Online returned to management by its creator, Blackfella Films, in December 2007.

www.afc.gov.au

The AFC's main website saw a six per cent increase in the number of visits in 2007/08, from 89,916 per month to 94,960 per month, excluding use by AFC staff or search engine indexing 'robots'.

The most popular search requests on the AFC site were the Searchable Film Database (47,662 requests per month), the main site search page (10,067 requests per month), jobs at the AFC (3,558 requests per month), the Funding home page (3,163 requests per month), and the Funding Approvals page (2,494 requests per month).

The top downloads were the *Upcoming Production Report* (drama) (an average of 6,904 per month), followed by the *Film Development Drama Funding Guidelines* (3,011 per month), and the *Australian Short Films* catalogue (1,277 per month).

URL	No. visits per month	No. file downloads per month	No. page requests per month
www.afc.gov.au	94,960	57,974	301,581
www.nfsa.afc.gov.au	68,133	25,914	538,405
www.bigscreen.afc.gov.au	10,098	n/a	n/a
www.australianscreen.com.au	50,811	n/a	n/a

Corporate Services



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 discharging their financial management responsibilities, financial information for strategic decision-making purposes and providing a transaction-based processing unit.

Key financial management achievements and activities during 2007/08 include:

- development of policies for film industry funding commitment revocations and cost recovery and charging
- review of National Collection valuation methodology, in particular with regard to documents and artefacts
- review of the useful life of the National Collection assets
- review and monitoring of donations accessioned into the National Collection on a quarterly basis
- undertaking preparation for the establishment of Screen Australia and the de-merger of the National Film and Sound Archive.

Financial overview

The following sections provide a summary of the AFC's financial performance in 2007/08. Detailed information relating to 2007/08 can be found in the AFC's Financial Statements (page 117), and the summary should be read in conjunction with those statements.

Operating result

The operating result for 2007/08 was a surplus of \$1.777m compared to a deficit of \$0.804m in 2006/07.

This operating surplus is mainly due to:

- additional interest income received during the year
- increased returns on film industry investments
- a review of the useful lives of the National Collection heritage and cultural assets, which resulted in a decrease in depreciation expense for the year, and
- a reduction in write-down of film industry investments due to timing of contract payments.

Table A shows the AFC's key results for the financial years 2006/07 and 2007/08.

Table A: Key Results in Financial Performance

Indicator	2007/08 (\$'000)	2006/07 (\$'000)	Variation (%)
Revenue from government	52,740	52,399	0.6
Other revenue	4,706	4,042	16.4
Total revenue	57,446	56,441	1.8
Employee expenses	22,733	22,420	1.4
Supplier expenses	14,824	14,447	2.6
Grants expenses	5,085	4,383	16.0
Depreciation and amortisation expenses	3,420	4,302	(20.5)
Write-down of assets	9,573	11,660	(17.9)
Other expenses	34	33	3.0
Total expenses	55,669	57,245	(2.8)
Operating result	1,777	(804)	

Income Statement

Revenue

Total AFC revenue during 2007/08 was \$57.446m (2006/07 \$56.441m), and comprised:

- An appropriation from Government of \$52.740m (2006/07 \$52.399m).
- \$0.284m (2006/07 \$0.487m) in recovery of projects written-off.
- \$0.505m (2006/07 \$0.332m) in profit on production investments, buy-out of script developments, royalties and grants.
- \$0.025m (2006/07 \$0.019m) in other miscellaneous project receipts.
- \$0.383m (2006/07 \$0.351m) in grants and sponsorships from external agencies/organisations for AFC program initiatives. The significant externally funded initiatives in 2007/08 were Embassy Roadshow, Big Screen and Women Working in TV.
- \$0.042m (2006/07 \$0.050m) in interest on film industry loans.
- \$1.037m (2006/07 \$0.809m) in sales of goods and services.
- \$1.598m (2006/07 \$1.306m) in interest on cash at bank, interest earned on the Disbursement Trust and term deposits.
- \$0.832m (2006/07 \$0.688m) in sponsorships and donations.

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 of its 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 2007/08 were \$55.669m (2006/07 \$57.245m), and comprised:

- \$22.733m (2006/07 \$22.420m) in employees' salaries and related expenses
- \$3.378m (2006/07 \$3.004m) in property-related expenses
- \$0.349m (2006/07 \$0.514m) in insurance expenses
- \$11.097m (2006/07 \$10.929m) in other administrative expenses
- \$5.085m (2006/07 \$4.382m) in grants expenses
- \$3.420m (2006/07 \$4.302m) in depreciation expenses
- \$9.573m (2006/07 \$11.660m) 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 \$94.342m in 2006/07 to \$98.557m in 2007/08. The increase in equity of \$4.215m predominantly reflects the operating surplus of \$1.777m and an increase in the asset revaluation reserve of \$2.348m as a result of a revaluation of the AFC's owned land and buildings and heritage and cultural assets.

Assets

The AFC's assets comprise:

- cash
- land and buildings
- 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 \$101.941m to \$105.597m in 2007/08.

Financial assets

The AFC had a cash balance of \$9.215m at 30 June 2008 (30 June 2007 \$2.040m) and term deposits of \$10.553m (30 June 2007 \$16.308m) 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.

Non-financial assets

The AFC's non-financial assets increased by \$1.859m from \$78.328m to \$80.187m in 2007/08. 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 land and buildings and the National Collection.

Liabilities

The AFC's total liabilities decreased by \$0.559m from \$7.599m to \$7.040m in 2007/08. This was predominantly due to a decrease in employee provisions (mainly long service leave provisions) for staff that resigned or completed their contracts during the year or at 30 June 2008 with less than 10 years service.

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 bank account is maintained to receive returns and to pay expenses and disburse funds to investors in accordance with each production agreement. During 2007/08

\$0.729m (2006/07 \$0.411m) was paid out from the Disbursement Bank 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 2007/08 included:

- review and update of the AFC's Risk Management Plan 2007/08, giving specific regard to any risks associated with transitioning the AFC to Screen Australia and the creation of the NFSA as a statutory authority
- 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
- refinement of the business continuity recovery plan templates following a further workshop with senior management
- quarterly reporting to the Commission by the Chair of the Audit Committee on the AFC's risk profile
- discrete section on risk included within the monthly financial report to the Commission.

Audit Committee

The Audit Committee, chaired by AFC Deputy Chair Paul Hamra, met on six occasions during 2007/08 (see Table of Audit Committee Meetings, page 12).

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 2007/08 included:

- approval of the AFC's Risk Management Plan 2007/08
- approval of the 2007/08 Annual Internal Audit Plan
- endorsed Fraud Awareness training for all staff
- review of staff Internet usage
- oversight of the implementation of Ombudsman report recommendations.

Internal Audit

Oakton NSW provides internal audit services to the AFC. Audits conducted during 2007/08 related to:

- project management methodology
- film funding integrity
- retail (and inventory) management
- review of curatorial framework
- finance core transactions
- Occupational Health & Safety
- Collection Preservation Risk Priority framework
- Technology Services Disaster Recovery Plan.

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

The AFC also continued to follow the Strategic Internal Audit Plan for 2006-2009, 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 National Audit Office inspected the AFC's 2006/07 financial statements and provided an unqualified audit report.

Human Resources

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

During 2007/08 priorities and activities focused on raising awareness and understanding of policies, procedures and guidelines developed throughout the previous year. Another focus for the branch was to ensure that the AFC met its statutory obligations under the revised *Occupational Health and Safety Act 1991*.

Staffing overview

At 30 June 2008 the AFC employed a total of 311 staff, 273 of whom were full-time and 38 part-time. There were 133 men and 178 women. Over the year the average number of full-time equivalent staff was 292.2.

The division/branch breakdown of staff at 30 June 2008 was:

Division	Full-time	Part-time
Corporate Services	44	2
Executive	4	n/a
Film Development	27	2
Industry and Cultural Development	19	n/a
Marketing	5	n/a
NFSA	150	27
Policy, Research and Communications	24	7

Key human resources achievements and activities during 2007/08 included:

- launching of the online AFC Staff Induction Program, which provides access to strategic, business and corporate information, on 1 August 2007
- undertaking of workplace harassment awareness training sessions across the AFC with 90 per cent of staff attending the training

- completion of training for managers and supervisors on managing employees suffering from a physiological illness
- coordination of the delivery of courses on giving and receiving feedback
- coordination of cross-cultural awareness training across all locations
- enhancement of features of the AFC's Human Resources Management Information System (HRMIS) to include Career Manager, which assists in the administration of performance management processes, including creation of individual employee work plans, personal development plans and performance appraisals using Employee Self Service (ESS)
- roll-out of an enhanced version of ESS, providing a new-look home page with many features and access to the knowledge base of HR policies, guidelines and other information regarding employee conditions of employment
- Fraud awareness training for all staff.

Facilities and Services

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

Major achievements and activities during 2007/08 included:

- installation and commissioning of a new central chiller for the NFSA's main repository in Mitchell, ACT
- creation of a suite of contracts for the maintenance of a range of essential base building services
- project management of the refurbishment of the NFSA café in Canberra
- roll-out of the AFC's first Environmental Management System including Energy and Water

Management Plans

- review of the AFC's *Procurement Guidelines* and provision of further associated training to staff
- review and updating of the Asset Management Plan for owned buildings
- management of accommodation changes associated with the Screen Australia merger and NFSA de-merger.

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.

The branch played a key role working with Screen Australia's ICT Working Group and on other AFC/FFC/FAL integration working group issues related to the implementation of systems and infrastructure for Screen Australia. It also worked with the NFSA Steering Committee on the establishment of the NFSA as a separate statutory authority from 1 July 2008.

Some of the key Technology Services achievements and activities during 2007/08 included:

- implementation of a central directory infrastructure for authentication and authorisation in Sydney and Melbourne offices
- migration of the Macintosh SOE to a centralised storage model
- replacement of the Sydney firewall
- migration of the Macintosh email client to Lotus Notes
- provision of ICT support for the upgrade of Finance 1
- upgrading of the Sydney computer room UPS and power distribution
- upgrading of the Brisbane office PABX
- development and implementation of test TRIM ICE (web-based records management system)

- implementation of Phase 1 of the SAN upgrade project which includes:
 - installation on LTO 3 tape drives
 - installation of new 4gb Fibre Brocade switch
 - installation of 2 x Solaris server for replacement of current Windows SAN master server
- re-development of JBS Lotus Notes database
- support for NFSA PATS Silvertrak project
- support for Compass intranet upgrade.

In preparation for Screen Australia:

- establishment of database and server infrastructure for key corporate systems
- establishment of WAN for connectivity between all participating agencies
- establishment of messaging and calendaring infrastructure
- preparation for the recordkeeping requirements for both Screen Australia and the NFSA from 1 July 2008
- drafting of ICT and recordkeeping policies for Screen Australia and the NFSA for approval by respective management and steering committee groups.

In preparation for NFSA de-merger:

- development of an NFSA intranet
- provision of support for hosting of Finance 1 at NFSA site
- development of work plans for email system de-merger
- provision of support to HR for Aurion system migration
- building, testing and implementation of SOE for new PCs replacing existing MACs in the de-merger
- building and testing application server platforms as required for the de-merger.

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 2007/08 included:

- negotiation and contracting of over 360 funding agreements for the Film Development Division and the Indigenous Branch, and assessment of seven loan applications for the Production Cashflow Facility
- provision of legal and contracting support for a number of Film Development initiatives including IndiVision, Yarning Up, and the new media initiatives Good Game, Podlove2 and Great Moments in History
- provision of legal and contracting support for a number of Industry and Cultural Development initiatives: Black Screen, *australianscreen* online, the Embassy Roadshow and the Regional Digital Screen Network's transmission of the Australian Ballet's performance of *The Nutcracker*
- provision of legal and contracting support for a number of initiatives of the NFSA Division including CSAR, the ABC *Sounds of Australia* CD, and special acquisition of materials from the Australian Ballet and Foxtel
- delivery of a copyright law and contract law training program
- continued chairing of the Intellectual Property Rights Working Group to develop policies for the use of copyright material
- provision of general legal advice to the AFC.

Official Co-production Program

In 2007/08, the AFC administered the Australian Government's International 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.

A 'one-off' MOU was entered into by the AFC and China's State Administration of Radio, Film and Television on 10 March 2008 to facilitate the Australian/Chinese co-production, *The Last Dragon*.

Treaties and Memoranda of Understanding 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 2007/08, the Legal Affairs section assessed 28 applications for official co-production status, 15 of which were granted provisional approval, as set out in the table on page 63.

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

Co-productions granted provisional co-production status in 2007/08

Project	Co-Producing Country	Company	Date approved
Features			
<i>Goblin Shark Attack</i>	Canada	Limelight Entertainment Malibu Shark Pty Limited (Aus), Malibu Shark Productions Inc. (Can)	10 Mar 2008
<i>The Last Dragon</i>	China	Adelaide Motion Picture Company Pty Ltd (Aust), Beijing Rosat Film & TV Production Co. Ltd (Chi)	10 Mar 2008
<i>Triangle</i>	UK	Pictures In Paradise (Triangle) Pty Limited (Aus), Triangle Films Ltd (UK)	5 Feb 2008
<i>The Comfort Women</i>	France	Martin Brown Films Pty Limited (Aus), Marco Polo Production Sarl and AAA (Fra)	10 Mar 2008
Documentaries			
<i>Darwin's Brave New World</i>	Canada	Becker Group Limited (Aus), Ferns Productions Inc. (Can)	12 May 2008
<i>Darwin's Lost Paradise</i>	Germany & France	Chapman Pictures Pty Limited (Aus), Monaco Films (Ger), Films A Trois (Fra)	30 Oct 2007
Animation/TV series			
<i>Dex Hamilton Alien Entomologist</i>	Canada	SLR Productions Pty Limited (Aus), Dex I Productions Inc (Can)	10 Mar 2008
<i>Dirt Girl World</i>	Canada	Dirt Girl World Productions Pty Ltd (Aus), Decode Entertainment Inc (Can)	17 Jun 2008
<i>Pearlie</i>	Canada	Sticky Pictures Pty Limited (Aus), Nelvana Ltd (Can)	12 Dec 2007
<i>Sally Bollywood</i>	France	Trackdown Digital Pty Limited (Aus), TeleImages Kids (Fra)	27 Jun 2008
<i>Zeek's Pad</i>	Canada	Avrill Stark Entertainment Pty Ltd (Aus), My Pad Productions Inc (Can)	12 Dec 2007
<i>Zigby</i>	Canada & Singapore	Avrill Stark Entertainment Pty Ltd (Aus), Zebra (1) Productions Inc (Can), Big Animation Pte Ltd (Sing)	30 Oct 2007
Television series			
<i>Time Hackers</i>	New Zealand	Taylor Media Pty Limited (Aus), The Gibson Group Ltd (NZ)	30 Oct 2007
<i>The Saddle Club - Series 3</i>	Canada	Crawford Productions Pty Ltd (Aus), Protocol Entertainment Inc (Can)	30 Oct 2007

Statutory Reports



The Ombudsman

During 2007/08, no reports were made by the Ombudsman under section 15 of the *Ombudsman Act 1976* (Cth), nor is the AFC aware of any reports made by the Ombudsman concerning the AFC under sections 16 (Reports to the Prime Minister), 17 (Reports to Parliament) or 19 (Annual and additional reports) of the Act. The Ombudsman has not recommended any Acts of Grace payments.

Following the Ombudsman's report from the previous period (9 May 2007), recommending changes to the AFC's policies and procedures for the assessment of film funding applications, all recommendations were implemented by 1 July 2007 by Film Development, Indigenous, Marketing, and Industry and Cultural Development. Progress against the recommendations was being monitored by management. Where relevant, the effective implementation of the Ombudsman's recommendations has been included in performance agreements for senior managers. A review of the practical implementation of any new funding processes was undertaken in February to March 2008, and a summary report provided to the Audit Committee in June 2008.

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 DEWHA 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 2008.

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.

1. 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 5).

2. 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).

3. 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*.

4. 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.

5. 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.

6. 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
Screen Australia
GPO Box 3984
SYDNEY NSW 2001

The FOI Coordinator may be contacted by telephone on 02 8113 5800 or 1800 213 099 (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*).

7. 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, 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.

8. FOI Act statistics 2007/08

Two requests for information under the *FOI Act* were received during 2007/08 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 2007/08.

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 2007/08, there were no ministerial directions received.

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 2008
- 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 2008.

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 124 and the guarantees are included in the Schedule of Contingencies on page 125.

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 2007/08, the AFC recorded one 'formal' compliment for its service standards and over 340 'informal' compliments received via emails and telephone calls. There were no formal complaints against the Service Charter recorded this year. The NFSA received a 99 per cent positive response from client surveys regarding access and public education programs.

Occupational Health and Safety

As a result of amendments to the *Occupational Health and Safety Act 1991* the AFC developed and promulgated new Health and Safety Management Arrangements (HSMAs). The HSMAs provide the mechanisms for consultation between the AFC, its employees and its employees' representatives. They promote measures to ensure the health, safety and welfare of our employees at work, they provide for consultation and dispute resolution mechanisms to address disputes arising in the course of consultations held under the *Occupational Health and Safety Act 1991* and provide for the manner in which the Health and Safety Committee (HSC) is to be constituted.

Review of existing OH&S policies began with a total of nine policies reviewed and implemented with remaining policies reviewed prior to the end of June 2008. AFC Designated Work Groups were re-configured to incorporate a more geographically dispersed and diverse organisation and new Health and Safety Representatives (HSRs) were recruited and trained and existing HSRs

undertook refresher training to ensure current knowledge of amendments to the legislation. The AFC intranet, Compass, was re-designed to provide more user-friendly access to OH&S information and forms. To facilitate the broader implementation of new arrangements and policies and raise overall OH&S awareness the AFC undertook Health and Safety Awareness Training across all locations.

This year's annual health week program theme was 'Healthy Hearts'. The program continued to provide staff with access to voluntary health screenings, massages and wellbeing seminars. Influenza vaccinations continued to be offered across all locations.

There were three 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

Through the ICD Funding Program, the AFC has supported the Other Film Festival, Australia's largest disability film festival, since its inception. The AFC supports other high-profile initiatives that incorporate programs for or about people with disabilities, including the Accessible Cinema strand at the 2008 Sydney Film Festival, which featured 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 5-6 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 for a new content management system (CMS) for the AFC's web presence was issued during 2007/08, which included the requirement for a re-developed site to achieve level 2 (AA), potentially level 3 (AAA). This tender process was not finalised during the financial year due to the creation of Screen Australia.

Specific CMS requirements included:

- Navigation and pages generated by the CMS must be accessible to AA level
- The system shall not have any restrictions that will limit the ability of the site to meet AA level. For example, the CMS should not rely on JavaScript for primary navigation, or on using tables for layout, etc.
- In the authoring environment, tables should be annotated with sufficient information (including table headers, and row and column headers) to ensure they are fully accessible, particularly to screen readers
- Support for title tags for links
- Alt tags (and other required) information should be presented for all images on the site
- All published pages should be strict HTML or XHTML compliant
- Support for having multiple stylesheets for the site (such as print-friendly CSS)
- Wherever possible, the CMS should enforce accessibility standards, such as checking for required elements, enforcing alt text for images, etc.

Environmental Protection and Biodiversity Statement

The AFC has implemented an Environmental Management System (EMS) generally consistent with International Standard AS/NZS ISO:14001. The EMS includes Energy and Water Management Plans. Major achievements during 2007/08 were the roll-out of the EMS and the introduction of a waste reduction program that involved waste audits resulting in expanded recycling opportunities at the AFC's major sites.

The AFC's current procedures ensure that the storage, use and disposal of nitrate film, film processing and cleaning chemicals is environmentally responsible and complies with relevant legislation.

