



NEW SOUTH WALES FILM AND TELEVISION OFFICE ANNUAL REPORT

FTO 2008-09



The New South Wales Film and Television Office is a statutory authority of, and principally funded by, the NSW State Government.

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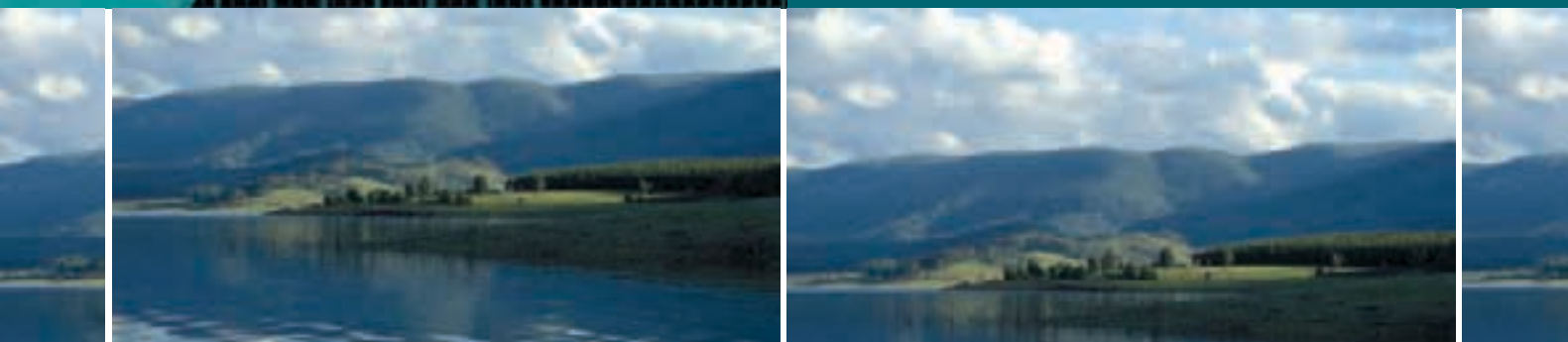
In order to reduce our carbon footprint, only essential copies of the Annual Report have been printed for distribution. A digital version of the 2008-09 Annual Report is available at www.screen.nsw.gov.au

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NEW SOUTH WALES FILM AND TELEVISION OFFICE ANNUAL REPORT

FTO 2008-09

2008-09



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The Hon. Nathan Rees MP
Premier of New South Wales
Minister for the Arts
Parliament House
Sydney NSW 2000

Dear Premier

Pursuant to the provisions of Section 10 of the Annual Reports (Statutory Bodies) Act 1984 (NSW), we have pleasure in submitting to you the Annual Report of the New South Wales Film and Television Office for the year ended 30 June 2009 for tabling in Parliament in accordance with the provisions of the Act.