Portfolio Budget Statement (PBS) 2007/08

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.	
<p>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.</p>	<p>The AFC exceeded its target for the financial year, investing in the development of 30 feature films that were put into production between 1 July 2007 and 30 June 2008. The AFC invested in the development of 10 features that went into production in the 2006/07 financial year, and in 2005/06 the total was 14. Development investment was made both directly and, in some cases, by way of General Development Investments paid to producers.</p>
<p>Minimum of 35 per cent of General Development Investment recipients to put at least one project into production in a 3-year period.</p>	<p>The AFC exceeded this annual target in 2007/08. Eighty-four GDI contracts were executed in the 3-year period to 30 June 2008. Repayments were made on 66 GDI contracts in the same period, giving a result of 80 per cent.</p>
<p>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 2007/08.</p>	<p>The AFC exceeded annual targets, having provided intensive script and marketing assistance to 23 projects from July 2007 to 30 June 2008. Eleven projects were funded through the Television Writers Fellowships.</p>
<p>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.</p>	<p>The AFC exceeded this annual target. Nine feature films and short feature production investment contracts were executed in the 3-year period to 30 June 2008. Of these, eight achieved a theatrical release or television exposure giving a result of 89 per cent.</p>
<p>Indigenous: At least 75 per cent of feature films or short features made with AFC production investment achieve Australian theatrical release or television broadcast commitment.</p>	<p>Indigenous: One feature film was funded by the Indigenous Branch in 2007/08. It is currently in production but has already secured a commitment for theatrical distribution from Footprint Films and a television broadcast pre-sale to the ABC.</p>
<p>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.</p>	<p>The AFC met this annual target. Seventy-three short drama, animation and interactive media production investment contracts were executed in the 3-year period to 30 June 2008. Of these, 55 achieved festival exposure or television exposure giving a result of 75 per cent.</p>
<p>Indigenous: At least 75 per cent of short dramas, animations and interactive media titles (as defined in the Indigenous Branch Digital Media Guidelines) supported by the AFC achieve festival or television exposure on a rolling 3-year basis.</p>	<p>Indigenous: The AFC exceeded this annual target. Thirteen short dramas supported as part of the Bit of Black Business series were screened on SBS television in 2007/08, giving a result of 100 per cent.</p>

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 exceeded this annual target, investing in the development of 61 documentaries that were put into production between 1 July 2007 and 30 June 2008. Projects were supported by the AFC either by way of development investment or a General Development Investment paid to producers.
Indigenous: At least 25 per cent of documentaries with development funding go into production, over a 3-year period.	Indigenous: The AFC exceeded this annual target, investing in the development of 27 Indigenous documentaries during the period 1 July 2005 to 30 June 2008. Of these, 16 projects have been completed or are in production, giving a result of 59 per cent.
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.	Indigenous: The AFC exceeded this annual target, investing in 52 Indigenous drama scripts during the period 1 July 2005 to 30 June 2008, of which 42 projects are completed, in production or seeking finance, giving a result of 72 per cent.
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.	The AFC exceeded this annual target. Sixteen recipients of attachment or travel grants who completed their written reports in 2007/08 stated that their placement or travel was highly beneficial in developing or advancing their industry skills and experience, giving a result of 100 per cent.

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.	The AFC exceeded this annual target. The Marketing Branch facilitated a stand/presence at six international festivals/markets in 2007/08: two television markets (MIPCOM and MIPTV) and four feature festival/markets (Toronto International Film Festival, Pusan International Film Festival, Berlin International Film Festival and the Cannes Film Festival). Market presence included the facilitation of attendance by Australian filmmakers, liaison with key industry contacts at events, and a range of representative activities on behalf of the industry.
Indigenous: Support the participation of at least five Indigenous screen content creators in key festivals.	The AFC exceeded this annual target. In 2007/08, the AFC supported five Indigenous filmmakers to attend the ImagineNATIVE Film Festival in Canada, four Indigenous producers to attend CineMart and the Rotterdam Lab at the Rotterdam International Film Festival, one Indigenous filmmaker to attend the Berlin International Film Festival, and two Indigenous filmmakers to attend the Tribeca Film Festival in New York. That is, a total of 12 for the period.
Facilitate and support a minimum of three key national industry events, and visits by a minimum of three international festival representatives per year.	The AFC exceeded this annual target. The Marketing Branch facilitated and supported four key national industry events and hosted five international film festival representatives.

At least 85 per cent of those receiving travel assistance report specific benefits from the travel.

The AFC exceeded this annual target. For the period 1 July 2007 – 30 June 2008, the AFC provided 91 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, including eight travel grants to the Berlin International Film Festival in February 2008, and 15 travel grants to the Cannes Film Festival in May 2008. Of those Travel Grant reports returned to date, 93 per cent have reported tangible benefits.

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 AFC met this annual target. The Marketing Your Film section of the AFC website continues to be a valued resource for practitioners with high usage during 2007/08 confirmed through statistical findings and stakeholder feedback. This section of the site is utilised by Australian practitioners as well as media, screen organisations and international festivals representatives. Additional marketing information disseminated online included International Film Festival Profiles, Festival Alerts, Festival Links, updated *Travel Grant Guidelines*, Exceptional Opportunity Travel Grants, Marketing Documentaries and Marketing Shorts.

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.

The National Collection has continued to increase in size and now contains approximately 1.4 million items. Of this figure, over 99 per cent is registered or catalogued in accordance with curatorial standards.

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.

At 30 June 2008, the NFSA exceeded the targets.

100 per cent of the Australian feature films acquisition target was achieved and exceeded by 5 per cent, including associated documentation and a significant representation of Indigenous works.

100 per cent of the significant Australian television production acquisition target was achieved and exceeded by 27 per cent, including associated documentation and a significant representation of Indigenous works.

62 per cent of Australian short films and documentaries acquired, including associated documentation and a significant representation of Indigenous works.

85 per cent of Australian published sound recordings acquired, including associated documentation and a significant representation of Indigenous works.

<p>Preservation: The National Collection is preserved and kept safe according to preservation standards. 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 will report variations against these standards.</p>	<p>The NFSA develops and maintains storage, treatment, conservation, rejuvenation and restoration activities according to relevant standards. These ensure that no items in the collection are irredeemably lost or at risk.</p> <p>In 2007/08, the NFSA successfully maintained the collection in accordance with NFSA's preservation standards.</p>
<p>Availability: 95 per cent of visitors are satisfied with Cinema and Public Program activities.</p>	<p>NFSA visitor surveys indicated that 99 per cent of visitors were satisfied with Cinema and Public Program activities for the period 1 July 2007-30 June 2008.</p>
<p>98 per cent of collection access services delivered are satisfactory to clients.</p>	<p>NFSA collection access surveys indicated that over 99 per cent of clients were satisfied with collection access activities during 2007/08.</p>
<p>Availability: 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.</p>	<p>The NFSA met this target with the exception of external film screenings, which continue to trend downwards (a worldwide trend). 7,421 national collection items were accessed; 60,150 people viewed screenings of the collection and 57,152 visitors attended NFSA cultural programs.</p>
<p>Availability: increased visits to the National Film and Sound Archive website.</p>	<p>NFSA visits have steadily been increasing by approximately 5,000 per month, with a significant jump of over 20,000 in March 2008.</p>

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

<p>Quantity: Screen culture events and screenings delivered in at least 80 regional centres each year.</p>	<p>The AFC exceeded this annual target. AFC touring programs (including Big Screen, Black Screen, School Screen, RDSN and touring programs supported by the ICD Funding Program) were seen in 137 centres between 1 July 2007 and 30 June 2008.</p>
<p>Attendances of at least 500,000 in capital cities and regional centres around Australia, for curated screen events and one-off screenings in the 2007/08 financial year.</p>	<p>The AFC exceeded this annual target. From 1 July 2007 to 30 June 2008, total attendances of 529,263 were recorded at screen events around Australia (including Big Screen, Black Screen, School Screen, RDSN and screenings supported by the ICD Funding Program).</p>

<p>Support organisations to provide at least 20,000 professional development opportunities for practitioners in the 2007/08 financial year and foster at least one targeted initiative in each state that encourages diversity.</p>	<p>The AFC exceeded this annual target. From 1 July 2007 to 30 June 2008, the following 25,951 professional development opportunities were provided:</p> <p>career assistance: 3,824 conferences: 2,463 seminars: 14,302 workshops: 5,362</p> <p>In order to encourage diversity, as part of their AFC triennial funding agreements, funded screen resource organisations in each state are required to implement professional development programs that target Indigenous and regional practitioners.</p>
<p>80 per cent of organisations delivering AFC-supported programs meet 80 per cent or more of their performance targets in the 2007/08 financial year.</p>	<p>The AFC met this annual target. Of the 52 organisations that reported on activities between 1 July 2007 and 30 June 2008, 81 per cent met 80 per cent or more of their program outputs in that period.</p>
<p>Coordinate 20 Australian film festivals internationally in the 2007/08 financial year.</p>	<p>The AFC exceeded this annual target. From 1 July 2007 to 30 June 2008, the AFC delivered 22 Australian film events via 181 screenings that reached audiences of nearly 24,000 people.</p>
<p>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.</p>	<p>The AFC exceeded this annual target. From 1 July 2007 to 30 June 2008, a total of 14,432 school students attended screenings delivered by the AFC.</p> <p>In 2007/08, three new resources to promote screen culture through schools were produced and disseminated through the School Screen program. These were the study guides for <i>The Caterpillar Wish</i>; <i>Elephant Tales</i>; and the <i>Australian Animation Showcase</i>.</p>

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

<p>Quantity: An average of at least 2,000 visits to www.afc.gov.au per day, and an annual increase of 5 per cent in subscriptions to <i>AFC News</i>.</p>	<p>From July 2007 to June 2008 the AFC met this target as follows:</p> <p><i>Website access:</i> www.afc.gov.au Number of visits in the period averaged 3,186 per day.</p> <p><i>AFC News:</i> Subscriptions to <i>AFC News</i> were 6,281 at 30 June 2008, up from 6,097 in June 2007, a 3 per cent increase.</p>
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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:

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

The AFC continues to disseminate key research and information through a variety of services and regularly updated publications:

The online Searchable Film Database promotes Australian films and programs by providing details of over 11,000 titles. The database includes information about Australian and co-produced features and TV drama telemovies from 1970, TV drama mini-series and documentaries from 1980 and TV drama series and short films from 1988.

New PDF and hard copy catalogues produced in 2007/08 included:

- *Australian TV Drama and Documentaries Catalogue*, September 2007
- *Shorts Catalogue*, January 2008
- *Australian Feature Films Mini Catalogue*, January 2008
- *Australian Feature Films 2007/08*, April 2008

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, with an average of around 6,000 PDF downloads per month.

Enquiries Service: In 2007/08, the AFC responded to 4,535 enquiries. This compares with 4,797 in 2006/07.

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

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.

All sections of the hard copy publication *Get the Picture* have been available online since February 2002. *Get the Picture* averaged around 30,000 page requests and 3,300 PDF downloads per month in 2007/08.

Data is continually updated, with subscribers informed of updates by email. As of May 2008 there were 4,982 users subscribed to GTP Update Alerts, up from 3,769 at the same time last year.

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

The *National Survey of Feature Film and TV Drama Production 2006/07* was published in December 2007. The AFC survey tracks feature film and TV drama production activity over a financial year, looking at the number of titles that started shooting during the year, sources of finance, production value and expenditure in Australia. As well as surveying production companies this year, an additional survey of Australian companies providing PDV (post, digital and visual effects) services for features and TV drama was introduced in 2007/08. Published in print and online, the data registers an average of 1,200 page requests and 200 PDF downloads per month.

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*.

The AFC's research and statistics function continues to be recognised and cited by Australian and international publications and organisations, including:

- *Screen Digest*: Statistics from the *National Survey of Feature Film and TV Drama 2005/06* and *Get the Picture* appeared in the 'Profile of film production and distribution' report in July 2007 and the 'Profile of global cinema box office' in October 2007.
- AFC provided data to the UNESCO 'Questionnaire on Feature Film Statistics' in August 2007.
- AFC provides data to the European Audiovisual Observatory on an ongoing basis.
- In addition to the AFC's ongoing relationship with the Australian Bureau of Statistics, the AFC also played a role in facilitating industry-wide cooperation in data collection, working to improve the *Service Industry Survey*.
- *Get the Picture* is cited as a source in a wide range of submissions, government reports, industry organisations, papers and press. Specifically, *Get the Picture* has been sourced in the last six months on such websites as the Australian Government's Culture and Recreation Portal and the australia.gov.au site, the Australian Film Television and Radio School's Centre for Screen Business and Val Morgan's Cinema Network: Research Sources.

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.

During 2007/08, the AFC made submissions to:

- The Australian Communications Authority Children's Television Standard Review (August 2007)
- Australia-India Free Trade Agreement Feasibility Study (April 2008)
- Legal Deposit Submission (February 2008)
- Submission to the Review of the National Innovation System (April 2008)

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 Manager, Indigenous Branch and Project Manager participated in the inaugural Annual General Meeting for National Indigenous Television.

The Manager, Indigenous Branch participated in regular meetings with Indigenous Screen Australia (ISA).

Indigenous Branch project managers attended the Australian International Documentary Conference, the Rotterdam Lab and the INPUT Conference in Johannesburg.

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

The AFC continued to participate in key industry forums and conferences. The AFC:

- hosted a Policy Forum each month attended by the Film Finance Corporation, Film Australia, Screen Producers Association of Australia, Australian Directors Guild, Media, Entertainment and Arts Alliance, the Australian Writers' Guild
- maintained a website to communicate information concerning audiovisual policy issues to stakeholders and interested parties
- chaired the Screen Finance Group, involving the Film Finance Corporation and the state film agencies
- participated in the Australian International Cultural Council
- participated in the Digital Content Industry Action Agenda, Research and Development working group, the Investment working group and the Export Working group
- took part in the Copyright in Cultural Institutions (CICI), a working group of copyright and intellectual property managers in cultural institutions in Australia
- took part in the Australian Tax Office's Film Industry Partnership
- is a member of the Cultural Ministers Council Statistics Working Group
- is a member of the Cultural Ministers Council Creative Innovation Economy Roundtable.

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

The AFC continued to take an active role in generating media interest in industry issues and events:

- Launch of *australianscreen* online by Senator the Hon. Helen Coonan, 18 July 2007, Customs House, Sydney, achieved substantial national coverage, with more than 40 radio interviews around the country, stories in *The Australian*, *Financial Review*, most state newspapers and several items in *Screen Hub*. A 2-minute piece on ABC TV National News was picked up to run internationally. *At the Movies*, ABC TV, highlighted the launch and online coverage extended throughout Australia as well as internationally. The AFC was mentioned in vast majority of media as responsible for the site in collaboration with partners. Key industry figures Bruce Beresford, Bryan Brown, Jan Chapman and Tom Zubrycki participated in media interviews expressing their support for the site. Issue 153 of *Metro* magazine also included a major article on the site.
- Launch of Arc cinema, 7 August 2007, Canberra: Media coverage in Canberra was extensive. The AFC's key messages were picked up in all media, ie that Arc was an interesting, well-designed space where the best of world cinema will be presented and where the collection and work of the NFA will be able to be enjoyed in traditional and non-traditional ways. Additionally, there was significant media interest in the ongoing program and in the

state-of-the-art technology employed in Arc. *The Canberra Times* (8 August) called the launch “a true fusion of artistic elements” that “marks an archival milestone” for the NFSA. Arc was featured in a substantial article in the September issue of *Encore*, focusing on technical capability as well as programming approach.

- *Metro* magazine included a major study of *Newsfront* (the second in a series focusing on films in the NFSA’s Kodak/Atlab Collection). It also carried a feature on *The Story of the Kelly Gang*, focusing particularly on the DVD. The NFSA was mentioned as a place to visit during Floriade in *The Australian* and *The Sun Herald* as well as *The Canberra Times*.
- The AFC’s IndiVision was mentioned in a feature in *The Sydney Morning Herald* about the renewed interest in the horror genre on 15 August. *Metro* also ran a positive feature on the IndiVision Lab including extensive interviews with the 2007 participants. IndiVision was mentioned in a feature in *The Australian* in September as a positive initiative to assist Australian low-budget filmmakers. Announcement of the 2008 Lab’s international advisers in December was picked up by *Screen Hub*.
- Northern Territory media ran a number of pieces in August on the world premiere of *Rogue* at Big Screen’s Darwin festival and AFC Commissioner Rachel Perkins was quoted.
- The large number of Australian films accepted into the Toronto Film Festival received some coverage in August, with some commentators (*The Sydney Morning Herald*, 27 August 2007) claiming that it heralds the beginning of sustained revival in Australian film.
- The announcement of the partnership between the AFC and The Australian Ballet to take *The Nutcracker* to regional audiences via the AFC’s Regional Digital Screen Network gained significant media attention, with *The Australian*, the *Financial Review*, *The Daily Telegraph*, *The Sydney Morning Herald*, *Screen Hub*, *Arts Hub* and many of the major metropolitan newspapers in other states running stories. The event itself was covered by the ABC’s *7.30 Report* (national), *The Australian* and 31 other news outlets.
- In September 2007, ABC Radio (Melbourne) interviewed the AFC’s Director, Industry and Cultural Development, Sabina Wynn, on the role women play in the television industry.
- The NFSA’s 2007 Longford Lyell Lecture was presented by Patricia Lovell, 23 October, Canberra. Ms Lovell was interviewed by Canberra Radio 666, *The Canberra Times* and *Time Out* Sydney about her work and the NFSA.
- The NFSA’s 2008 *Sounds of Australia* was reported in *The Australian*, *The Sydney Morning Herald*, *Stay in Touch*, *The Daily Telegraph*, *The Age*, *The Canberra Times*, *Inside Film*, *The Advertiser* and *Audio Technology Magazine*. Radio National ran two pieces on the 2008 list. The list got picked up by more than 20 other radio stations in the 48 hours after its release. It was also highlighted in more than 10 online news agencies. Michael Smellie’s delivery of the Thomas Rome lecture was reported in *The Australian*.

Resources for PBS Outcomes

	(1) Budget 2007/08 \$,000	(2) Actual 2007/08 \$,000	Variation (1) minus (2)	Budget 2008/09 \$,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	20,638	20,307	331	nil
Output 1.2: Participation of Australian filmmakers and their programs in the global marketplace	1,542	1,771	-229	nil
Output 1.3: Development, preservation, presentation and availability of Australia's national audiovisual collection	22,733	22,628	105	nil
Output 1.4: Cultivation and appreciation of Australian screen culture, locally and internationally	5,706	5,680	26	nil
Output 1.5: Policy development, data collection and analysis, and information services	2,365	2,354	11	nil
Total revenue from government (appropriations) for agency outputs	52,984	52,740	244	nil
Revenue from other sources				
Output 1.1: Investment in film and television projects and professional development of filmmakers	1,421	1,908	-487	nil
Output 1.2: Participation of Australian filmmakers and their programs in the global marketplace	68	212	-144	nil
Output 1.3: Development, preservation, presentation and availability of Australia's national audiovisual collection	2,600	2,026	574	nil
Output 1.4: Cultivation and appreciation of Australian screen culture, locally and internationally	192	502	-310	nil
Output 1.5: Policy development, data collection and analysis, and information services	23	58	-35	nil
Total revenue from other sources	4,304	4,706	-402	nil
Total for outcome 1 (total price of outputs and admin expenses)	57,288	57,446	-158	nil

RIGHT: The feature film *Disgrace* was written and produced by Anna Maria Monticelli, produced by Emile Sherman, and produced and directed by Steve Jacobs.

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

Access and Equity

Analysis of access and equity characteristics for applicants to AFC funding programs 2007/08.

Individual Funding

In 2007/08, 79.5 per cent of applicants for AFC funding were born in Australia and 20.5 per cent born overseas – as compared to the 2006/07 results (75 per cent and 25 per cent).

These results are similar to the birthplace information for the Australian motion picture and video production and post-production services industries reported in the 2006 Census: 74.3 per cent born in Australia and 25.7 per cent born overseas. In 2007/08, the proportion of people from America and Africa plus Aboriginal and Torres Strait Islanders was higher in AFC applicants than in the Australian film industry generally.

The ratio of successful applicants in 2007/08 was consistent with all applicants and also 2006/07 results, with 80 per cent of successful applicants born in Australia and 20 per cent born overseas.

AFC applicants advising birthplace information, 2007/08

Place of Birth	AFC applicants*	Birthplace of people working in the Australian film & video production & post-production industry**
Africa	2.5%	1.3%
America	3.2%	2.3%
Asia (incl. Western Asia)***	2.3%	4.5%
Australia		
– non-Indigenous	66.9%	73.9%
– Indigenous****	12.5%	0.4%
Total (Australia)	79.5%	74.3%
Europe	9.9%	12.5%
Oceania (excl. Australia)	2.6%	3.6%

Source: Compiled by AFC Research & Information

Notes:

* Based on analysis of 1,092 applicants to Film Development, Marketing, Indigenous and Industry and Cultural Development programs in 2007/08 who completed the forms requesting this information. Figures are for individual applicants; there may be several applicants per project.

** Birthplace information for people working in the Australian motion picture and video production and post-production services and other motion picture and video activities industries (Australian Bureau of Statistics Census of Population & Housing, 2006).

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

**** 94.9 per cent of the figure for Indigenous Australians relates to Indigenous Branch initiatives.

Organisation Funding

Of the 65 applications received in 2007/08 by the Industry and Cultural Development Division, 64 were made by organisations and one by an individual. Access and Equity forms were included in 64 of the applications, giving a 98 per cent return rate for the form.

Of the 65 applications, 47 were approved for funding. Some organisations applied for several different projects over this year, and when duplicates were excluded, data was compiled on a total of 49 different organisations applied and one individual. Applicants with an equal opportunity policy were 53 (81 per cent). This compares to 45 (78 per cent) in the 2006/07 financial year.

Applicants with programs specifically designed to enhance the participation of people from a non-English speaking background (NESB), people of Aboriginal or Torres Strait Islander descent (ATSI), women or people with disabilities, in the screen industry: 32 (49 per cent). This is consistent with 29 (49 per cent) in the 2006/2007 financial year.

Profile of board members and staff of ICD-funded organisations

	Board Members	Staff
Non-English Speaking Background	21%	16%
Aboriginal and Torres Strait Islander	2%	1%
Women	77%	82%

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	299	380	171	850
Approvals	77	66	38	181
PRODUCTION	FEMALE	MALE	JOINT	TOTAL
Applicants	95	116	102	313
Approvals	16	13	16	45
TOTALS	FEMALE	MALE	JOINT	TOTAL
Applicants	394	496	273	1163
Approvals	93	79	54	226

Indigenous

DEVELOPMENT	FEMALE	MALE	JOINT	TOTAL
Applicants	25	31	14	70
Approvals	7	7	5	19
PRODUCTION	FEMALE	MALE	JOINT	TOTAL
Applicants	2	3	1	6
Approvals	2	2	1	5
TOTALS	FEMALE	MALE	JOINT	TOTAL
Applicants	27	34	15	76
Approvals	9	9	6	24

Industry and cultural development

	FEMALE	MALE	JOINT	TOTAL
Applicants	1	0	64	65
Approvals	1	0	46	47

Marketing Travel Grants

	FEMALE	MALE	JOINT	TOTAL
Applicants	64	77	4	145
Approvals	38	46	3	87

APPENDIX 3

NFSA Preservation, Acquisition and Access Highlights

Preservation

Moving Image

Restoration projects have included the completion of the first year and the commencement of the second year of the restoration of the Corrick Collection (a very early national and international cinema collection held by the NFSA), resulting in a program of newly restored films that were screened successfully at the 2007 Pordenone Silent Film Festival in Italy, with two more programs planned for the forthcoming 2008 festival.

The NFSA and the US Congress-based organisation, the National Film Preservation Foundation (NFPF), have also formed a ground-breaking partnership to preserve and copy eight short American film titles held by the NFSA.

The Atlab/Kodak film copying project for 2007/08 resulted in new prints of the Australian features *A Street to Die* (Bill Bennett, 1984), *Monkey Grip* (Ken Cameron, 1982), *Long Weekend* (Colin Eggleston, 1978), *The Tale of Ruby Rose* (Roger Scholes, 1987), and *My First Wife* (Paul Cox, 1984). The NFSA and Atlab/Kodak also completed restoration of the two-screen feature documentary *Good Afternoon* (Phillip Noyce, 1971).

Digital restoration work has continued on the legendary Australian feature *Wake in Fright* (Ted Kotcheff, 1971).

Various curated screenings of the restored *The Story of the Kelly Gang* (Charles Tait, 1906) were presented throughout the year at events including the 10th SEAPAVAA Conference in Phnom Penh. The boxed set DVD of this restoration has sold well to the general public, the educational sector and cinephiles worldwide, garnering exceptional reviews in Australia and abroad. Work has commenced on the DVD release of the NFSA's 2004 restoration of *The Sentimental Bloke* (Raymond Longford, 1919).

Preservation of 'At Risk' Indigenous Community-based Audiovisual Materials

The NFSA investigated the development and implementation of a long-term strategy for the collection and preservation of Indigenous radio and television broadcasting, including the prioritisation of at risk community productions. In 2007/08 the NFSA began surveying Aboriginal community-based archives starting with the Kanyirrinpa Jukurrpa Martu History and Archive Project, WA.

Documents and Artefacts

Conservation and preservation treatment was completed on over 600 works from the NFSA's Documents and Artefacts collection. Significant progress was made on two projects: glass slides and negatives, and the Taussig Collection of classic early film production stills. To date they have resulted in the preservation and digitisation of over 1,000 highly valuable, fragile and rare works. These items will become available for exhibition and for broader promotion through online viewing via the NFSA's Search the Collection service.

Recorded Sound

Over 2,000 sound recordings were digitised for preservation in 2007/08. This includes:

- radio documentaries highlighting social issues of the 1970s and 1980s
- music recordings with an emphasis on recordings by Indigenous artists
- oral histories
- recordings of historic events.

Priority is given to significant recordings on media at risk of deterioration, and those requiring preservation to facilitate their use in NFSA programs.

Acquisition

Documents and Artefacts

Between July 2007 and May 2008, 51,400 new works were acquired for the National Collection by the Documents and Artefacts Branch. It is important to

note that the count for documentation is based upon individual items; one collection of original animation cells, for example, may represent hundreds of separate works. The larger number of works added to the National Collection, compared to 2006/07, is due to three sizeable and key acquisitions:

- Media World (Colin South): animation works, papers and publicity
- Rolf de Heer (Director): papers, scripts, publicity and film stills
- Paul Cox (Director): film stills.

Other acquisition highlights of note include:

- Comprehensive photographic collection of Australian jazz musicians.
- Original artwork for album covers by graphic artist Ian McCausland.
- Original American cinema poster for *The Blonde Captive* (Paul Withington and Clifton Childs, Australia, 1932).
- Original film stills from *Down Under* (Harry Southwell, Australia, 1927).
- Two rare 1907 film posters promoting 'No Flicker' Electric Animatograph.
- Rare three-sheet poster for the Australian version of *Kangaroo* (Lewis Milestone, USA, 1952).

The NFSA is targeting high-profile audiovisual identities for its oral history interview program. The organisation acquired 232 oral and video histories and interviews on film, television, radio and recorded sound for the National Collection. Oral histories of note include:

- Jack Thompson
- Sigrid and Merle Thornton
- Renee Geyer
- Wilbur Wilde
- Wilga Williams
- Mark Holden
- Johnny Young

- Anthony Buckley, and
- Bruce Beresford.

Special attention was paid to the recording of oral histories with Indigenous people involved in the film, radio, television and recorded sound industries, including the legendary musician Bart Willoughby, hip hop performer Brothablack, and filmmaker Adrian Wills.

Moving Image

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 2007/08 include:

- Australian feature films including *September* (Peter Carstairs, 2007), *Death Defying Acts* (Gillian Armstrong, 2007), *Forbidden Lies* (Anna Broinowski, 2007), *The Black Balloon* (Elissa Down, 2007), *Noise* (Matthew Saville, 2007), *Lucky Miles* (Michael J Rowland, 2007), *Night* (Lawrence Johnson, 2007), *Hey Hey It's Esther Blueburger* (Cathy Randall, 2008), *Cactus* (Jasmine Yuen-Carrucan, 2008), *Disgrace* (Steve Jacobs, 2008) and *Son of a Lion* (Benjamin Gilmour, 2008).
- A collection of live-action and animated works from the Melbourne-based production company Media World, including the animated series *Silver Brumby* (John Tatoulis, 1996) and *The New Adventures of Ocean Girl* (Jonathan M Shiff, 2000), and the live-action *Let's Get Skase* (Matthew George, 2001) and *Beware of Greeks Bearing Guns* (John Tatoulis, 2000).
- Documentaries including *Just Punishment* (Liz Burke, 2005), *Race for the Beach* (Serendipity Productions, 2007), *Two Men and Two Babies* (Big & Little Films, 2007), *The Glamour Game* (Fury Productions, 2007), *Guru Greg* (Stewart Carney and Matthew Duffy, 2007), *Ten Pound Poms* (Lisa Matthews, 2007),

Global Haywire (Bruce Petty, 2007), *Indonesia: A Reporter's Journey* (Chris Hilton, 2008), and *The Fibros and the Silvertails* (Philippa Campey, 2007).

- Thirty-year output of Australian wildlife and marine documentary productions (1970–2000) by Ben Cropp/Ben Cropp Productions.
- Retrospective works of Academy Award-winning animation filmmaker Adam Elliott, including *Harvie Krumpet* (2004).

Television Program

Acquisition highlights for 2007/08 include:

- The telemovie *The Informant* (Peter Andrikidis, 2007).
- The 13-part animated series *Pixel Pinkie* (Blue Rocket Productions, 2007).
- Series 1 of *Dancing with the Stars* (Granada, 2004), Series 1 of *Sea Patrol* (Di and Hal McElroy, 2007), *Queensland Weekender* (Seven Network, 2003), *Creek to Coast* (Seven Network, 2007), *Great Australian Albums* (Mushroom Pictures, 2007), *Rain Shadow* (Southern Star Entertainment, 2007) and *The Librarians* (ABC TV and Gristmill Pty Ltd, 2007).
- NITV (National Indigenous Television) – Official launch and selected program content, including their first funded documentary, *Urrpeye* (CAAMA, 2007).
- Series 1 and 2 of *Thank God You're Here* (Working Dog, 2006).
- *Kick* (Esben Storm, 2007) – 13-part comedy series broadcast on SBS TV.
- Other retrospective acquisitions have included *Hoddle Street Special* (GTV 9, 2007), episodes from Series 1–3 of *Australia's Most Wanted* (Seven Network, 1988), and episodes from Series 1–9 of the children's quiz show *Amazing* (Seven Network, 1994).

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.

Highlights of digitally born material for 2007/08 include:

- A collection of 35 digital animations made between 2003–08 for *The Australian* newspaper by political animator Peter Nicholson.
- Five finalists in the Nokia N-Series Presents the *Cut Copy* music video competition, where each project was filmed by a Nokia N-Series camera mobile phone.
- Digital highlights for the short films *The Last Chip* (Heng Tang, 2004), *Lone Rider* (Edwin McGill and Kashmir Burgess, 2007) and *La Violoncelle* (Adam Sebire, 2004).

Websites acquired during 2007/08 include: *Virtual librariesinteract.info*, *Flickerfest*, *Black Image*, *Newcastle Film Festival*, *Sydney Underground Film Festival*, *Lee Kernaghan*, *Topology*, *Australian Blues Music Festival* and *Songwriters Bridge*.

The following clips from *YouTube* were acquired: *The Making of Baz Luhrmann's Australia*, *Tommy Emmanuel Australia Day 2004*, *Animated Nature of Australia*, *The Dungog Film Festival*, *Indigenous Screen Australia*, *From Little Things Big Things Grow*, *Adam Hills' Australian National Anthem*, *Canberra Firestorm: 2003.01.18*, *It's Only A Flipside*, *Reclaim The Streets 7*, *Kingfisher Festival 2000*, *Construction of Christmas Island Detention Centre*, *World Refugee Day 2007* and *Woomera Detention Centre Protests 2002*.

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 include: *Le Bal* (Ettore Scola, France 1983), *Catch a Fire* (Phillip Noyce, South Africa 2006), *Osama* (Siddiq Barmak, Afghanistan 2003), *36 Quai Des Orfevres* (Olivier Marchal, France 2004), *Workingman's Death* (Michael Glawogger, Austria 2005), *Pretty Village, Pretty Flame* (Srdjan Dragojevic, Federal Republic of Yugoslavia 1996), *The Dinner Game* (Francis Veber, France 1998), *Jou Dou* (Fengliang Yang, Zhang Yimou, China 2000), *Notes on a Scandal* (Richard Eyre, UK 2006), *Zatoichi/The Blind Swordsman* (Takeshi Kitano, Japan 2003), *Ansiktet/The Magician* (Ingmar Bergman, Sweden 1958), *Babel* (Alejandro Gonzalez Inarritu, USA 2006), and *Diaros de Motocicleta/The Motorcycle Diaries* (Walter Salles, Argentina/Cuba et al 2004).

Recorded Sound

Radio

Acquisition highlights for 2007/08 include:

- Recordings of talkback and commentary on Sorry Day from radio stations around Australia including Nova, 2GB, 2UE, 3AW, 4BC, Vega, and Austereo stations in Melbourne, Sydney, Brisbane and Perth.
- A series of radio programs broadcast in 1962 to celebrate the 25th anniversary of radio station 7HT.
- Programs and segments broadcast on 2SER for International Women's Day 2007.

Music

Acquisition highlights for 2007/08 include:

- Recordings of experimental music, including the premiere performance by Bill Duckworth and Nora Farrell at the NFSA of their mobile phone work *Points in a Circle* (2007); Ernie Althoff's *Dark By 6* (2002-03) featuring five recordings of installations built in Melbourne; two works by Sydney sound artist Alex Davies, *Flutter and Conversations - 5.1*; and a

DVD entitled *Interpretative Dance: Experiments in Real Time Audio Visual Performance 2002-2007*, the first release by the new DVD label Demux, which promotes live audiovisual events and experimental works.

- Recordings of classical music including audio compilations and associated documentation of the APRA Music Awards (2003-07), and over 200 audio tapes of Victoria Symphony Orchestra performances from 1970 to the 1980s.
- Barry Humphries and Carl Davis' *Song of Australia: A Unique Musical Extravaganza* (1983). This recording of the Melbourne concert was devised as a musical history of Australia, as seen through the eyes of Dame Edna Everage.
- Donations from Lynn Thorpe, widow of rock legend Billy Thorpe, of master tapes and unreleased recordings. The collection includes master tapes for iconic recordings such as *Children of the Sun* and rare recordings of the international super group Zoo, which featured Billy Thorpe and Mick Fleetwood.

Historical Recordings

Acquisition highlights for 2007/08 include:

- A collection of 19 brown wax cylinders from the late 1890s, donated by the great grand-daughter of the sound recordist Dr Joseph Sanders Rogers. These rare cylinders are in excellent condition and contain recordings of Adelaide gentry and family members speaking, singing and reciting.

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 Brothablack, Bart Willoughby and *Didj'un: Singer Songwriters from the Kimberley* (1998), the first CD on the Goolarri Music label.

Existing acquisition relationships with Vibe Australia ensure the ongoing representation of the monthly *Deadly Sounds* radio program featuring Indigenous artists' songs and interviews.

Access and Outreach

Spotlight on an era of Australian films

A major external project which received substantial NFSA input was the production of the feature-length documentary film *Not Quite Hollywood* (Mark Hartley, 2008), scheduled to be released in August 2008. Excerpts from 63 films were made available to the production from the NFSA's collection, including *The Adventures of Barry McKenzie* (Bruce Beresford, 1972), *The Man from Hong Kong* (Brian Trenchard-Smith, 1975), *Long Weekend* (Colin Eggleston, 1978), Hexagon Productions titles such as *Alvin Purple* (Tim Burstall, 1973) and director Richard Franklin's *Patrick* (1978). *Not Quite Hollywood* in many ways showcases the importance of the NFSA's preservation work.

Digitisation

In 2006/07, 2,539 images were uploaded to the Search the Collection interface. For 2007/08, a further 5,084 images were added.

Cinema Programming

In addition to general visitor numbers, the cinema screenings program from August 2007 onwards attracted an audience of 10,500. A number of films have been screened with sustained success including: *Dr Plonk* (Rolf de Heer, 2007) – 248; *The Wizard of Oz* (Victor Fleming, 1939) – 235; *Laughing 'Til It Hurts* (various silent film directors) – 218; *The Godless Girl* (Cecil B DeMille, 1929) – 207; *Vertigo* (Alfred Hitchcock, 1958) – 183; *Los Olvidados* (Luis Buñuel, 1950) – 177; *Monkey Grip* (Ken Cameron, 1982) – 175; and *The Chant of Jimmie Blacksmith* (Fred Schepisi, 1978) – 174. Many of these screenings featured additional value through the inclusion of programming such as live music and Q&A sessions with leading figures associated with the film.

Arc cinema was launched in August 2007 with a full house gala screening of Rolf de Heer's *Dr Plonk* (2007). The cinema was officially launched by Minister Brandis, with Rolf de Heer and Magda Szubanski as special guests in attendance. Subsequent special Arc screenings and events have included guests Noni Hazlehurst, Pat Lovell, Bill Bennett, Chris Haywood, Tom Zubrycki and Mauro Colombis.

The NFSA Outdoors courtyard screenings held during January and February 2008 featured popular films, including *The Purple Rose of Cairo* (Woody Allen, 1985), *The Umbrellas of Cherbourg* (Jacques Demy, 1964), *Dracula* (Terrence Fisher, 1958) and *Chopper* (Andrew Dominik, 2000).

Canberra Public Programs

The new foyer gallery exhibition, *For the Record: The Art of Ian McCausland*, was the NFSA's major in-house exhibition for 2007/08, replacing *Through the Eyes of the World: Australian Films – International Posters*. This exhibition showcased a range of original works of iconic music posters and album cover art by Ian McCausland, spanning a 40-year career, and now donated to the National Collection.

The second highly successful 2007 event was held on 30 November: *Laughing 'Til It Hurts* featured four classic silent short films with live piano accompaniment.

The new café/bar, The Studio, opened in September 2007, and is progressively building a strong clientele for both daytime and evening.

In 2007/08, the Recorded Sound Branch initiated a new program of sound events at the NFSA's Canberra headquarters, including collaborations with the NFSA's Indigenous Collections Branch and external partners. Events included: an evening with Torres Strait musician Seaman Dan; performances of new scores for silent films by young composers from the National Music Camp; screening of *The Sentimental Bloke* (Raymond Longford, 1919) at the National Folk Festival; Martin

Wesley-Smith's politically inspired music in *The Tears of Timor*; an installation of sound artwork titled CeLL (in collaboration with the Canberra International Music Festival); *The Spinifex Campfire* showcasing collaborations with Indigenous musicians; and a program of silent film screenings with live accompaniment presented in two versions. Several sessions of *Felix the Cat* films with new music by Elena Kats-Chernin were run for an audience of over 2,000 school children, and a one-night-only adult cabaret presentation attracted a full house to the NFSA's Arc cinema.

Lectures

The **2007 Longford Lyell Lecture** entitled *The Road to Picnic – the Hazards of Being a Film Producer* was presented in October 2007 by producer Patricia Lovell, whose film credits include *Picnic at Hanging Rock* (Peter Weir, 1975), *Gallipoli* (Peter Weir, 1981) and *Monkey Grip* (Ken Cameron, 1982). It was warmly received by an audience of 180 at the Arc cinema, and well covered by media in Canberra, Sydney and Melbourne.

APPENDIX 4

Assessors and Consultants

Film Development script and budget assessors

Lynden Barber, Jessica Beirne, Stephen Cleary (Firesign Productions Ltd), Yvonne Collins (Marina Films Pty Ltd), Robert Connolly (Arenafilm Pty Ltd), Ann Darrouzet, Rolf de Heer, Daryl Dellora, Sandie Don (Hopscotch Films Distributors Pty Ltd), Elissa Down (Elissa Down Films Pty Ltd), Peter Du Cane (Wildfilm Australia Pty Ltd), Marilyn Fairskye, Alan Finney, Guy Gadney (The Digital Project Factory), Bill Garner (Commonplace Productions), Barbara Gibbs (Cazbar Pty Ltd), Ian Gilmour, Mitzi Goldman (Looking Glass Pictures), Paul Goldman (King Mob Pty Ltd), Mac Gudgeon, Gary Hayes (Muve Design), Jason Paul Hill, John Hughes (Storyworks), Sally Ingleton (Singing Nomads), Emma Jensen (Third Act Productions), Judith John-Story, Gabrielle Jones, Hal Josephson (Mediasense), Chris Joyner (Katalyst Web Designer), Robyn Kershaw (Robyn Kershaw Productions), Jon King, Jo Lane (Bobus Pty Ltd), Samantha Lang (Wildlight Films Pty Ltd), Kim Lewis, Anthony Lucas (3D Films Pty Ltd), Ashley Luke, Megan McMurchy (Suitcase Films Pty Ltd), Sue Maslin, Tony Morphet (Rick Raftos Management), Nick Murray (Jigsaw Entertainment Pty Ltd), Sue Murray, Nigel Odell (Clock End Films), Stuart Parkyn, Deborah Parsons, Isabel Perez (Siren Pictures Pty Ltd), Cristina Pozzan (Buona Notte Productions Pty Ltd), Anthony Reed (Reed Interactive), Effie Rassos, Lavinia Riachi, Esther Rodewald, John Ruane, Julie Ryan (Cyan Films Pty Ltd), Daniel Scharf (Daniel Scharf Productions Pty Ltd), Kath Shelper (Scarlett Pictures Pty Ltd), Louise Smith (Film Depot Pty Ltd), Deane Taylor (Scowling Wolf Australia Pty Ltd), Michael Thornhill (Edgecliff Media), Victoria Treole (Blue Cat Pictures), Peter Viska (Viskatoons), Phaeton Vass (Intrepid Films Pty Ltd), Helen Watts, Alex West, Vinca Wiedemann (Zentropa, Denmark), Nell White (Consuello Pty Ltd), Jennifer Wilson (Lean Forward),

Andrew Wiseman (Pericles Film Productions), Mark Woods, Michael Wren (Firesign Productions Ltd), Geoffrey Wright, Stephane Zerbib (Argos Productions).