Yours sincerely



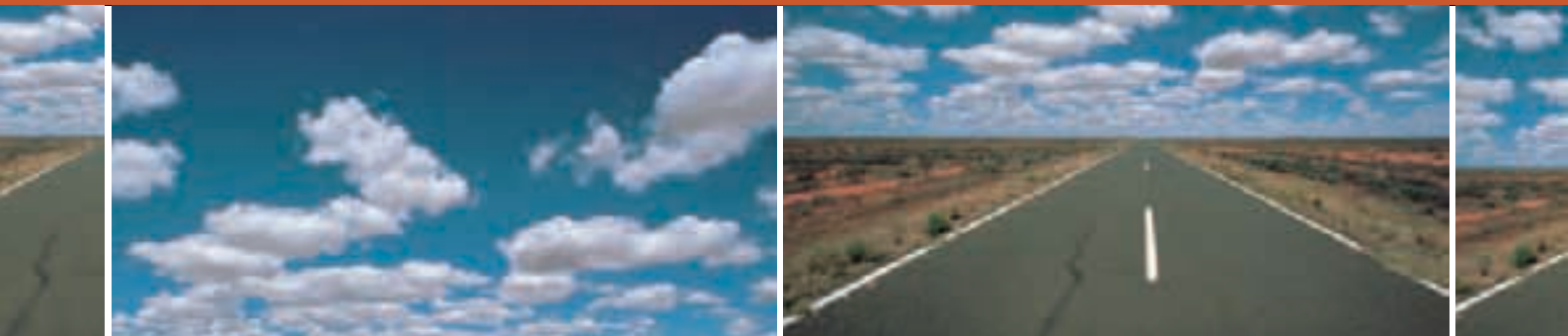
Michelle Rowland
Chair



Tania Chambers
Chief Executive

LETTER to the Minister

03



04 **MESSAGE**

from the
Chair
and Chief
Executive



This year, the screen industry welcomed the renewed commitment of the NSW Government to the sector and its reinforcement of the New South Wales Film and Television Office (FTO) as a key partner in the creative and economic development of the State.

In August 2008 the FTO released its five-year Strategic Plan, developed in consultation with the industry and designed to be responsive to the dynamic needs of screen production. This includes developments in digital production and delivery and opportunities in financing, including through the Federal Producer's Offset.

The FTO is pleased to announce it has delivered on key pillars identified as crucial to the future of the NSW screen sector:

- streamlining red tape and Film Friendly policies across NSW;
- competitive incentives to attract production to the state;
- additional resources for FTO for production investment.

In March 2009, the NSW Government released the new Local Government Filming Protocol, bringing into effect the Film Friendly legislation passed in June 2008. The Protocol simplifies the process of working with Local Government and includes a Code of Conduct for the screen industry to ensure appropriate relationships with Councils and communities. The FTO held a successful workshop on the Protocol with State and Local Government Film Contact Officers and screen industry representatives in April 2009. Training will be a priority for the Production Attraction Team in 2009-10.

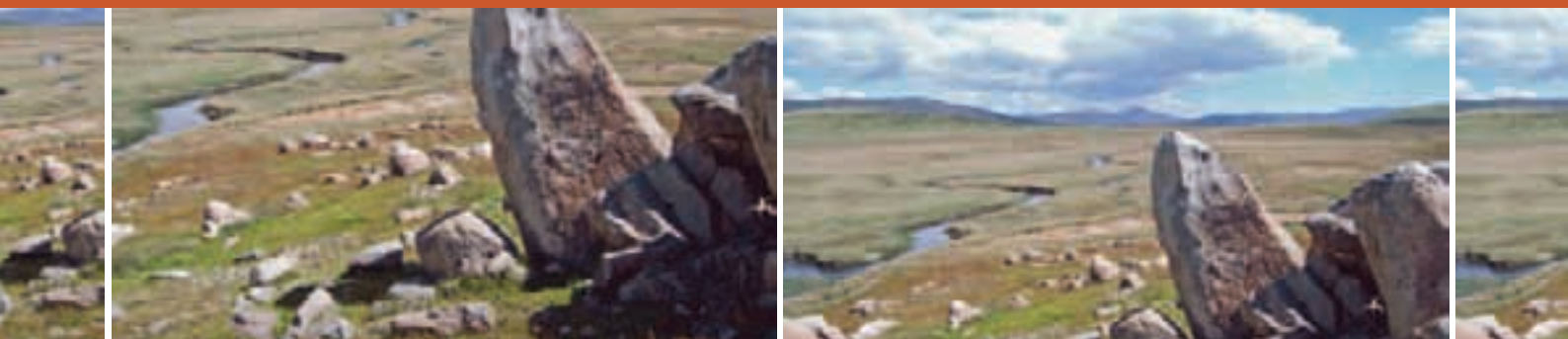
The Film Friendly rollout was followed by the NSW Government's announcement of a new screen incentive package, with the aim of making the State the most attractive location for screen production in Australia. The package recognises the role of the screen and other creative industries in delivering economic benefits and new jobs for NSW.