Indigenous Branch assessors

The New Black/Producers Initiative Writers Workshop

Belinda Chayko, Pauline Clague, Kylie Du Fresne, Ned Lander, Stuart McDonald, Merita Mita, Emma Schofield, Keith Thompson, Alison Tilson.

The New Black/Producers Initiative Directors Workshop

Pauline Clague, Phil Judd, David Michod, Merita Mita, Tam Morris, Marty Murphy, Cherie Nowlan, Kate Woods.

Producer Initiative Workshops

Wayne Blair, Pauline Clague, Beck Cole, Wesley Enoch, Trevor Graham (unpaid), Darlene Johnson, David Jowsey (unpaid), John Maynard (unpaid), Scott Meeks (unpaid), Julia Overton (unpaid), Kath Shelper, Rima Tamou, Warwick Thornton, Linda Tizzard (unpaid), Adrian Wills.

Industry and Cultural Development assessors

Michael Agar, Kingston Anderson, Susan Charlton, Diane Cook, Vicki Sowry.

Consultants

The AFC engages consultants with specialist skills to assist with defined projects where the tasks involved cannot be performed by existing staff. During 2007/08, the AFC entered into 12 new consultancy contracts, involving total actual expenditure of \$504,901. In addition, five ongoing consultancy contracts were active during 2007/08, involving total actual expenditure of \$247,409.

The following table comprises consultancy contracts for \$10,000 or more let in 2007/08.

CONSULTANT NAME	DESCRIPTION	2007/08 (INCLUSIVE OF GST)	SELECTION PROCESS	JUSTIFICATION
Avviso Pty Ltd	Provision of public relations advice and support	\$94,195.00	Select tender	B
Blake Dawson Waldron	MAM Project legal advice	\$58,325.00	Select tender	A
Davidson Workplace Solutions	Provision of HR advice for merger/de-merger	\$43,819.00	Direct sourcing	B
Inquiryion	Archive Digital Access Project	\$73,920.00	Direct sourcing	A
Oakton AA Services Pty Ltd	Provision of risk assessment services for merger/de-merger	\$11,126.00	Direct sourcing	B
Oakton AA Services Pty Ltd	Provision of internal audit services	\$65,604.00	Select tender	B
Palm Consulting	Undertake Board effectiveness review	\$22,396.00	Direct sourcing	B
Palm Consulting	Provision of transitional strategy advice	\$42,474.00	Direct sourcing	B
QMS	Staff-related services	\$11,066.00	Direct sourcing	A, B
Step Two Designs	Advice on content management system selection for public website	\$12,025.00	Select tender	B
Strategic Pathways	High level CEO and Board advice on transition matters	\$261,545.00	Direct sourcing	B
Warfield & Associates	Provision of fraud awareness training	\$23,796.00	Select tender	B

Justification for decision to use consultant:

A: skills currently unavailable within agency

B: need for specialised or professional skills

APPENDIX 5

Investments, Loans, Grants and other AFC Initiatives

1 July 2007 to 30 June 2008

Title	Applicant	Amount
Film Development		
Good Game		
Infinite Interactive Pty Ltd	Steve Fawkner & Janeen Fawkner	100,000.00
		100,000.00
Digital Media Experimental – Strand X		
Evelyn Everyone	Kate Breen & Kylie Plunkett	30,000.00
Sliced	Michelle Glasser	19,993.00
The Hong Kong Agent	Frank Haines & Robert Iolini	19,259.00
		69,252.00
Mobile Phone Animation Initiative – Great Moments In History		
Factoids and Slapstick	Doug Bayne	15,000.00
First Love	Matthew Duffy	15,000.00
Flight Test	Michael Amos & Andrew Davies	15,000.00
Gluteus Maximus – The Man Behind Mankind's Behind	Mick Elliott & Brendan Cook	15,000.00
Guns, Vodka and Gravity	Michael Blake & David McDermott	15,000.00
Man Makes History	Sally Bothroyd	15,000.00
Tea Brain	Darren Price	15,000.00
The Greatest Moment in the History of the Universe ... Ever!	Jonathan Dower & Amy Wardrop	15,000.00
The Invention of Happy Hour	Sal Cooper	15,000.00
The Not So Great Moment Before The Big Bang	Terri Dentry, Timba Smits, Toby Edwards & Nathan Trapnell	15,000.00
The Pyramids	Luke Constable	15,000.00
The Rise and Fall of Easter Island	Jonathan Daw & Cameron Rogers	15,000.00
You Spin Me Right Round, Baby	Jamie Clennett	15,000.00
		195,000.00

Title	Applicant	Amount
Digital Media Development – Strand V		
Dolphin Interactive CD	Leighton De Barros & Jodie De Barros	15,000.00
MashPotato.tv	Mark Tesoriero, Jessica Beirne & Tom Kennedy	15,000.00
Master Raindrop	Karen Horne	14,000.00
Six Ft Hick – Seminal Urges	Karina Averlon-Thomas, Martin Moynihan & Conan Fitzpatrick	5,000.00
Something in the Water	Aidan O’Byran & Janelle Landers	5,000.00
The Inside Story	Veronica Wain & Martha Goddard	15,000.00
Zero Signal	Martin Fabinyi	15,000.00
		84,000.00
Digital Media Production – Strand W		
First Australians Online Project	Darren Dale, Rachel Perkins & Sohail Dahdal	70,000.00
Flicks	Jessica Beirne	100,000.00
Re-Enchantment	Sarah Gibson & Sue Maslin	100,000.00
Terri and Azim	Dee McLachlan & Andrea Buck	15,000.00
The Nightspot	Lewis Strudwick	100,000.00
Threads	Jackie Turnure	100,000.00
Wildspace	Bettina Dalton, Lizzy Nash, Lisa Gray & Adam Callen	100,000.00
		585,000.00
Digital Media Special Initiative		
Scorched	Kylie Du Fresne & Ellenor Cox	150,000.00
		150,000.00
Television Development – Strand P		
Sleepers	Jimmy Thomson & Lisa Lloyd	18,000.00
The Valley	Alan Hardy	16,000.00
		34,000.00
Television Production – Strand Q		
Bogan Pride	Michael McMahon, Tony Ayres & Rebel Wilson	300,000.00
		300,000.00

Title	Applicant	Amount
Drama Development – Strand A		
A Little Bit Pregnant aka The Wish	Stephen Luby & Mark Ruse	21,500.00
Animal Kingdom	Liz Watts & David Michod	25,000.00
Burn	Elizabeth Mars	15,500.00
Butterfly Goodbye	Denie Pentecost	10,100.00
Cherry Bomb	Jane Liscombe & Glendyn Ivin	25,000.00
Cosa Nostra	John Campbell	10,400.00
Errors of the Human Body	Eron Sheean	25,000.00
Going Up	Mary Walsh	22,000.00
Grace	Helen Bowden & Jennifer Kent	17,000.00
Lamington	Hattie Dalton & Kelly Broad	25,000.00
Living Memory	Fiona O’Connell	15,500.00
Love is Warmer than Death	Miranda Nation	15,000.00
Sentido	Andrew Lawrence & Monique de Groot	19,500.00
The Last Days of the Space Age	Beth Frey & David Chidlow	25,000.00
The Magnetist	Christine Patricia Grace	20,500.00
The Touch	Naomi Lamont & Lynne Vincent McCarthy	15,500.00
Tide Weavers	Julie Raffaele & April Lawrie-Smith	24,920.00
		332,420.00
Drama Development – Strand B		
A.K.A.	Steve Pasvolsky	23,600.00
Dark Victory: The Tampa Crisis	Matthew Saville	29,500.00
Friends Upstairs	Steve Wright & Raymond Quint	30,000.00
Late Change Expected	Geoffrey Atherden & Sue Taylor	25,250.00
Love Before Wicket	Phillip Bowman	22,000.00
The Girl in the Mirror	Emily Ballou, Helen Bowden, Angie Fielder & Rachel Okine	30,000.00
The Low Road	Phillip Bowman	30,000.00
The North Wind	Alice Addison	21,000.00
		211,350.00

Title	Applicant	Amount
Drama Development – Strand C		
48.5cm	Chris Brown	37,500.00
The Secret River	Stephen Luby	50,000.00
		87,500.00
Drama Development – Strand D		
Black Blood	Aleks Radovic & Oscar Redding	10,000.00
Brace aka Dirty Girls	Jocelyn Quioc, Andrew Lewis & Dave Warner	20,000.00
Dark Side 2 – Homecoming	Ross Dimsey & Vincent Monton	18,000.00
Dead Europe	Emile Sherman	25,000.00
Desk Rage	Tamara Popper	32,000.00
Dust of Life	Jennifer Perrott	25,000.00
Explosions Like Stars	Paola Morabito	20,000.00
Gin and Tonic	Alice Bell	50,000.00
Green Hell	David Caesar	33,300.00
Lore	Liz Watts	32,000.00
Number 28 with Black Bean Sauce	Emile Sherman	32,000.00
One Crowded Hour	Todd Fellman	32,000.00
Please Explain	Steve Kearney	26,250.00
The Hugh Factor	Coral Drouyn & Kelly Lefever	25,000.00
The Idea of Perfection	Sue Farrelly, Sue Brooks & Alison Tilson	32,000.00
The Last Dream	David Taft	8,600.00
The Waiting City	Claire McCarthy & Jamie Hilton	15,000.00
Untitled Nashville Project	Jodi Matterson	28,000.00
		464,150.00
Drama Development – Second Time+		
A Colour like Water	Robyn Kershaw	30,000.00
Bedtime Story	Brett Eagleton	30,000.00
Blessed	Al Clarke	29,833.00
Bridge of Sighs	Ben Lewin, Judi Levine & Tim White	30,000.00
Detour	Ann Darrouzet, Bojan Simic & Moira Moss	20,000.00

Title	Applicant	Amount
Fat, Forty and Fired	Robyn Kershaw	30,000.00
K.A.R.M.A.	Michael Lucas & Peter Templeman	24,650.00
Mr Darwin's Shooter	Penny Chapman	23,000.00
Pangs	Robert Raymond & Leah Wright	28,100.00
Red Dress	Veronica Sive & Sarah Lambert	30,000.00
T-Bird and the Island of Lost Cats	Bill Hughes & Tonia Stangherlin	24,400.00
The Aeronaut	Anthony Lucas & Julia Lucas	30,000.00
The Boat	Mark Gould & Justin Flemming	27,000.00
The Jungle	Alice Addison	22,500.00
The Snowmen	Robyn Kershaw	29,150.00
The Straggler aka Now is the Hour	Jonathan Ogilvie	28,000.00
The Visitor	Greg Woodland & Tony Buckley	29,000.00
X	Jon Hewitt	27,600.00

493,233.00

Drama Development – Strand F1

20 Something Survival Guide	Jodi Matterson	20,000.00
Angry Young Man	Ross Howden & Antonio Orena Barlin	13,000.00
Galore	Rhys Graham & Philippa Campey	18,000.00
Godless	Jeff Purser & Ranko Markovic	12,000.00
Griff the Invisible	Nicole O'Donahue & Leon Ford	20,000.00
Kin	Nicole Minchin, Amanda Jane & Christine Bartlett	20,000.00
Marcus + Love	Jason Harty	20,000.00
Refuge (aka Detour)	Jeff Purser & Bojan Simic	1,450.00
Save Your Legs!	Boyd Hicklin, Brendan Cowell, Jane Liscombe & Nick Batzias	25,000.00
Small Worlds	Liz Kearney, Zak Hilditch & Steve McCall	20,000.00
The Professor	Rachel Okine, Joel Edgerton, Troy Lum & Frank Cox	20,000.00
The Waiting City	Jamie Hilton & Claire McCarthy	1,500.00
Undertow	Jodi Matterson	25,000.00

215,950.00

Title	Applicant	Amount
Drama Development – Strand F2		
Between 12 and 13	Sonia Whiteman	17,500.00
The Reef	Andrew Traucki	20,300.00
The Winter Child	Samantha Jennings	19,500.00
		57,300.00
SP*RK Script Lab – Lab Participation		
Fat, Forty and Fired	Robyn Kershaw & Michael Brindley	
In Moral Danger	Beth Frey	
Jericho – The Desert Rose	Lizzette Atkins, Robert Rabiah & Sotiris Dounoukos	
Looking for Mr Jones	Dee McLachlan & Andrea Buck	
Shit Happens	David Rapsey & Glenda Hambly	
Snake in the Grass	Sue Murray, Mira Robertson & Ana Kokkinos	
The Insect King	Priscilla Cameron, Bridget Callow & Sue Maslin	
The Quiet War	Matt Reeder	
Drama Development – SP*RK		
Almost French	Sonja Armstrong	22,000.00
Kicking Bot aka Seeds	Ian Gilmore & Andrew Kelly	22,000.00
		44,000.00
New Screenwriters Program		
Basement Pets	Rod March	12,000.00
Descent	Mark Familton	12,000.00
Eight Seasons	Monica Penders	12,000.00
Get Black	Matthew C Vaughan	12,000.00
Locombia	Sophie Edelstein	12,000.00
Small, Brown, Dirty Hope	Andrew Hannan	12,000.00
Subterranea	Samuel Johnson	12,000.00
The Crossing	Simon Brook	9,930.00
		93,930.00

Title	Applicant	Amount
Documentary Development – Strands J & K		
A Better World	Nubar Ghazarian	5,000.00
A Life Exposed	Sally Regan	15,000.00
A Life In Movement: The Tanja Liedkte Story	Sophie Hyde & Bryan Mason	15,000.00
Arc of Accountability	Nicholas Hansen	15,000.00
Australia’s Middle	Yael Bergman	10,000.00
Back to Country	Bronwyn Kidd & Georgia Wallace-Crabbe	15,000.00
Beneath the Flame	Jeff McDonald & Sally Corry	24,870.00
Black Market	Madeleine Hetherton & Mike Piper	15,000.00
Bordertown	Ben Bohane, Stephen Dupont, Chris Hilton & Jennifer Peedom	20,000.00
Boyce	Dennis K Smith & John Lewis	15,000.00
Bruce Petty: An Animated Life	Claude Gonzalez & Bettina Richter	15,000.00
Cause and Consequence	Jeff Daniels	10,000.00
Cause and Consequence	Jeff Daniels	25,000.00
Change Your World Your Way	Paul Scott	5,000.00
Decommissioned: The Yallourn Story	Dave Jones	5,000.00
Dr Sarmast’s Music School	Beth Frey & Polly Watkins	15,000.00
Eric Smith – When the Painting is Never Finished...	James Middleton, Kirrilly Brentnall & Barbara Smith	15,450.00
Frock Rock	Kathy Sport & Jessica Douglas-Henry	5,000.00
Gawura – In the Belly of the Whale	Olivia Rousset	15,000.00
In 1966 the Beatles came to Manila	Robert Nery & Kay Donovan	5,000.00
Indonesia Calling: Joris Ivens in Australia	John Hughes	14,660.00
Kapyong	Dennis K Smith	20,000.00
Kuru	Francesca Strano	20,000.00
Le Chien Qui Fume – A Smokey Li	Liz Burke	15,000.00
Leaky Boat	Victoria Midwinter Pitt & Penny Chapman	20,000.00
Lentil As Anything – Food For The Soul	Kylie Bryant & Greg Williams	5,000.00

Title	Applicant	Amount
Liquid Stone – Unlocking Gaudi’s Secrets	Beth Frey & Polly Watkins	20,000.00
Looking for a Monster	Gary Friedman & Rod Freedman	20,000.00
Looking for Nadine	Mari Morocz	5,000.00
Mind the Gap	Barbara A Chobocky & Lyn Norfor	15,000.00
Murundak: The Fight for Freedom	Natasha Gadd & Rhys Graham	7,500.00
Music Beyond Borders	Nicola Woolmington	5,000.00
My Family and Other Cults	Alicia Clark & Sharyn Prentice	5,000.00
Portraits	Stephen Thomas & Anita Maynard	20,000.00
Rudely Interrupted	Dylan Blowen & Rachel Landers	5,000.00
Salaam Father	Brian Beaton & Celia Tait	15,000.00
Senses Working Overtime	Ian Walker	18,000.00
Singing in Sienna	Mark Gould	10,000.00
Solid, Liquid, Gas H2O	Alejandra Canales & Mitzi Goldman	5,000.00
Speedway: Sunday Drivers	Robyn Marais	20,000.00
The Ballets Russes: Our Cultural Revolution	Sharyn Prentice	20,000.00
The Best Remedy	Mark Andersson & Katrina Lucas	12,500.00
The Curse of the Gothic Symphony	Veronica Fury	6,670.00
The Darwin Project	Peter Talbot, Chris Darwin & Rory McGuinness	5,000.00
The Mary River Project	Veronica Fury	10,000.00
The Mother Country	Sue Clothier	20,000.00
The Search for Weng Weng	Veronica Fury	10,000.00
Triks	Diane Perelsztejn & Dave Regos	19,900.00
True Blue	Veronica Fury	5,000.00
Ugly Fat Old	Robin Hughes	5,000.00
Uncertainty	Helen Bowden & Kathy Drayton	15,000.00
Walk with Me	Nick Agafonoff	5,000.00
We’ll Meet Again	Ray Pedretti	7,500.00
When Flo comes to Town	Rebecca Barry	5,000.00
Women Paying For It	Veronica Fury	5,000.00
		682,050.00

Title	Applicant	Amount
Documentary Development – Strand L		
A Terrorist in the Family	Joan Robinson & John Moore	18,250.00
Alfredo Reinado: Rebel Soldier	Rebecca Parker & Martin Fabinyi	19,000.00
Another World Is Possible	Mitzi Goldman	10,000.00
Celebrity: Tales Of Dominick Dunne	Timothy Jolley, Kirsty De Garis, Sue Maslin & Daryl Dellora	20,000.00
Contact	Martin Butler & Bentley Dean	10,000.00
Geoffrey Rush's Backlash	Alex West	10,000.00
Heart of Iran	Lyn Norfor & Barbara A Chobocky	9,600.00
Hope	Steve Thomas & Sue Brooks	2,500.00
In a League of their Own	Tony Collins & Carmel Young	20,000.00
In the End	Charlotte Roseby	18,533.00
It's All Relative, Really	Danielle Green & Will Tinapple	20,000.00
Lost in Flanders	Stuart Scowcroft & Mat McLachlan	10,000.00
Making Music	Bob Connolly, Sophie Raymond & Helen Panckhurst	15,600.00
Murundak: The Fight for Freedom	Sonia Bednar, Natasha Gadd & Rhys Graham	20,000.00
My Cousin, The Last King of Nepal	Mark Gould	20,000.00
Scarlet Road	Catherine Scott	12,500.00
Tackling Peace	Marc Radomsky & Catriona Hughes	19,840.00
The Burning Season	Jeff Canin & Cathy Henkel	20,000.00
The Long Goodbye	Gina Twyble & Kaye Harrison	20,000.00
The Pageant aka A Madame's Last Night Stand	Martin Taylor & Janine Hosking	10,000.00
The Vanishing of the Bees	Susan MacKinnon & Anna Cater	20,000.00
Vine of the Dead	Ellenor Cox	20,000.00
When Fear Remains	Janine Hosking	20,000.00
		365,823.00

Title	Applicant	Amount
Animation Development – Strand S		
Jailbirds	Rachael Turk, Diana Ward & Isobel Knowles	5,540.00
Life Lessons of David Mortimer Baxter	Phillip Bowman	16,000.00
Loss To Gain	Leanne Smith & Darcy Prendergast	10,000.00
Mong and Oose	Andrew Davies & Michael Amos	16,000.00
Orlando's Third Trance	Donna Kendrigan & Julie Turner	10,000.00
The Heresy Saga	Kelly Baigent, Amy Wardrop & Jonathan Dower	10,000.00
The Last Andy	Scott Alexander	10,000.00
The Sunshine Friends	Gian Christian, Dina McPherson & Peter Viska	10,000.00
Valmay the Visitor from Planet Beep Beep Beep Bleetlebox 967	Susan Earl	10,000.00
Would, Paper, Scissors	Daniel Agdag	10,000.00
		107,540.00
Low-budget Feature Production		
Cedar Boys	Daniella Ortega	337,514.00
Home	Kristian Moliere & Kriv Stenders	800,000.00
Kin	Nicole Minchin	1,000,000.00
Road Train	Michael Robertson	1,010,000.00
Scientia	Stephen Amis & Franziska Wagenfeld	400,000.00
The Waiting City	Claire McCarthy & Jamie Hilton	1,125,813.00
		4,673,327.00
Short Drama Production – Strand H		
Ahmad's Garden	Kim Fairbrother & Aaron Wilson	49,750.00
Drowning	Annmaree J Bell & Craig Boreham	149,757.00
Feeling_Lonely?	Melissa Beaufort	30,000.00
Five New Things	Fiona Tuomy	12,966.00
Franswa Sharl	Hannah Hilliard, Annie Ukleja & Nicole O'Donahue	150,000.00
He, She, It	Matt Reeder	150,000.00
Hunted	Stuart Moulds & Scott Alexander	50,000.00
Jerrycan	Stuart Parkyn & Julius Avery	46,000.00

Title	Applicant	Amount
Little Things	Simon Portus & David Curzon	140,000.00
Love Story	Scottie Connolly	143,999.00
The Ball	Helen Panckhurst	7,072.65
The List	Rachel Okine, Nicole O'Donohue & Joel Edgerton	45,000.00
Trampoline	Miranda Nation & Nicole Minchin	128,000.00
Vinyl	Annmaree J Bell & Ashley Fairfield	149,750.00
		1,252,294.65

SCRO Production Program

FTI – Raw Nerve	Film & Television Institute WA	35,000.00
Metro Screen – Raw Nerve	Metro Screen Ltd	35,000.00
MRC – Raw Nerve	Media Resource Centre	35,000.00
Open Channel – Raw Nerve	OCP Limited	35,000.00
QPIX – Raw Nerve	QPIX Limited	35,000.00
Wide Angle – Raw Nerve	Wide Angle Tasmania	35,000.00
		210,000.00

Documentary Production – Strand N

Alone in a Crowded Room	Lucy Paplinska & Lisa Horler	10,000.00
Chopper Rescue	Mark Chapman	15,000.00
Collective Moments Of Madness – A Camel Odyssey	Kamahl Druesne & Richard Mordaunt	120,000.00
God Made Them Blind	Richard Todd	85,000.00
In a League of their Own	Tony Collins, Carmel Young & Steven McGregor	60,000.00
Intangible Asset Number 82	Emma Franz & Richard Lowenstein	85,000.00
Jesus Can't Skate	Beth Frey, Jayson Sutcliffe & Polly Watkins	100,000.00
Kuru	Francesca Strano	80,000.00
Mad Morro	Kelrick Martin & Tom Zubrycki	20,000.00
Musica Surfica	Simon Whitney & Mick Sowry	80,000.00
Queer as Tango	Dominique Pile, Roslyn Baker & Catherine Creswell	83,500.00

Title	Applicant	Amount
Searching for Michael Peterson	Jolyon Hoff & Mike Vanderfield	100,000.00
Skinned aka Anatomy	Michael McMahon	100,000.00
Taxi School	Kingston Anderson	120,000.00
Tea With Madame Clos	Jane Oehr	83,400.00
		1,141,900.00

jtv docs

Casualties of War	Jeni Lee, Rebecca Summerton & Sarah Wishart	37,000.00
Hair Tales	Cath Moore, Scott Otto Anderson & Oliver Lawrance	75,000.00
Kijana – Paradise Lost	Jesse Martin & Josh Schmidt	50,000.00
Life is Elsewhere	Davina Sutton-Driscoll & Cristina Pozzan	20,000.00
Rock N Roll Nerd	Rhian Skirving	55,000.00
Six Ft Hick – Seminal Urges	Karina Averlon-Thomas, Martin Moynihan & Conan Fitzpatrick	60,000.00
Something in the Water	Aidan O'Bryan & Janelle Landers	25,000.00
		322,000.00

Animation Production – Strand T1

Eugene	Michael Hill & Melanie Brunt	80,000.00
Polo	Peter Lowey & Melanie Brunt	80,000.00
Space Operetta	Julie Turner & Adam Duncan	80,000.00
The Cartographer	Jane Shadbolt & Karinn Cheung	80,000.00
The Lost Thing	Sophie Byrne & Shaun Tan	80,000.00
		400,000.00

Animation Production – Strand T2

Chat Noir	Kate Beverley, Miranda Edmonds & Khrob Edmonds	30,000.00
The Nocabouts	Colin South	30,000.00
The Sunshine Friends	Gian Christian, Dina McPherson & Peter Viska	30,000.00
		90,000.00

Title	Applicant	Amount
Animation Production – Strand T3		
Monster Auditions	Donna Andrews, Stu Connolly & Suren Perera	110,000.00
		110,000.00
Development Cashflow		
Accidents Happen	Anthony Anderson	50,000.00
Anatomy of a Massacre	Michael Cordell	18,000.00
Murder in the Snow aka Escape from Tibet	Sally Ingleton	20,000.00
South Solitary	Marian Macgowan	40,250.00
The Trouble with Bees	Susan MacKinnon	20,000.00
		148,250.00
General Development Investment		
Christopher Brown – General Development Investment	Christopher Brown	37,500.00
Ian Collie, Chris Hilton & Sonja Armstrong – General Development Investment	Ian Collie, Chris Hilton & Sonja Armstrong	93,000.00
John Lewis & Dennis K Smith – General Development Investment	John Lewis	34,064.17
Jonathan Shiff – General Development Investment	Jonathan M Shiff	65,625.00
Jonathan Shteinman – General Development Investment	Jonathan Shteinman	66,000.00
Margie Bryant – General Development Investment	Margie Bryant	29,000.00
Paul Cox – General Development Investment	Paul Cox	27,272.00
Peter Kaufmann – Re-Entry Development Investment	Peter Kaufmann	37,500.00
Rachel Perkins & Darren Dale – General Development Investment	Rachel Perkins & Darren Dale	40,000.00
Sue Maslin – General Development Investment	Sue Maslin	25,000.00
Sue Murray – General Development Investment	Sue Murray	16,765.90
Susan Lambert – General Development Investment	Susan Lambert	19,500.00
		491,227.07
Screen Business Venture Program – Business Support		
Dragonfly Pictures	Naomi Wenck	50,000.00
Eddie Wong Pty Ltd	Jodi Matternson	50,000.00
Film Art Doco	Sue Maslin	70,000.00
Fury Productions Pty Ltd	Veronica Fury	50,000.00
GFN Productions	Catriona Hughes & Leesa Kahn	70,000.00
Iris Pictures Pty Ltd	Jessica Douglas-Henry	70,000.00
Macgowan Films Pty Ltd	Marian Macgowan	70,000.00
		430,000.00

Title	Applicant	Amount
Screen Business Venture Program – Growth		
Essential Media and Entertainment	Chris Hilton, Ian Collie & Sonja Armstrong	180,000.00
Hoodlum	Nathan Mayfield, Kerrin McNeil & Tracey Robertson	180,000.00
Matchbox	Tony Ayres, Helen Bowden, Penny Chapman, Michael McMahon & Helen Panckhurst	180,000.00
Porchlight Films Pty Ltd	Elizabeth Watts, Vincent Sheehan & Anita Sheehan	180,000.00
		720,000.00
Internship		
Andrew Gregory Internship	Andrew Gregory	8,257.00
Angie Fielder Internship	Angie Fielder	10,000.00
Ann-Marie Everitt Internship	Ann-Marie Everitt	9,359.00
Britt Arthur Internship	Britt Arthur	10,100.00
Camille Hardman Internship	Camille Hardman	10,000.00
Damian Walshe-Howling Internship	Damian Walshe-Howling	10,000.00
David Michod Internship	David Michod	10,000.00
Dustin Feneley Internship	Dustin Feneley	10,000.00
Gabiann Marin Internship	Gabiann Marin	10,000.00
Grant Scicluna Internship	Grant Scicluna	10,000.00
Jessie Mangum Internship	Jessie Mangum	10,000.00
Jo Kennedy Internship	Jo Kennedy	7,500.00
Lenny de Vries Internship	Lenny de Vries	10,000.00
Louise Gough Fellowship	Louise Gough	20,000.00
Michael Boland Internship	Michael Boland	5,000.00
Paola Morabito Internship	Paola Morabito	10,000.00
Rebecca O'Brien Internship	Rebecca O'Brien	10,000.00
Renee Kennedy Internship	Renee Kennedy	10,000.00
Sacha Rodriguez Internship	Sacha Rodriguez	9,604.00
Sam Bodhi Field Internship	Sam Bodhi Field	10,000.00
Selin Yaman Internship	Selin Yaman	7,500.00
Timothy Randall Internship	Timothy Man-Tsing Randall	10,000.00

Title	Applicant	Amount
Tristan Bancks Internship	Tristan Bancks	5,600.00
Zachary Duff Internship	Zachary Duff	10,000.00
		232,920.00
Marketing		
Black Water	Michael Robertson	116,189.00
Bomb Harvest aka Under the Mekong	Kim Mordaunt & Sylvia Wilczynski	32,230.00
Corroboree	Matteo Bruno	8,700.00
Crossbow	Angie Fielder	22,000.00
		179,119.00
Podlove		
Cyber Star	Shelley Matulick	110,000.00
		110,000.00
Special Initiatives		
Accelerator MIFF	Melbourne International Film Festival	18,000.00
Headlands – AFTRS Documentary Workshop	Australian Film Television & Radio School	38,000.00
Pitch and Punt AIDC – Urban Hunter	Michael Cordell	10,000.00
Short and Sweet Award – Perfect	Aaron Scully	2,000.00
Test Drive – He, She, It	Matthew Reeder	1,580.00
Test Drive – Little Things	Simon Portus	2,820.00
Test Drive – Trampoline	Cabbage Films	1,500.00
		73,900.00
Short-term Development Investment Facility		
I, Psychopath	Sally Regan	50,000.00
Triangle	Christopher Brown	50,000.00
		100,000.00
Assessment		
AWG Script Assessment Service	Australian Writers’ Guild (NSW)	20,000.00
		20,000.00
FILM DEVELOPMENT TOTAL		15,377,435.72

Title	Applicant	Amount
Indigenous Branch		
Documentary Development		
Ginderella	Adrian Wills	5,000.00
Samson and Delilah: The Documentary	Beck Cole & Kath Shelper	20,000.00
The Intervention	Julie Nimmo & Tom Zubrycki	35,000.00
The Intervention	Julie Nimmo & Tom Zubrycki	15,000.00
Venting on the Tube	Penny Smallacombe & Pauline Clague	13,000.00
		88,000.00
Drama Development		
10 Hours	Michelle Torres	5,000.00
Aboriginal Affairs	Fred Leftwich	15,500.00
Aunty Maggie and the Womba Wakgun	Angelina Hurley, Leah Purcell & Bain Stewart	5,000.00
Bourke Boy	Adrian Wills	5,000.00
Bran Nue Dae	Rachel Perkins & Graeme Isaac	25,000.00
Burgers	Murray Lui	1,000.00
Dead Eye	Penny Smallacombe	5,000.00
Fair Go Mate	Merrill Bray	500.00
For the Love of a Fisherwoman	Romaine Moreton	14,500.00
Jacob	Dena Curtis	5,000.00
Nia's Melancholy	Sio Fa'Aeefili & Andrew Arbuthnot	5,000.00
Ralph	Wayne Blair & Deborah Mailman	5,000.00
The Farm	Romeine Moreton	5,000.00
The Party Shoes	Michelle Blanchard	5,000.00
The Queen and I	Douglas Watkins	5,000.00
The Rise of Clement Black	Howard Sumner	18,000.00
The Snake Pit	Pauline Clague & Rima Tamou	20,000.00
		144,500.00

Title	Applicant	Amount
Interactive Media Development		
Unsettled	Jenny Fraser	10,000.00
		10,000.00
Documentary Production		
Fitzroy Stars: More than a Game	John Harding, Daniel King & Michelle Armstrong	10,000.00
Samson and Delilah: The Documentary	Beck Cole & Kath Shelper	40,000.00
The Intervention	Julie Nimmo & Tom Zubrycki	40,000.00
Yarning Up	TEABA	30,000.00
		120,000.00
Drama Production		
Layoordoo	ScreenWest	50,000.00
Aunty Maggie and the Womba Wakgun	Bungabura Productions Pty Ltd	80,000.00
Bourke Boy	Anusha Duray	80,000.00
Jacob	Blackfella Films Pty Ltd	80,000.00
Nana	Scarlett Pictures Pty Ltd	4,062.00
Nia's Meloncholy	Lala Pictures Pty Ltd	80,000.00
Ralph	Goalpost Pictures Pty Ltd	80,000.00
The Farm	John Harvey	80,000.00
The Party Shoes	Black Ruby Productions	80,000.00
		614,062.00
Drama Production Feature		
Samson and Delilah	Warwick Thornton & Kath Shelper	1,250,000.00
		1,250,000.00
Practitioner Development		
Bob Maza Fellowship	Luke Carroll	10,000.00
Pauline Clague – Mentorship	Core Films Pty Ltd	8,000.00
Yarning Up – Workshop	NT Film Office	5,000.00
		23,000.00
Travel Grant		
Bain Stewart – Tribeca	Bain Stewart	5,000.00
Darren Dale – INPUT Conference	Darren Dale	4,932.00
Debbie Gittens – ImagineNATIVE	Debbie Gittens	4,000.00
Dena Curtis – Hawaii Film Festival	Dena Curtis	4,000.00

Title	Applicant	Amount
IRCA – 8th Remote Video Conference	Barbara Jackson – IRCA	4,000.00
Jacob Nash – ImagineNATIVE	Jacob Nash	4,000.00
Kelli Cross – ImagineNATIVE	Kelli Cross	4,000.00
Leah Purcell – Tribeca	Leah Purcell	5,000.00
Lee Willis – IF Awards	Lee Willis	910.00
Martin Leroy Adams – ImagineNATIVE	Martin Leroy Adams	4,071.00
Pauline Clague – AIDC	Pauline Clague	2,640.00
Pauline Clague – Rotterdam Lab	Pauline Clague	5,000.00
Pauline Clague – SPAA	Pauline Clague	1,783.00
Pauline Whyman – ImagineNATIVE	Pauline Whyman	4,000.00
Sarah Bond – IF Awards	Sarah Bond	1,310.00
Stephen & Rhonda Hagan – ATOM Awards	Stephen & Rhonda Hagan	1,390.00
Stephen & Rhonda Hagan – IF Awards	Stephen & Rhonda Hagan	607.00
Steven McGregor – IF Awards	Steven McGregor	922.00
Warwick Thornton – Berlin International Film Festival	Warwick Thornton	4,000.00
Warwick Thornton – IF Awards	Warwick Thornton	700.00
		62,265.00

Internships

Anusha Duray – Producers Initiative	Anusha Duray	10,000.00
Brian Scarce – Producers Initiative	Brian Scarce	10,000.00
Jason De Santolo – Producers Initiative	Jason De Santolo	10,000.00
Jason De Santolo – The Chaser	Jason De Santolo	1,000.00
John Harvey – Producers Initiative	John Harvey	10,000.00
Penny Smallacombe – Producers Initiative	Penny Smallacombe	10,000.00
Rhea Stephenson – Producers Initiative	Rhea Stephenson	10,000.00
Ryan Griffen – Producers Initiative	Ryan Griffen	10,000.00
Sarah Bond – Producers Initiative	Sarah Bond	10,000.00
		81,000.00

INDIGENOUS BRANCH TOTAL 2,392,827.00

Title	Applicant	Amount
Industry & Cultural Development		
Awards		
AFI Awards 2007 (supplementary funding)	Australian Film Institute	100,000.00
AFI Awards 2008 (incl supp funding amt)	Australian Film Institute	300,000.00
ATOM Awards 2008	Australian Teachers of Media Inc	10,000.00
AWGIE Awards 2008	Australian Writers' Guild	7,500.00
Film Critics Circle of Australia Awards 2008	Film Critics Circle of Australia	8,000.00
IF Awards 2008	IF Media	55,000.00
		480,500.00
Conferences/Seminars		
ASDA Conferene and Awards	Australian Screen Directors Association	17,000.00
ASDA Cultural Events Program	Australian Screen Directors Association	34,000.00
AWG National Screenwriters Conference 2009	Australian Writers' Guild Inc	30,000.00
dLux Media Arts 2008: GPS Content Production	dLux Media Arts	10,000.00
Equity Casting Hothouse	MEAA & Equity	25,000.00
Popcorn Taxi	Popcorn Taxi Pty Ltd	39,800.00
SPAA Conference and Fringe 2008	Screen Producers Association of Australia	29,000.00
		184,800.00
Exhibition & Screening Program		
Adelaide Cinematheque 2008/2009	Media Resource Centre	20,000.00
Flix in the Wet 2008	Darwin Film Society	12,000.00
Melbourne Cinematheque 2008/2009	Melbourne Cinematheque Inc	20,000.00
		52,000.00
Film Festivals		
Brisbane Internationa Film Festival 2008	Pacific Film Festivals Ltd	50,000.00
Canberra International Film Festival 2007	Canberra International Film Festival Inc	10,000.00
Canberra International Film Festival 2008	Canberra International Film Festival Inc	15,000.00
Dungog Film Festival 2008	Dungog Film Festival	5,000.00
Fist Full of Films 2008	Browns Mart Community Arts	12,000.00

Title	Applicant	Amount
Flickerfest International Short Film Festival 2009	Flickerfest	32,000.00
Melbourne International Animation Festival	Melbourne Animation Posse	17,000.00
Melbourne International Film Festival 2008	Filmfest Limited	75,000.00
Message Sticks 2008	Blackfella Films	25,000.00
MIFF: 37 South Bridging the Gap 2008	Filmfest Limited	10,000.00
Revelation Perth International	Revelation Perth International Film Festival	39,000.00
Sony Tropfest 2008	Tropfest Events	40,000.00
St Kilda Film Festival 2008	St Kilda Film Festival	16,000.00
Sydney Film Festival (SFF) 2007/2008	Sydney Film Festival	65,000.00
The Other Film Festival 2008	Arts Access Society Inc	10,000.00
		421,000.00
Interactive Projects		
Crossover Australia	Adelaide Film Festival	25,000.00
Online Emerging Practitioners Resource	ScreenHub	10,000.00
X Medialab 2008	Australian Academy of Digital Arts & Sciences	15,000.00
		50,000.00
Interactive Resource Organisations		
dLux Media Arts 2008 Present Tense Art & Cinema	dLux Media Arts	25,000.00
Experimenta2008	Experimenta Media Arts	70,000.00
		95,000.00
Publications & Journals		
ANAT: Proliferating Screens	Australian Network for Art and Technology	10,000.00
AWG Storyline 2008/2009	Australian Writers' Guild (NSW)	12,000.00
Metro Magazine 2008	Australian Teachers of Media Inc	50,000.00
Real Time + OnScreen 2008 (Open City)	RealTime Open City Inc	53,500.00
Australian Screen Education 2008	Australian Teachers of Media Inc	35,000.00
Senses of Cinema 2008	Senses of Cinema	50,000.00
		210,500.00