The FTO worked in partnership with the former Department of State and Regional Development (now Industry & Investment NSW) to secure a number of high-profile productions through the Film and Television Industry Attraction Fund (FIAT), hosting the producers on inbound tours of NSW locations and facilities, and preparing comprehensive pitch documents. A number of productions attracted to Sydney in 2008-09 commenced production including the feature *Happy Feet 2*, television dramas *Rescue: Special Ops* and *Underbelly 3: The Golden Mile*, plus post-production of Peter Weir's feature, *The Way Back*.

However, NSW would be unable to attract such inbound production without a strong local production sector. In 2008-09 the FTO invested \$3.5 million in screen production to generate \$44.6 million production expenditure in NSW. The combined budgets of these productions equate to \$77.8 million. For every \$1 invested, the FTO secured \$13 million expenditure in the State, which is an excellent outcome. Highlights included: *Scorched* winning the Emmy for best Digital Fiction 2008, *Bright Star* being selected in competition at the Cannes Film Festival, and *Samson and Delilah*, directed by Warwick Thornton, being embraced by audiences and winning the Camera d'Or at the Cannes Film Festival.

The local production sector welcomed the NSW Government's boost to the FTO Production Investment Fund announced in June 2008-09, with a one-off injection of \$5 million. This additional investment aims to leverage up to \$70 million in additional production expenditure in NSW.

To implement the Strategic Plan, the FTO was restructured and a new Senior Management team was recruited. The development program was re-positioned to target the essential moments in the development pathway - Early Research & Development (Early R&D) for projects at concept stage and Advanced Development & Marketing (Advanced



D&M) resources - which are not always financed by Federal and commercial sources. The Slingshot program was developed to assist screen practitioners at various points in their career development and includes mentorship programs, attachments, short film opportunities (Emerging Filmmakers Fund) and the advanced script development program, Aurora. The Industry and Audience Development program was also restructured to focus on strategic relationships with our partner organisations throughout NSW.

As can be seen, the FTO continues to focus on partnerships across the sector and providing more than money: connecting individuals and organisations, providing information through regular industry events, and supporting a vibrant and informed screen community.

The Chief Executive was assisted in the restructure and repositioning of FTO by the Board, and special thanks go to outgoing Chairperson Dr Neal Blewett and Board member Andrew Mason who retired in December 2008. The FTO welcomed Michelle Rowland as new Chairperson, plus Board member Trisha Rothkrans, and co-opted Board Member Darren Dale.

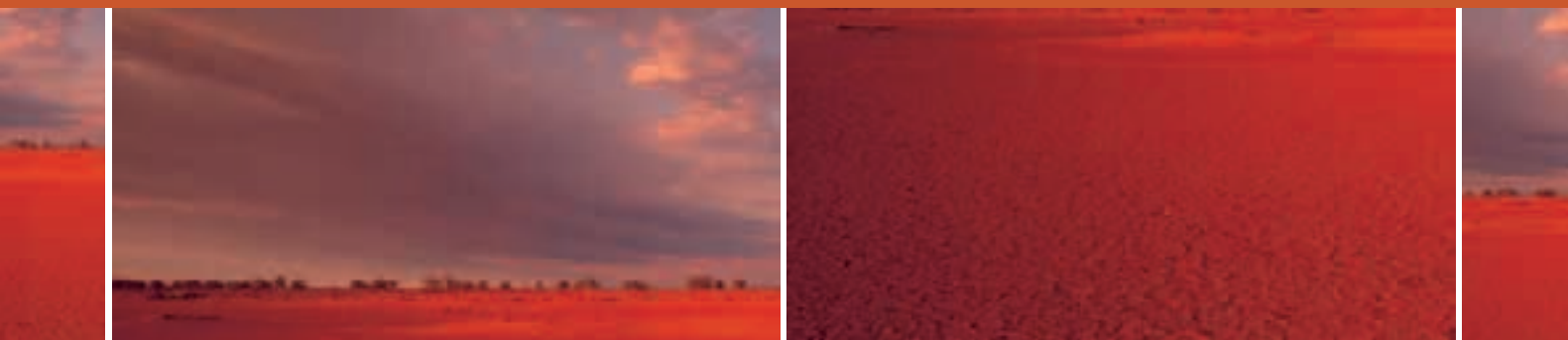
Looking ahead to 2009-10, the FTO will become Screen NSW and a partner agency of the new Industry & Investment NSW. This change creates new and exciting opportunities for the FTO and the screen sector to foster a healthy screen ecology for NSW, consistent with our statutory objects to promote the industry, encourage employment and investment, the export potential and quality of the sector, and the overall enhancement of Australia's cultural identity.