Title	Applicant	Amount
Screen Development Organisations		
Film & TV Institute (WA) (FTI) 2008	Film & Television Institute (WA) Inc	240,000.00
Media Resource Centre (MRC) 2008	Media Resource Centre	240,000.00
Metro Screen 2008	Metro Screen Limited	240,000.00
Northern Rivers Screenworks Program 2008	Northern Rivers Screenworks	25,000.00
OPEN Channel January-June 2008	Open Channel Co-Operative Ltd	120,000.00
QPIX 2008	QPIX Ltd	240,000.00
Wide Angle Tasmania 2008	Salamanca Arts Centre Inc	80,000.00
SDA Meeting Grant	Screen Development Australia	6,000.00
		1,191,000.00
Sector Resourcing		
Arts Law Centre of Australia 2008	Arts Law Centre of Australia	55,000.00
The Black Book 2007/2008	Blackfella Films Pty Ltd	15,000.00
		70,000.00
Touring Festivals/Exhibitions		
15/15 Film Festival 2008	15/15 Film Festival	13,000.00
Community Targeted Distribution Feasibility Study	Gil Scrine Films	5,000.00
Flickerfest Tour 2009	Flickerfest	45,000.00
In The Bin Touring Film Festival 2007/2008	In The Bin Film Festival	25,000.00
Little Big Shots	Media Giants	10,000.00
Melbourne Travelling Film Festival 2008/2009	Melbourne International Film Festival	15,000.00
Message Sticks National Tour 2008	Indigenous Screen Australia	60,000.00
St Kilda Film Festival Tour 2008	St Kilda Film Festival	30,000.00
Sydney Travelling Film Festival	Sydney Film Festival	70,000.00
		273,000.00
INDUSTRY & CULTURAL DEVELOPMENT TOTAL		3,027,800.00

Title	Applicant	Amount
Marketing Branch		
TYPE A – FESTIVAL TRAVEL GRANTS		
Anecy International Animated Film Festival	Glen Hunwick	4,500.00
Aspen Shortsfest	David Edwards	4,500.00
Berlin International Film Festival	Stephen Lance	3,500.00
Berlin International Film Festival	Rhys Wakefield	4,000.00
Berlin International Film Festival	Peter Carstairs	4,500.00
Berlin International Film Festival	Matteo Bruno	4,500.00
Berlin International Film Festival	Julian Shaw	4,500.00
Berlin International Film Festival	Cathy Randall	4,500.00
Berlin International Film Festival	Bonnie Elliott	1,800.00
Berlin International Film Festival	Benjamin Gilmour	4,500.00
Cannes Film Festival	Anthony Lucas	6,000.00
Cannes Film Festival	Julius Avery	6,000.00
Clermont-Ferrand Short Film Festival	Angie Fielder	4,000.00
Edinburgh Film Festival	Elissa Down	4,500.00
Frameline – San Francisco International LGBT Film Festival	Sam Icklow	2,000.00
Frameline – San Francisco International LGBT Film Festival	Tonnette Stanford	2,000.00
Hot Docs	Poppy Stockell	4,500.00
Hot Docs	Melissa Maclean	4,500.00
International Documentary Festival Amsterdam	Robert Nugent	4,000.00
International Documentary Festival Amsterdam	Faramarz K-Rahber	4,000.00
Sheffield International Documentary Film Festival	Mark Lewis	4,500.00
Stuttgart International Festival of Animated Film	Sheldon Lieberman	4,000.00
Sundance Film Festival	Nash Edgerton	3,000.00
Sundance Film Festival	Erin White	3,000.00
Toronto International Film Festival	Rolf de Heer	4,000.00
Toronto International Film Festival	Richard Roxburgh	4,000.00
Toronto International Film Festival	Peter Duncan	4,500.00
Toronto International Film Festival	Peter Carstairs	4,500.00
Toronto International Film Festival	Marian MacGowan	4,500.00
Toronto International Film Festival	Lawrence Johnston	4,500.00

Title	Applicant	Amount
Venice International Film Festival	David Michod	4,500.00
Videobrasil	Shaun Gladwell	4,000.00
Videobrasil	Alexandra Beesley	4,000.00
		135,300.00

TYPE B – PRODUCERS WITH MARKET EXPERIENCE

Cannes Film Market	Rosemary Blight	6,000.00
Cannes Film Market	Louise Smith	6,000.00
Cannes Film Market	Al Clark	6,000.00
Cannes Film Market	Martin Brown	6,000.00
Cannes Film Market	Sonja Armstrong	6,000.00
Cannes Film Market	Michael Robertson	6,000.00
Cannes Film Market	Sue Maslin	6,000.00
Cannes Film Market	Paul Cox	6,000.00
KidScreen	Suzanne Ryan	5,000.00
KidScreen	David Gurney	5,000.00
KidScreen	Cate McQuillen	5,000.00
MIPCOM	Ann Darrouzet	6,000.00
MIPCOM	Donna Andrews	6,000.00
MIPTV	Chris Hilton	6,000.00
MIPTV	Colin South	6,000.00
MIPTV	Mike Searle	6,000.00
		93,000.00

TYPE C – PRODUCERS DEVELOPING MARKET EXPERIENCE

Cannes Film Market	Karen Radzyner	6,000.00
Cannes Film Market	Matthew Reeder	6,000.00
Cannes Film Market	Murray Fahey	6,000.00
Cannes Film Market	Yael Bergman	6,000.00
Cannes Film Market	Tim Maddocks	6,000.00
Cannes Film Market	Tamara Popper	6,000.00
European Film Market	Miriam Stein	5,000.00
European Film Market	Adam Dolman	5,000.00
MIPCOM	Justin Wight	6,000.00
MIPCOM	Gareth Calverley	6,000.00
MIPTV	Jim Shomos	6,000.00

Title	Applicant	Amount
Sunny Side of the Doc	Liz Burke	5,000.00
Sunny Side of the Doc	Lynn-Maree Milburn	5,000.00
Sunny Side of the Doc	Robert de Young	5,000.00
Sunny Side of the Doc	Susan Mackinnon	5,000.00
		84,000.00

TYPE D – PITCHING COMPETITIONS/FORUMS

Berlinale Co-Production Market	Heather Phillips & Priscilla Cameron	7,000.00
CineMart – Co-production Pitching Forum	Nick Feik & Eron Sheean	5,500.00
CineMart – Co-production Pitching Forum	Miro Bilbrough	5,000.00
Hot Docs – Toronto Documentary Forum	Martin Butler	5,000.00
International Documentary Festival Amsterdam – Forum	Kathryn Millard	4,000.00
International Documentary Festival Amsterdam – Forum	Tom Zubrycki	5,500.00
International Documentary Festival Amsterdam – Forum	Emma Franz	4,000.00
L'Atelier	Lizzette Atkins	5,000.00
Sundance Producers Lab	Kath Shelper	3,500.00
Toronto International Film Festival – International Financing Forum	Liz Watts	4,500.00
		49,000.00

TYPE E1 – DIGITAL MEDIA GRANTS

E3 Media and Business Summit	Andrew Smith	4,000.00
X Media Lab – Singapore	Sue Maslin	4,000.00
X Media Lab – New Zealand	Katrina Black	4,000.00
X Media Lab – Suzhou	Keren Flavell	4,000.00
		16,000.00

TYPE E2 – DIGITAL MEDIA GRANTS (MILIA)

MILIA	Tina Dalton	6,000.00
MILIA – Content 360	Marissa Cooke	6,000.00
		12,000.00

TYPE F – EXCEPTIONAL OPPORTUNITY

INPUT	Tim Slade	2,000.00
INPUT	Ian Walker	4,000.00
International Emmy Awards	Phillip Bowman	2,200.00
NATFilm Festival Copenhagen	Louise Alston	2,000.00
		10,200.00

RIGHT: The feature film *The Tender Hook* was written and directed by Jonathan Ogilvie, and produced by Michelle Harrison and John Brousek.

Title	Applicant	Amount
FESTIVAL AND DISTRIBUTION SUPPORT – FESTIVAL SUPPORT		
Berlin International Film Festival	Jonathon Green	10,000.00
Berlin International Film Festival	Miriam Stein	10,000.00
Berlin International Film Festival	Damon Escott	5,000.00
Berlin International Film Festival	Carolyn Johnson	5,000.00
Berlin International Film Festival	Kath Shelper	5,000.00
Berlin International Film Festival	Serena Paull	10,000.00
Berlin International Film Festival	Tristram Miall	10,000.00
Cannes Film Festival	Anthony Lucas	13,000.00
Cannes Film Festival	Stuart Parkyn	19,000.00
Clermont-Ferrand Short Film Festival	Angie Fielder	5,000.00
DocuWeek	Scott Hicks	15,000.00
Palm Springs International Short Film Festival	Tony Ayres	5,052.00
Shanghai Film Festival	Tamara Popper	10,000.00
		122,052.00
FESTIVAL AND DISTRIBUTION SUPPORT – DISTRIBUTION SUPPORT		
Hope	Steve Thomas	13,000.00
		13,000.00
INDIVISION		
IndiVision Travel Itinerary	Carolyn Johnson	6,000.00
IndiVision Travel Itinerary	Naomi Wenck	5,000.00
IndiVision Travel Itinerary	Jamie Hilton & Claire MaCarthy	8,000.00
IndiVision Travel Itinerary	Ross Howden	5,000.00
		24,000.00
ROTTERDAM LAB		
Rotterdam Lab	Jack Feldstein	3,000.00
Rotterdam Lab	Selin Yaman	3,000.00
Rotterdam Lab	Nicole O'Donohue	3,000.00
		9,000.00
	MARKETING BRANCH TOTAL	567,552.00



Financial Statements



INDEPENDENT AUDITOR'S REPORT



To the Minister for Environment, Heritage and the Arts

Scope

I have audited the accompanying financial statements of the Australian Film Commission for the year ended 30 June 2008 which comprise: a Statement by Directors, Chief Executive and Chief Financial Officer; Income Statement; Balance Sheet; Statement of Changes in Equity; Statement of Cash Flows; Schedule of Commitments; Schedule of Contingencies and Notes to and forming part of the Financial Statements including a Summary of Significant Accounting Policies.

The Responsibility for the Financial Statements

The Australian Film Commission ceased to exist on 1 July 2008 on repeal of the *Australian Film Commission Act 1975*. The accompanying financial statements for the year ended 30 June 2008 are the final financial statements of the Australian Film Commission.

Under Section 29 of the *Screen Australia and the National Film and Sound Archive (Consequential and Transitional Provisions) Act 2008*, the Board of Directors of Screen Australia is responsible for the preparation of the final financial statements of the Australian Film Commission.

The Board of Directors of Screen Australia is responsible for the fair presentation of the financial statements in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards which include the Australian Accounting Interpretations. Until 30 June 2008, the Commissioners of the Australian Film Commission were responsible for 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. From 1 July 2008, these responsibilities rest with the Board of Directors of Screen Australia.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. My audit has been conducted in accordance with the Australian National Audit Office Auditing Standards, which incorporate Australian Auditing Standards. These Auditing Standards require that I 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 preparation and fair presentation of the financial statements in order 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 I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting the audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the 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*, including Australian Accounting Standards; 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 2008 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office

P Hinchey
Senior Director
Delegate of the Auditor-General

Sydney
17 September 2008

STATEMENT BY DIRECTORS, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER

Under Schedule 1, Part 1, of the *Screen Australia and National Film and Sound Archive (Consequential and Transitional Provisions) Act 2008*, the *Australian Film Commission Act 1975* was repealed, and accordingly the Australian Film Commission ceased to exist on 1 July 2008.

Under Section 29 of the *Screen Australia and National Film and Sound Archive (Consequential and Transitional Provisions) Act 2008*, the Board of Screen Australia is required to prepare and lodge the final Annual Report and accompanying financial report for the Australian Film Commission. *The Act* also requires Screen Australia to assume the assets and liabilities of the Australian Film Commission apart from those transferred, by *the Act*, to the National Film and Sound Archive.

In our opinion, the attached financial statements for the year ended 30 June 2008 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 Screen Australia will be able to pay the debts of the Australian Film Commission when they become due and payable.

This Statement is made in accordance with a resolution of the Board.



Glen Boreham
Chair, Screen Australia
16 September 2008



Lyn Maddock
Interim Chief Executive, Screen Australia
16 September 2008



Ross Pearson
Chief Financial Officer, Screen Australia
16 September 2008

AUSTRALIAN FILM COMMISSION

INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2008			
	NOTES	2008 \$	2007 \$
INCOME			
REVENUE			
Revenue from Government	3a	52,740,000	52,399,000
Sale of goods and rendering of services	3b	1,037,357	809,239
Interest	3c	1,639,851	1,355,494
Other revenue	3d	1,411,780	1,409,520
Total revenue		56,828,988	55,973,253
GAINS			
Donations	4	613,354	468,022
Net Gains from Sale of Assets	4	107	-
Net Foreign Exchange Gain	4	3,868	-
Total gains		617,329	468,022
TOTAL INCOME		57,446,317	56,441,275
EXPENSES			
Employee benefits	5a	22,733,329	22,420,420
Suppliers	5b	14,823,774	14,447,014
Grants	5c	5,085,391	4,382,451
Depreciation and amortisation	5d	3,419,489	4,301,906
Finance costs	6	34,437	33,292
Write-down and impairment of assets	5e	9,572,463	11,660,060
TOTAL EXPENSES		55,668,883	57,245,143
SURPLUS (DEFICIT)		1,777,434	(803,868)

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

AUSTRALIAN FILM COMMISSION

BALANCE SHEET AS AT 30 JUNE 2008			
	NOTES	2008 \$	2007 \$
ASSETS			
FINANCIAL ASSETS			
Cash and cash equivalents	12b	9,215,119	2,039,621
Receivables	7a	1,402,647	1,343,787
Investments – film industry assistance	7b	4,239,697	3,921,937
Investments under s18 of the <i>CAC Act</i>	7c	10,553,192	16,307,714
Total financial assets		25,410,655	23,613,059
NON-FINANCIAL ASSETS			
Land and buildings	8a	33,256,102	34,007,414
Plant and equipment	8b	7,272,624	7,394,768
Heritage and cultural assets	8c	37,559,282	35,161,424
Inventories	8f	684,488	761,432
Intangibles	8d	1,250,631	793,014
Other non-financial assets	8g	163,485	209,553
Total non-financial assets		80,186,612	78,327,605
TOTAL ASSETS		105,597,267	101,940,664
LIABILITIES			
Payables			
Suppliers	9a	382,375	463,155
Other payables	9b	1,941,151	1,980,349
Total payables		2,323,526	2,433,504
Interest bearing liabilities			
Leases	10	234,281	329,278
Total interest bearing liabilities		234,281	329,278
Provisions			
Employee provisions	11a	3,872,387	4,255,009
Other provisions	11b	609,826	571,114
Total provisions		4,482,213	4,826,123
TOTAL LIABILITIES		7,040,020	7,598,905
NET ASSETS		98,557,247	94,341,759
EQUITY			
Contributed equity		240,525,007	240,435,007
Reserves		13,804,566	11,456,512
Accumulated (deficits)		(155,772,326)	(157,549,760)
Total equity		98,557,247	94,341,759
CURRENT ASSETS		21,822,204	20,127,360
NON-CURRENT ASSETS		83,775,063	81,813,304
CURRENT LIABILITIES		4,843,131	5,026,087
NON-CURRENT LIABILITIES		2,196,889	2,572,818

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 2008

	Retained Earnings		Asset Revaluation Reserve		Contributed Equity		Total Equity	
	2008 \$	2007 \$	2008 \$	2007 \$	2008 \$	2007 \$	2008 \$	2007 \$
Opening Balance at 1 July	(157,549,760)	(156,745,892)	11,456,512	7,374,381	240,435,007	240,345,007	94,341,759	90,973,496
Income and Expense								
Revaluation adjustment (Note 8)	-	-	2,348,054	4,082,131	-	-	2,348,054	4,082,131
Subtotal income and expenses recognised directly in equity	-	-	2,348,054	4,082,131	-	-	2,348,054	4,082,131
Net Operating Result	1,777,434	(803,868)	-	-	-	-	1,777,434	(803,868)
Total income and expenses	1,777,434	(803,868)	2,348,054	4,082,131	-	-	4,125,488	3,278,263
Transactions with Owners								
Contributions by Owner								
Equity injection	-	-	-	-	90,000	90,000	90,000	90,000
Closing Balance at 30 June	(155,772,326)	(157,549,760)	13,804,566	11,456,512	240,525,007	240,435,007	98,557,247	94,341,759

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 2008			
	NOTES	2008 \$	2007 \$
OPERATING ACTIVITIES			
CASH RECEIVED			
Appropriations		52,740,000	52,399,000
Goods and services		944,644	845,940
Interest		1,540,590	1,252,233
Net GST Received		2,641,915	3,118,759
Other		1,537,313	1,446,986
Total cash received		59,404,462	59,062,918
CASH USED			
Employees		23,522,863	22,411,164
Suppliers		16,004,022	15,383,953
Grants		5,560,394	4,795,591
Borrowing costs		653	1,395
Other		1,164,891	1,571,668
Total cash used		46,252,823	44,163,771
NET CASH FROM OPERATING ACTIVITIES	12a	13,151,639	14,899,147
INVESTING ACTIVITIES			
CASH RECEIVED			
Recoupment of loans – film industry assistance		653,952	726,466
Recoupment of investments – film industry assistance		1,714,087	824,135
Proceeds from sales of property, plant and equipment		108	-
Proceeds from sale of investments (s18 CAC Act)		68,788,245	44,623,289
Total cash received		71,156,392	46,173,890
CASH USED			
Loans paid – film industry assistance		541,839	655,009
Investments paid – film industry assistance		10,755,971	13,452,738
Purchase of property, plant and equipment		2,689,605	4,471,113
Purchase of investments (s18 CAC Act)		63,033,722	41,917,550
Total cash used		77,021,137	60,496,410
NET CASH (USED BY) INVESTING ACTIVITIES		(5,864,745)	(14,322,520)
FINANCING ACTIVITIES			
CASH RECEIVED			
Equity injection		90,000	90,000
Total cash received		90,000	90,000
CASH USED			
Repayment of finance lease liability		201,396	269,634
Repayment of amount borrowed under lease incentive arrangement		-	-
Total cash used		201,396	269,634
NET CASH (USED BY) FINANCING ACTIVITIES		(111,396)	(179,634)
Net increase in cash held		7,175,498	396,993
Cash at the beginning of the reporting period		2,039,621	1,642,628
CASH AT THE END OF THE REPORTING PERIOD	12b	9,215,119	2,039,621

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

AUSTRALIAN FILM COMMISSION

SCHEDULE OF COMMITMENTS AS AT 30 JUNE 2008

	2008	2007
	\$	\$
BY TYPE		
Capital commitments		
Land and buildings ¹	29,897	69,762
Plant and equipment ²	12,027	188,658
Other capital commitments ³	40,875	45,000
TOTAL CAPITAL COMMITMENTS	82,799	303,420
Other commitments		
Operating leases ⁴	9,606,983	10,195,719
Project commitments ⁵	16,162,639	14,507,484
Other commitments ⁶	168,354	337,358
TOTAL OTHER COMMITMENTS	25,937,976	25,040,561
Commitments receivable	(2,336,653)	(2,173,994)
NET COMMITMENTS	23,684,122	23,169,987
BY MATURITY		
CAPITAL COMMITMENTS		
One year or less	82,799	303,420
TOTAL CAPITAL COMMITMENTS	82,799	303,420
OPERATING LEASE COMMITMENTS		
One year or less	2,493,135	1,966,413
From one to five years	6,689,613	6,544,722
Over five years	424,235	1,684,584
TOTAL OPERATING LEASE COMMITMENTS	9,606,983	10,195,719
OTHER COMMITMENTS		
One year or less	16,058,413	13,052,199
From one to five years	272,580	1,792,643
TOTAL OTHER COMMITMENTS	16,330,993	14,844,842
Commitments receivable	(2,336,653)	(2,173,994)
NET COMMITMENTS BY MATURITY	23,684,122	23,169,987

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

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SCHEDULE OF CONTINGENCIES AS AT 30 JUNE 2008

	2008	2007
	\$	\$

There were no contingent assets or contingent liabilities as at 30 June 2008 (30 June 2007: nil).

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2008

Note	Description
1.	Summary of Significant Accounting Policies
2.	Events After the Balance Sheet Date
3.	Revenue
4.	Gains
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
16.	Remuneration of Auditors
17.	Disbursement Trust
18.	Financial Instruments
19.	Reporting of Outcomes
20.	Appropriations

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 2007; 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 2007-08 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.

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(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.

The following adopted requirements have resulted in a change to the AFC's accounting policies or have affected the amounts reported in the current or prior periods or are estimated to have a financial affect in future reporting periods.

Financial Instruments Disclosure

AASB 7 Financial Instruments: Disclosures is effective for reporting periods beginning on or after 1 January 2007 (the 2007-08 financial year) and amends the disclosure requirements for financial instruments. In general AASB 7 requires greater disclosure than that previously required. Associated with the introduction of AASB 7 a number of accounting standards were amended to reference the new standard or remove the present disclosure requirements through 2005-10 Amendments to Australian Accounting Standards [AASB 132, AASB 101, AASB 114, AASB 117, AASB 133, AASB 139, AASB 1, AASB 4, AASB 1023 & AASB 1038]. These changes have no financial impact but will affect the disclosure presented in future financial reports.

Other

The following new accounting standards (including reissued standards)/erratum/interpretations are applicable to the 2007-08 financial year, however it is estimated that these will have no material financial impact on the AFC's current or future reporting:

AASB 101	Presentation of Financial Statements (issued October 2006)
AASB 1048	Interpretation and Application of Standards (reissued September 2007)
AASB 2007-4	Amendments to Australian Accounting Standards arising from ED 151 and other amendments
AASB 2007-5	Amendments to Australian Accounting Standard - Inventories Held for Distribution by Not-for-Profit Entities [AASB 102]
AASB 2007-7	Amendments to Australian Accounting Standards [AASB 1, 2, 3, 5, 107, 128]
AASB 2008-4	Amendments to Australian Accounting Standard - Key Management Personnel Disclosures by Disclosing Entities [AASB 124]
	Interp 10 interim Financial Reporting and Impairment

Future Australian Accounting Standard requirements

The following new standards, amendments to standards or interpretations have been issued by the Australian Accounting Standards Board and are applicable to the operations of the AFC but are effective for future reporting periods. It is estimated that the impact of adopting these pronouncements when effective will have no material financial impact on future reporting periods.

AASB 101	Presentation of Financial Statements (issued September 2007)
AASB 2007-8	Amendments to Australian Accounting Standards arising from AASB 101
AASB 123	Borrowing Costs
AASB 2007-6	Amendments to Australian Accounting Standards arising from AASB 123
AASB 1004	Contributions
Interp 1	Changes in Existing Decommissioning, Restoration and Similar Liabilities
Interp 4	Determining Whether an Arrangement Contains a Lease
Interp 1038	Contributions by Owners Made to Wholly-owned Public Sector Entities

(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.

The following types of loans are provided:

- marketing loans, being loans provided to cover marketing expenses for a completed film, repayable with interest from proceeds of the film; and,
- bridging loans, being a short-term cashflow facility repayable with interest upon securing of external funding.

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

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exception of General Development Investments (GDIs). Unless there are expectations of significant recoveries, GDIs older than 5 years at balance date are written off.

Investments and marketing loans are provided to support the objectives of the AFC, not to achieve the maximum financial return. They are managed and evaluated as a group by the AFC on a fair value basis and are designated by the AFC as *financial assets at fair value through profit or loss*.

Bridging loans are expected to be recouped in full and are classified as *loans and receivables*.

A premium is credited to revenue on recoupment of GDIs. 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

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 2008. 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 2008 is not materially different from the carrying amount. A revaluation of the AFC's heritage & cultural assets was completed as at 30 June 2008 using values advised by Ian Armstrong of Armstrong Court Pty Ltd.

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.

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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.

Useful lives for heritage and cultural items were reviewed in 2008. The lives for most items were increased, leading to a reduction in depreciation expense for 2008 of \$570,921 compared to if the lives had not been revised.

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:

	2008	2007
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 2008. 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.

Leasehold improvements at the AFC's Sydney premises were judged to be impaired due to the commencement of new fitout works as a result of the impending creation of Screen Australia. The proportion of the existing fitout that would be destroyed, less the value of materials to be reused, was used to estimate the amount of impairment. An impairment writedown of \$494,003 has been recognised in respect of these assets.

(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 (2007: nil).

Software assets are amortised on a straight-line basis over their anticipated useful lives. The useful lives are :

	2008	2007
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.

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(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 2008 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 6.000% on national 10 year government bonds as at 30 June 2008 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.

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.

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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) 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.

(xviii) 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.

(xix) 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 2008 or 2007.

(xx) 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.

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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.

(xxi) 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.

(xxii) 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.

(xxiii) Finance Costs

All finance costs are expensed as incurred.

(xxiv) 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.

(xxv) Other Financial Assets – Investments under s18 of the CAC Act

Term Deposits have fixed maturity dates and are classified as *held-to-maturity financial assets*. *Held-to-maturity investments* are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

(xxvi) 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.

(xxvii) Comparative Figures

Where necessary, comparative figures have been adjusted to conform with changes in presentation in these financial statements.

(xxviii) Rounding

Amounts have been rounded to the nearest dollar.

2. Events After the Balance Sheet Date

From 1 July 2008 a new entity called Screen Australia was established from the merger of the Australian Film Commission (AFC), Film Finance Corporation Australia Limited (FFC) and Film Australia Limited (FAL). In addition the previous National Film and Sound Archive Division of the AFC is to be established as a separate authority called the National Film and Sound Archive (NFSA).

The *Screen Australia Act 2008* and *National Film And Sound Archive Act 2008* gained royal assent on 20 March 2008. Under the *Screen Australia and National Film and Sound Archive (Consequential and Transitional Provisions) Act 2008* all assets, liabilities and obligations of the FFC, AFC and FAL transfer to Screen Australia on 1 July 2008 except where the Minister has issued a determination that specific assets, liabilities and obligations are to transfer to the new NFSA.

Such a determination was made by the Minister on 25 June 2008.

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	2008	2007
	\$	\$
3. Revenue		
<u>3a Revenues from Government</u>		
Appropriations for outputs	52,740,000	52,399,000
Total revenues from Government	52,740,000	52,399,000
<u>3b Sales of Goods and Services</u>		
Goods	213,274	157,500
Services	824,083	651,739
Total sales of goods and services	1,037,357	809,239
Provision of goods to:		
Related entities	118	930
External entities	213,156	156,570
Total sales of goods	213,274	157,500
Rendering of services to:		
Related entities	27,422	33,969
External entities	796,661	617,770
Total rendering of services	824,083	651,739
Cost of sales of goods	136,306	102,877
<u>3c Interest Revenue</u>		
Film industry loans	41,997	49,781
Investment of cash balances	1,596,204	1,300,525
Disbursement Trust	1,650	5,188
Total interest revenue	1,639,851	1,355,494
<u>3d Other</u>		
Profit on fully recouped film investments	189,928	191,315
Recovery of written off loans and investments	157,859	327,475
Recovery of Television Initiatives Fund investments	170,205	159,380
Revenue for externally funded projects	382,582	350,926
Revenue from Special Industry Assistance	12,960	18,911
Grants	264,742	134,559
Royalties	25,189	6,042
Other	208,315	220,912
Total other revenue	1,411,780	1,409,520

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	2008	2007
	\$	\$
4. Gains		
Donations	613,354	468,022
Net Gains From Disposal Of Assets	107	-
Net Foreign Exchange Gain	3,868	-
Total gains	617,329	468,022

Donations includes non-cash donations of heritage and cultural items.

Net Gain from Sale of Assets

Property, plant and equipment:

Proceeds from disposal	108	-
Net book value of assets disposed	(1)	-
Net gain/(loss) from sale of assets	107	-

5. Operating Expenses

5a Employee Expenses

Wages and salaries	18,309,227	17,726,028
Superannuation	2,951,276	2,594,583
Leave and other entitlements	1,136,457	1,729,301
Separation and redundancy	-	40,239
Other employee benefits	336,369	330,270
Total employee benefits expenses	22,733,329	22,420,421

An independent actuarial review in 2007 determined that the employer contribution rate paid in 2007-08 for the CSS was 24.9%, for the PSS 15.4% 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 2007-08 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	13,825	5,567
Goods from external entities	1,376,133	1,220,189
Services from related entities	737,557	939,886
Services from external entities	11,097,355	10,535,435
Operating lease rentals	1,440,868	1,565,140
Workers compensation premium	158,036	180,797
Total supplier expenses	14,823,774	14,447,014

Supplier expenses include special industry assistance expenditure which comprises market expansion support for international film markets and festivals, policy, industry collaboration, research and information.

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	2008	2007
	\$	\$
5c Grants Expense		
Special Industry Assistance		
Film Development	625,537	357,920
Indigenous	372,925	289,072
Marketing	558,648	424,760
Interactive Media	131,385	148,300
Industry and Cultural Development	3,091,592	3,066,487
Externally funded grants	-	3,030
Policy, Research and Communications	16,000	5,000
Television Initiatives Fund	289,304	70,617
National Film and Sound Archive	-	17,265
Total grants expense	5,085,391	4,382,451

5d Depreciation and Amortisation

Depreciation of property, plant and equipment and heritage and cultural assets	2,930,260	3,726,932
Amortisation of leased assets	489,229	574,974
Total depreciation and amortisation	3,419,489	4,301,906

The aggregate amounts of depreciation or amortisation expensed during the reporting period for each class of depreciable asset are as follows:

Buildings	724,167	622,149
Leasehold improvements	489,229	574,974
Plant and equipment	1,365,389	1,732,936
Heritage and cultural assets	594,644	1,020,782
Intangibles	246,060	351,065
Total depreciation and amortisation	3,419,489	4,301,906

5e Write-down of Assets

Bad and doubtful debts expense		
Receivables for goods and services	(2,558)	23,466
Loans receivable	267,903	79,061
Investments	8,731,762	11,543,670
Property, plant and equipment - write-down	64,688	13,863
Inventory	16,665	-
Leasehold improvements - impairment loss	494,003	-
Total write-down of assets	9,572,463	11,660,060

6. Finance Costs Expense

Leases	34,437	33,292
Total finance costs expense	34,437	33,292

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	2008 \$	2007 \$
7. Financial Assets		
<i>7a Receivables</i>		
Loans ¹	196,727	534,747
Other ²	1,205,920	809,040
Total receivables (net)	1,402,647	1,343,787
¹ Loans		
Principal and interest brought forward from previous year	750,830	898,973
Add: Loans made during the year	541,839	655,009
Add: Interest on outstanding advances	41,997	49,781
	1,334,666	1,603,763
Less: Repayments during the year and loans receivable	(653,952)	(726,466)
	680,714	877,297
Less: Amounts written off during the year	(284,654)	(126,467)
Loans carried forward at year end	396,060	750,830
Less: Allowance for impairment	(199,333)	(216,083)
Total loans receivable	196,727	534,747
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	649,845	394,812
Less: Allowance for doubtful debts	(11,273)	(32,282)
	638,572	362,530
GST receivable	386,050	332,321
Accrued income	181,298	114,189
Total other receivables	1,205,920	809,040
Sundry debtors (gross) are aged as follows:		
Current	368,013	291,721
Overdue by:		
Less than 30 days	259,550	3,289
30 to 60 days	1,361	6,844
61 to 90 days	900	40,418
More than 90 days	20,021	52,540
	281,832	103,091
Total sundry debtors (gross)	649,845	394,812

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	2008	2007
	\$	\$
The allowance for doubtful debts is aged as follows:		
Overdue by:		
More than 90 days	(11,273)	(32,282)
	(11,273)	(32,282)

Reconciliation of the allowance for doubtful debts:

	Goods and services 2008	Goods and services 2007
Opening balance	32,282	34,149
Amounts written off	(16,369)	(3,542)
Amounts recovered and reversed	(8,603)	(18,968)
Increase/decrease recognised in net surplus	3,963	20,643
Closing balance	11,273	32,282

7b Investments – Film Industry Assistance

Film investments brought forward from the previous year	37,122,912	27,467,340
Add: Film investments during the year	10,756,885	13,605,944
	47,879,797	41,073,284
Less: Recoupment during the year and receivables	(1,707,363)	(1,115,748)
	46,172,434	39,957,536
Less: Amounts written-off during the year	(10,208,505)	(2,834,624)
Film investments carried forward at year end	35,963,929	37,122,912
	(31,724,232)	(33,200,975)
Total film investments	4,239,697	3,921,937

Film investments are categorised as follows:

Non-current	4,239,697	3,921,937
Total film investments	4,239,697	3,921,937

7c Investments under s18 of the CAC Act

Term deposits – current	10,553,192	16,307,714
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These comprise term deposits with terms of 91 days and a weighted average interest rate of 8.0%.

8. Non-Financial Assets

Movement in Asset Revaluation Reserve

Increment/(decrement) for land	550,000	(10,000)
Increment/(decrement) for buildings	(214,554)	1,592,812
Increment/(decrement) for leasehold improvements	-	-
Increment/(decrement) for plant and equipment	-	2
Increment/(decrement) for heritage and cultural assets	2,012,608	2,499,317
	2,348,054	4,082,131

An additional amount of \$494,003 was expensed as a result of an impairment loss on leasehold improvements.

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	2008 \$	2007 \$
8a Land and Buildings		
Freehold land		
- at valuation (fair value)	5,340,000	4,790,000
Total freehold land	5,340,000	4,790,000
Buildings on freehold land		
- at valuation (fair value)	25,800,000	24,820,000
work in progress - at cost	19,152	1,544,933
Total buildings on freehold land	25,819,152	26,364,933
Leasehold improvements		
- at valuation (fair value)	2,068,109	2,832,813
work in progress (fit-out asset) - at cost	28,841	19,668
Total leasehold improvements	2,096,950	2,852,481
Total Land and Buildings (non-current)	33,256,102	34,007,414
8b Plant and Equipment		
- at valuation (fair value)	7,253,270	6,920,055
work in progress - at cost	19,354	474,713
Total Plant and Equipment (non-current)	7,272,624	7,394,768
8c Heritage and Cultural Assets		
- at valuation (fair value)	37,559,282	35,161,424
Total Heritage and Cultural Assets (non-current)	37,559,282	35,161,424
8d Intangibles		
Computer software at cost:		
Internally developed - in progress	570,437	73,000
Internally developed - in use	829,843	781,762
Purchased - in use	1,112,264	954,105
Accumulated amortisation	(1,261,913)	(1,015,853)
Total Intangibles (non-current)	1,250,631	793,014

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8e Analysis of Property, Plant and Equipment and Intangibles

Table A Reconciliation of the opening and closing balances of property, plant and equipment (2007-08)

	LAND \$	BUILDINGS \$	LEASEHOLD IMPROVEMENTS \$	OTHER IP & E \$	HERITAGE AND CULTURAL \$	TOTAL \$
As at 1 July 2007						
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	-	-	-	-	-	-
Net book value 1 July 2007	4,790,000	26,364,933	2,852,481	7,394,768	35,161,424	76,563,606
Additions:						
by purchase	-	392,940	227,701	1,201,535	369,373	2,191,549
by finance lease	-	-	-	106,399	-	106,399
by donation	-	-	-	-	610,521	610,521
Revaluations	550,000	(214,554)	-	-	2,012,608	2,348,054
Depreciation/amortisation expense	-	(724,167)	(489,229)	(1,365,390)	(594,644)	(3,173,430)
Disposals	-	-	(494,003)	(64,688)	-	(558,691)
Net book value 30 June 2008	5,340,000	25,819,152	2,096,950	7,272,624	37,559,282	78,088,008
Net book value as at 30 June 2008 represented by:						
Gross book value	5,340,000	25,819,152	2,096,950	7,272,624	37,559,282	78,088,008
Accumulated depreciation/amortisation and impairment	-	-	-	-	-	-
	5,340,000	25,819,152	2,096,950	7,272,624	37,559,282	78,088,008

Table B 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 C Reconciliation of the opening and closing balances of intangibles (2007-08)

	Computer Software Internally Developed \$	Computer Software Purchased \$	Total \$
As at 1 July 2007			
Gross book value	854,762	954,105	1,808,867
Accumulated depreciation/amortisation and impairment	(419,447)	(596,406)	(1,015,853)
Net book value 1 July 2007	435,315	357,699	793,014
Additions:			
by purchase or internally developed	545,518	158,159	703,677
Amortisation	(123,890)	(122,170)	(246,060)
Disposals	-	-	-
Net book value 30 June 2008	856,943	393,688	1,250,631
Net book value as at 30 June 2008 represented by:			
Gross book value	1,400,280	1,112,264	2,512,544
Accumulated depreciation/amortisation and impairment	(543,337)	(718,576)	(1,261,913)
	856,943	393,688	1,250,631

Table D 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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	2008	2007
	\$	\$
8f Inventories		
Finished goods (cost)	56,303	115,020
Inventories held for sale	56,303	115,020
Inventories not held for sale (cost)	628,185	646,412
Total inventories	684,488	761,432

All inventories are current assets.

8g Other Non-Financial Assets

Prepaid property rentals	-	7,200
Prepaid equipment rental	62,345	73,991
Other prepayments	101,140	128,362
Total other non-financial assets	163,485	209,553

All other non-financial assets are current assets.

No indicators of impairment were found for other non-financial assets.

9. Payables

9a Supplier payables

Trade creditors	382,375	463,155
Total supplier payables	382,375	463,155

All supplier payables are current.

9b Other payables

Property lease incentive	1,416,012	1,597,831
Deferred revenue	525,139	382,518
Total other payables	1,941,151	1,980,349

Other payables are categorised as follows:

Current	749,511	601,904
Non-current	1,191,640	1,378,445
Total other payables	1,941,151	1,980,349

Deferred revenue represents amounts received for specific film industry initiatives that have not yet been expended.

10. Interest Bearing Liabilities

Finance lease commitments

Payable:

Within one year	210,166	179,795
In one to five years	28,067	150,177
Minimum lease payments	238,233	329,972
<i>Deduct:</i> future finance charges	(3,952)	(694)
Total lease liability	234,281	329,278

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	2008 \$	2007 \$
Lease liability is categorised as follows:		
Current	210,166	179,795
Non-current	24,115	149,483
Total lease liability	234,281	329,278

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. The interest rate implicit in the leases averaged 0.22% (2007: 0.62%). All lease liabilities are secured by the lease assets.

11. Provisions

11a Employee Provisions

Salaries and wages	237,653	147,102
Superannuation	35,122	22,778
Annual leave	1,831,477	1,849,474
Long service leave	1,768,135	2,235,655
Aggregate employee benefit liability	3,872,387	4,255,009

Employee Provisions are categorised as follows:

Current	3,501,079	3,785,522
Non-current	371,308	469,487
	3,872,387	4,255,009

The classification of current employee provisions includes amounts for which there is not an unconditional right to defer settlement by one year, hence the above classification does not represent the amount expected to be settled within one year of reporting date. Employee provisions expected to be settled in twelve months from the reporting date is \$3,043,210 (2007: \$3,323,153), in excess of one year \$829,177 (2007: \$931,856).

11b Other Provisions

Provision for make good	609,826	571,114
	609,826	571,114

	Make good 2008	Make good 2007
Carrying amount 1 July	571,114	523,334
Additional provisions made	4,928	15,883
Amounts used	-	-
Amounts reversed	-	-
Unwinding of discount or change in discount rate	33,784	31,897
Closing balance 30 June	609,826	571,114

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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	2008	2007
	\$	\$

12. Cash Flow Reconciliation

12a Reconciliation of operating surplus/(deficit) to net cash from operating activities

Operating surplus/(deficit) before extraordinary items	1,777,434	(803,868)
Non-cash items		
Depreciation and amortisation	3,419,489	4,301,906
Interest capitalised on loans receivable	(41,997)	(49,781)
(Gain)/loss on disposal of property, plant and equipment	(107)	-
Non-cash donations of heritage and cultural assets	(610,521)	(466,737)
Employee expenses capitalised as heritage and cultural asset additions	(205,620)	-
Write-down of property, plant and equipment and intangibles	64,688	13,863
Write-down of property due to impairment	494,003	-
Write-down of receivables for goods and services	(2,558)	23,466
Write-down and allowance for impairment on film investments and loans receivable	8,999,665	11,622,731
Changes in assets and liabilities		
(Increase)/decrease in receivables	(401,959)	49,951
(Increase)/decrease in prepayments	46,065	31,938
(Increase)/decrease in inventories	76,944	(23,779)
Increase/(decrease) in supplier payables	(80,780)	3,395
Increase/(decrease) in employee provisions	(382,621)	77,018
Increase/(decrease) in other provisions	38,712	47,780
Increase/(decrease) in other payables	(39,198)	71,264
Net cash from operating activities	13,151,639	14,899,147

12b Reconciliation of Cash

Cash balance comprises:

Cash at bank and on hand	9,215,119	2,039,621
Total cash	9,215,119	2,039,621

Balance of cash as at 30 June shown in the Statement of Cash Flows	9,215,119	2,039,621
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13. Commission Members' Remuneration

\$ BANDS	2008 NUMBER	2007 NUMBER
NIL - \$14,999	1	-
\$15,000 - \$29,999	7	8
\$30,000 - \$44,999	-	-
\$45,000 - \$59,999	1	1
Total number of Commission Members	9	9

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	2008	2007
	\$	\$
Total remuneration received or due and receivable by Commission Members	233,882	233,219

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 2008 of \$19,311 are included in total remuneration (\$19,257 in 2007).

14. Related Party Disclosures

The Commission Members during 2008 were:

- Maureen Barron (Chair)
- Paul Hamra (Deputy Chair)
- Thomas Kennedy
- Antonio Zeccola
- Dominic Case
- Paul Grabowsky (term ended 29 November 2007)
- Rachel Perkins
- Colin South
- Sue Masters

The aggregate remuneration of Commission Members is disclosed in Note 13.

During 2008 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 production investment of \$33,000 for *The Nocabouts* was approved for Media World Pictures Pty Ltd. Colin South is a director of the production company. The production investment funding was approved under delegation by the Director Film Development. A payment of \$26,400 was made in 2007-08.
- (b) In the ordinary course of business a payment of \$2,200 was made to Media World Pictures Pty Ltd for the final payment of an attachment grant for *The Circuit*. Colin South is a director of the production company. The payment of \$2,200 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 payments of \$5,940 and \$660 were made to Media World Holdings for a Marketing Travel Grant. Colin South is a director of the production company. The project was approved under delegation by the Marketing Manager.
- (d) In the ordinary course of business payments of \$16,732 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 project development grant of \$16,500 for *Mashpotato TV* was approved for Surfer's Enterprises Pty Ltd of which Tom Kennedy is currently a shareholder/producer. The project was approved under delegation by the Director Film Development. Payments of \$13,200 were made in 2007-08.
- (f) In the ordinary course of business a payment of \$2,200 was made for *Lani's Story* to Blackfella Films Pty Ltd. Rachel Perkins is a director of the production company. The project was approved under delegation by the Manager Indigenous Unit in 2006-07.
- (g) In the ordinary course of business a payment of \$1,602 was made to Rachel Perkins as royalty fees for *Black Book*.
- (h) In the ordinary course of business a payment of \$4,840 for *Beaudesert* was made to Blackfella Films Pty Ltd, of which Rachel Perkins is a director. The project was approved under delegation by the Director Film Development in 2005-06.
- (i) In the ordinary course of business a final payment of \$2,750 for organisational funding 2006-07 was made to Indigenous

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Screen Australia, of which Rachel Perkins was Chairperson. The project was approved under delegation by the Director Industry & Cultural Development in 2006-07.

- (j) In the ordinary course of business a payment of \$5,500 for the *Message Sticks Film Festival 2007* was made to Indigenous Screen Australia, of which Rachel Perkins was Chairperson. The project was approved under delegation by the Director Industry & Cultural Development in 2006-07.
- (k) In the ordinary course of business a grant for \$27,500 for the *Message Sticks Film Festival 2008* was approved for Indigenous Screen Australia, of which Rachel Perkins was Chairperson. The project was approved under delegation by the Director Industry & Cultural Development and the Director Film Development. Payments of \$22,000 were made in 2007-08.
- (l) In the ordinary course of business a grant for \$66,000 for the *Message Sticks Tour 2008* was approved for Blackfella Films Pty Ltd, of which Rachel Perkins is a director of the company. The project was approved under delegation by the Director Industry & Cultural Development. Payments of \$44,000 were made in 2007-08.
- (m) In the ordinary course of business a general development investment for Rachel Perkins and Darren Dale of \$44,000 was approved to Blackfella Films Pty Ltd. Rachel Perkins is a director of the company. Payments of \$32,000 were made during 2007-08. The project was approved under delegation by the Director Film Development.
- (n) In the ordinary course of business a development investment for \$27,500 for *Bran Nue Dae* was approved for Mayfan Pty Ltd. Rachel Perkins is a co-writer and director of this production. The project was approved under delegation by the Indigenous Branch Manager. No payments were made in 2007-08.
- (o) In the ordinary course of business a grant for \$16,500 for *The Black Book* was approved for Blackfella Films Pty Ltd. Rachel Perkins is a director of the company. The project was approved under delegation by the Director Industry & Cultural Development. Payments of \$13,200 were made in 2007-08.
- (p) In the ordinary course of business a payment of \$1,650 was made to Blackfella Films Pty Ltd for *Long Black Feature Initiative Performance* fee for Ningali Wolfe. A Travel Grant of \$2,215 was also made to Blackfella Films Pty Ltd for travel by Darren Dale. Rachel Perkins is a director of the production company. These projects were approved under delegation by the Manager Indigenous Branch.
- (q) In the ordinary course of business payments of \$26,400 and \$6,600 for *Dots and Diamond* were made to Moneystack. A marketing travel grant of \$6,600 was also made to Moneystack for J Wight and approved under delegation by the Marketing Manager. Colin South is an unpaid mentor producer for this project.

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.

15. Remuneration of Officers

The number of officers who received or were due to receive total remuneration of \$130,000 or more:

\$ BANDS	2008 NUMBER	2007 NUMBER
\$175,000 – \$189,999	-	1
\$190,000 – \$204,999	2	1
\$205,000 – \$219,999	-	1
\$220,000 – \$234,999	1	1
\$235,000 – \$249,999	-	2
\$250,000 – \$264,999	1	-
\$295,000 – \$309,999	2	-
	6	6

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	2008	2007
	\$	\$
The aggregate amount of total remuneration of officers shown above.	1,495,889	1,299,593
The aggregate amount of separation, redundancy or termination payments during the year to the officers included above.	-	-

The remuneration of officers includes all Executive Officers concerned with or taking part in the management of the AFC during 2007-08 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	65,000	60,587
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No other services were provided by the Auditor-General during the reporting period.

17. 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 2008 on the account were \$1,650 (2007 \$7,262). The financial statements of the Disbursement Trust are set out below.

AUSTRALIAN FILM COMMISSION DISBURSEMENT TRUST	2008	2007
STATEMENT OF RECEIPTS AND PAYMENTS FOR YEAR ENDED 30 JUNE, 2008	\$	\$
Balance 1 July, 2007	212,210	172,948
Plus: Receipts	595,053	450,275
Funds available for disbursement	807,263	623,223
Less: Payments	(729,162)	(411,013)
Balance 30 June, 2008	78,101	212,210

AUSTRALIAN FILM COMMISSION DISBURSEMENT TRUST **STATEMENT OF ASSETS AND LIABILITIES AS AT 30 JUNE, 2008**

Assets:		
Cash at bank	78,101	212,210
Total assets	78,101	212,210
Liabilities:		
Amounts held pending disbursement	53,535	180,526
Other including unclaimed disbursements and unidentified receipts	24,566	31,684
Total liabilities	78,101	212,210

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	2008	2007
	\$	\$
18. Financial Instruments		
<i>18a Categories of financial instruments</i>		
<i>Financial Assets</i>		
<i>Held-to-maturity financial assets</i>		
Term deposits	10,553,192	16,307,714
	10,553,192	16,307,714
<i>Loans and receivables financial assets</i>		
Cash	9,215,119	2,039,621
Screen production bridging loans	105,445	300,000
Receivables for goods and services	638,572	362,530
GST receivable	386,050	332,321
Other accrued income	181,298	114,189
	10,526,484	3,148,661
<i>Fair value through profit and loss (held for trading)</i>		
Screen investments	4,239,697	3,921,937
Screen marketing loans	91,282	234,747
	4,330,979	4,156,684
Carrying amount of financial assets	25,410,655	23,613,059
<i>Financial Liabilities</i>		
<i>At amortised cost</i>		
Finance leases	234,281	329,278
Trade creditors	382,375	463,155
Property lease incentive	1,416,012	1,597,831
Deferred revenue	525,139	382,518
	2,557,807	2,772,782
Carrying amount of financial liabilities	2,557,807	2,772,782
<i>18b Net income and expense from financial assets</i>		
<i>Held-to-maturity</i>		
Interest revenue	1,324,100	1,030,070
Net gain/(loss) held-to-maturity	1,324,100	1,030,070

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	2008 \$	2007 \$
<i>Loans and receivables</i>		
Interest revenue	281,718	275,643
Exchange gains/(loss)	3,868	(1,502)
Impairment	-	(100,108)
Net gain/(loss) loans and receivables	285,586	174,033
<i>Fair value through profit and loss</i>		
Designated as such		
Interest revenue	34,034	43,420
Impairment	(8,999,665)	(11,722,839)
Net gain/(loss) at fair value through profit and loss	(8,965,631)	(11,679,419)
Net gain/(loss) from financial assets	(7,355,945)	(10,475,316)

The net income from financial assets not at fair value through profit and loss is \$1,609,686 (2007: \$1,204,103).

18c Net income and expense from financial liabilities

Financial liabilities – at amortised cost

Interest expense	(34,437)	(33,292)
Net gain/(loss) financial liabilities – at amortised cost	(34,437)	(33,292)
Net gain/(loss) from financial liabilities	(34,437)	(33,292)

The net expense from financial liabilities not at fair value through profit and loss is \$34,437 (2007: \$33,292).

18d Fair value of financial instruments

The AFC has determined that the carrying amount of all financial instruments in both 2008 and 2007 is not materially different from the fair value.

Valuation Method used for determining the fair value of financial instruments

The following table identifies for those assets and liabilities carried at fair value (above) whether fair value was obtained by reference to market prices or by a valuation technique that employs observable market transactions, or one that uses non-observable market inputs to determine a fair value.

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	Valuation technique utilising			Total \$
	Market values \$	Market inputs \$	Non-market inputs \$	
Financial assets at fair value				
<i>Held to maturity</i>				
Term deposits	-	10,553,192	-	10,553,192
<i>Loans and receivables</i>				
Cash	-	9,215,119	-	9,215,119
Screen production bridging loans	-	-	105,445	105,445
Receivables for goods and services	-	-	638,572	638,572
GST receivable	-	-	386,050	386,050
Other accrued income	-	-	181,298	181,298
<i>Fair value through profit and loss</i>				
Screen investments	-	-	4,239,697	4,239,697
Screen marketing loans	-	-	91,282	91,282
Financial assets at fair value	-	19,768,311	5,642,344	25,410,655
Financial liabilities at fair value				
<i>At amortised cost</i>				
Finance leases	-	-	234,281	234,281
Trade creditors	-	-	382,375	382,375
Property lease incentive	-	-	1,416,012	1,416,012
Deferred revenue	-	-	525,139	525,139
Financial liabilities at fair value	-	-	2,557,807	2,557,807

18e Credit risk

The Australian Film Commission is exposed to minimal credit risk as its financial assets comprise mainly cash and trade receivables or, in the case of screen investments and loans, repayment is dependent on financial performance of the project. The maximum exposure to credit risk is the risk that arises from potential default of a debtor. This amount is equal to the total amount of trade receivables (2008: \$638,572 and 2007: \$362,530). The Australian Film Commission has assessed the risk of the default on payment and has allocated \$11,273 in 2008 (2007: \$32,282) to an allowance for doubtful debts account.

The Australian Film Commission manages its credit risk by assessing debtors prior to allowing a debtor relationship and through policies and procedures that guide employees in debt management and recovery.

The Australian Film Commission holds no collateral to mitigate against credit risk.

Credit risk of financial instruments not past due or individually determined as impaired.

	Not Past Due Nor Impaired 2008 \$	Not Past Due Nor Impaired 2007 \$	Past due or impaired 2008 \$	Past due or impaired 2007 \$
Trade receivables	368,013	291,721	270,559	70,809
Total	368,013	291,721	270,559	70,809

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Ageing of financial assets that are past due but not impaired for 2008

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade receivables	259,550	1,361	900	8,748	270,559
Total	259,550	1,361	900	8,748	270,559

Ageing of financial assets that are past due but not impaired for 2007

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade receivables	3,289	6,844	40,418	20,258	70,809
Total	3,289	6,844	40,418	20,258	70,809

All receivables past due have been individually assessed for impairment and an allowance raised where recovery is considered unlikely.

18f Liquidity risk

The Australian Film Commission's financial liabilities are payables, finance leases and deferred revenue. The exposure to liquidity risk is based on the notion that the Australian Film Commission will encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to appropriation funding and mechanisms available to the Australian Film Commission (e.g. Advance to the Finance Minister) and internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations.

The Australian Film Commission is appropriated funding from the Australian Government and manages its budgeted funds to ensure it has adequate funds to meet payments as they fall due. In addition, the Australian Film Commission has policies in place to ensure timely payment are made when due and has no past experience of default.

The following tables illustrates the maturities for financial liabilities

	On demand 2008 \$	within 1 year 2008 \$	1 to 5 years 2008 \$	> 5 years 2008 \$	Total 2008 \$
Finance leases	-	210,166	24,115	-	234,281
Trade creditors	-	382,375	-	-	382,375
Property lease incentive	-	224,372	1,088,020	103,620	1,416,012
Deferred revenue	-	525,139	-	-	525,139
Total	-	1,342,052	1,112,135	103,620	2,557,807

	On demand 2007 \$	within 1 year 2007 \$	1 to 5 years 2007 \$	> 5 years 2007 \$	Total 2007 \$
Finance leases	-	179,795	149,483	-	329,278
Trade creditors	-	463,155	-	-	463,155
Property lease incentive	-	181,818	1,012,634	403,379	1,597,831
Deferred revenue	-	382,518	-	-	382,518
Total	-	1,207,286	1,162,117	403,379	2,772,782

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18g Market risk

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 marketing loans. The AFC is not engaged in hedging activities.

The AFC retains a copyright interest in all development investments and production investments. Development investments are repaid only where the film goes into production. Production investments are only recouped 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.

Marketing loans are recognised at the amounts lent less impairment. 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.

The AFC holds only a small amount of cash and no other assets overseas. A small number of payments are made in overseas currencies. The amount does not open the AFC to significant currency risk.

The AFC holds term deposits and loans receivable with fixed interest rates. Cash holdings have a variable interest rate.

		Effect on		
		Change in risk variable %	Effect on Profit and loss 2008 \$	Equity 2008 \$
Risk variable				
Currency risk				
Gain or loss on translation of foreign currency	AUD/Euro exchange rate	+/-10%	-/+1,925	-/+1,925
Interest rate risk				
Term deposit revenue	Interest rate	+/- 1%	+/- 178,648	+/- 178,648
Bank account revenue	Interest rate	+/- 1%	+/- 52,698	+/- 52,698
Other price risk				
Screen investments	Avg Recoupment Rate	+/- 10%	+/- 268,445	+/- 268,445
Screen marketing loans	Avg Recoupment Rate	+/- 10%	+/- 221	+/- 221

		Effect on		
		Change in risk variable %	Profit and loss 2007 \$	Equity 2007 \$
Risk variable				
Currency risk				
Gain or loss on translation of foreign currency	AUD/Euro exchange rate	+/-10%	-/+7,199	-/+7,199
Interest rate risk				
Term deposit revenue	Interest rate	+/- 1%	+/- 163,550	+/- 163,550
Bank account revenue	Interest rate	+/- 1%	+/- 57,586	+/- 57,586
Other price risk				
Screen investments	Avg Recoupment Rate	+/- 10%	+/- 199,086	+/- 199,086
Screen marketing loans	Avg Recoupment Rate	+/- 10%	-	-

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19. Reporting of Outcomes

19a 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.

19b Net Cost of Outcome delivery

	2008 \$	2007 \$
Outcome 1		
Departmental expenses	55,668,883	57,245,143
Total expenses	55,668,883	57,245,143
<i>Costs recovered from provision of goods and services to the non-government sector</i>		
Departmental	1,009,817	774,340
Total costs recovered	1,009,817	774,340
<i>Other external revenues</i>		
Departmental:		
Sale of goods and services to related entities	27,540	34,899
Interest	1,639,851	1,355,494
Gains	613,535	468,022
Other revenue	1,411,780	1,409,520
Net Gains from Sale of Assets	108	-
Net Foreign Exchange Gain	3,868	-
<i>Total Departmental revenues</i>	3,696,500	3,267,935
Total Other external revenues	3,696,500	3,267,935
Net cost of outcome	50,962,566	53,202,868

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19c Major Classes of 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	
	2008	2007	2008	2007	2008	2007	2008	2007	2008	2007	2008	2007
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Operating expenses												
Employees	3,931,949	3,640,502	664,271	610,183	13,723,265	13,903,525	2,265,823	2,211,695	2,148,021	2,054,445	22,733,329	22,420,420
Suppliers	2,847,794	2,834,096	1,347,332	1,292,245	7,395,148	7,225,571	2,189,702	2,055,938	1,043,798	1,039,164	14,823,774	14,447,014
Grants	1,416,755	867,716	559,117	424,841	-	18,025	3,092,965	3,066,763	16,554	5,106	5,085,391	4,382,451
Depreciation and amortisation	204,274	258,575	24,215	28,247	2,872,790	3,683,797	169,583	157,617	148,627	173,670	3,419,489	4,301,906
Finance costs	8,408	8,303	1,843	2,175	9,488	2,965	6,521	7,809	8,176	12,040	34,436	33,292
Write-down of assets	9,120,598	11,622,731	27,002	-	188,544	21,875	111,292	15,454	125,028	-	9,572,464	11,660,060
Total operating expenses	17,529,778	19,231,923	2,623,780	2,357,691	24,189,235	24,855,828	7,835,886	7,515,276	3,490,204	3,284,425	55,668,883	57,245,143
Operating revenues												
Revenues from Government	20,306,945	17,737,207	17,70,510	2,174,450	22,628,018	22,527,000	5,680,203	6,931,185	2,354,324	3,029,158	52,740,000	52,399,000
Sale of goods and services	2,945	527	3,106	3,013	746,458	641,103	256,391	160,579	28,457	4,017	1,037,357	809,239
Interest	1,081,604	818,635	28,147	13,156	468,601	445,386	46,412	47,331	15,087	30,986	1,639,851	1,355,494
Other revenue	823,052	922,488	178,039	177,291	197,714	36,432	198,682	267,995	14,293	5,314	1,411,780	1,409,520
Donations	-	-	-	-	613,354	468,022	-	-	-	-	613,354	468,022
Net Gains from Sale of Assets	-	-	-	-	107	-	-	-	-	-	107	-
Net Foreign Exchange Gains	-	-	3,868	-	-	-	-	-	-	-	3,868	-
Total operating revenues	22,214,546	19,478,857	1,983,670	2,367,910	24,654,252	24,117,943	6,181,688	7,407,090	2,412,161	3,069,475	57,446,317	56,441,275

20. Appropriations

Table A: Acquittal of Authority to Draw Cash from the Consolidated Revenue Fund for Ordinary Annual Services Appropriations

Departmental and non-operating appropriations do not lapse at financial year end. However, the responsible Minister may decide that part or all of a departmental or non-operating appropriation is not required and request the Finance Minister to reduce that appropriation. The reduction in the appropriation is effected by the Finance Minister's determination and is disallowable by Parliament. On 24th June 2008, the Minister for Finance and Deregulation determined reduction in departmental outputs appropriations following a request by the Minister for Environment, Heritage and the Arts and the Minister for Climate Change and Water. The amount determined under Appropriation Act (No. 1) of 2007-08 was: \$52,984m.

Particulars	Departmental Outputs	
	2008 \$'000	2007 \$'000
Balance brought forward from previous period	-	-
Appropriation Act:		
Appropriation Act (No.1) 2007-08	52,984	52,399
Reductions of appropriations (Appropriation Act section 9)	(244)	-
Total appropriation available for payments	52,740	52,399
Drawn Down from CRS	(52,740)	(52,399)
Balance of Authority to Draw Cash from the Consolidated Revenue Fund for Ordinary Annual Services Appropriations	-	-

Table B: Acquittal of Authority to Draw Cash from the Consolidated Revenue Fund for Other than Ordinary Annual Services Appropriations

Particulars	Non - operating Equity	
	2008 \$'000	2007 \$'000
Balance brought forward from previous period	-	-
Appropriation Act:		
Appropriation Act (No.2) 2007-08	90	90
Total appropriations available for payments	90	90
Drawn down from CRS	(90)	(90)
Balance of Authority to Draw Cash from the Consolidated Revenue Fund for Other Than Ordinary Annual Services Appropriations	-	-

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