Michelle Rowland
Chair



Tania Chambers
Chief Executive

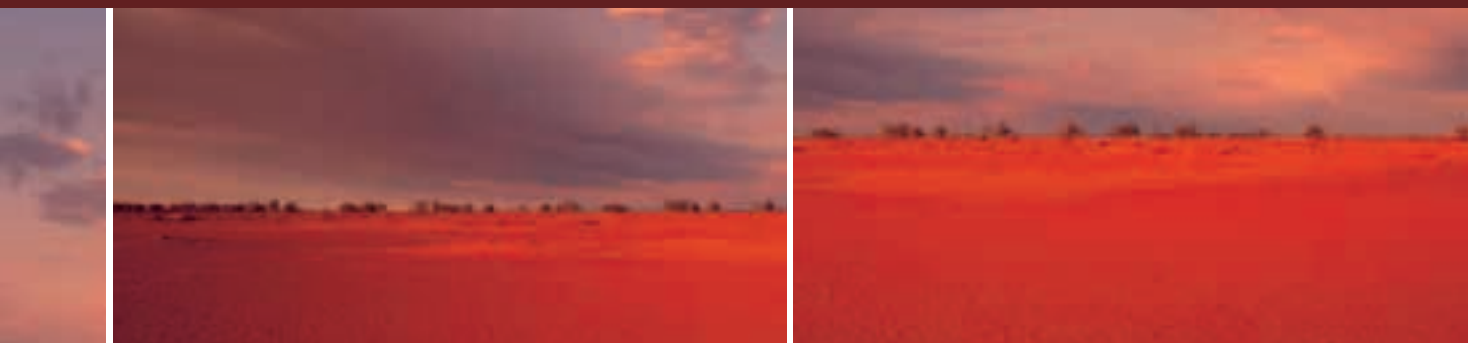


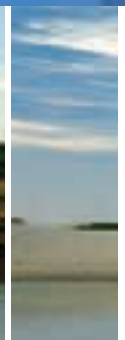
The New South Wales Film and Television Office (FTO) is a statutory authority established under the NSW Film and Television Office Act 1988 (NSW), amended 1996 ('the Act').

The main functions of the Office, set out in Section 6 of the Act (1996), are:

- a** to provide financial and other assistance to the film and television industry in carrying out the industry's activities in New South Wales and to disseminate information about those activities;
- b** to provide financial and other assistance for persons (including directors, producers, actors, writers and technicians) whose work in the film and television industry merits encouragement;
- c** to provide financial and other assistance for script and project development for film and television;
- d** to contribute, financially and otherwise, to the work of film festivals and markets;
- e** to assist in the promotion of public interest in film as a medium of communication and as an art form and in the development of an informed and critical film audience;
- f** to provide policy and support services and advice to Government agencies on the production of films and sound recordings;
- g** to advise the Minister on the operation of the film and television industry in New South Wales;
- h** to undertake the production of films or sound recordings on its own behalf or for any other person, body or organisation (including any Government agency);
- i** to carry out such obligations and responsibilities determined by the Minister as may be necessary for the maintenance and administration of the film catalogue vested in the Office.

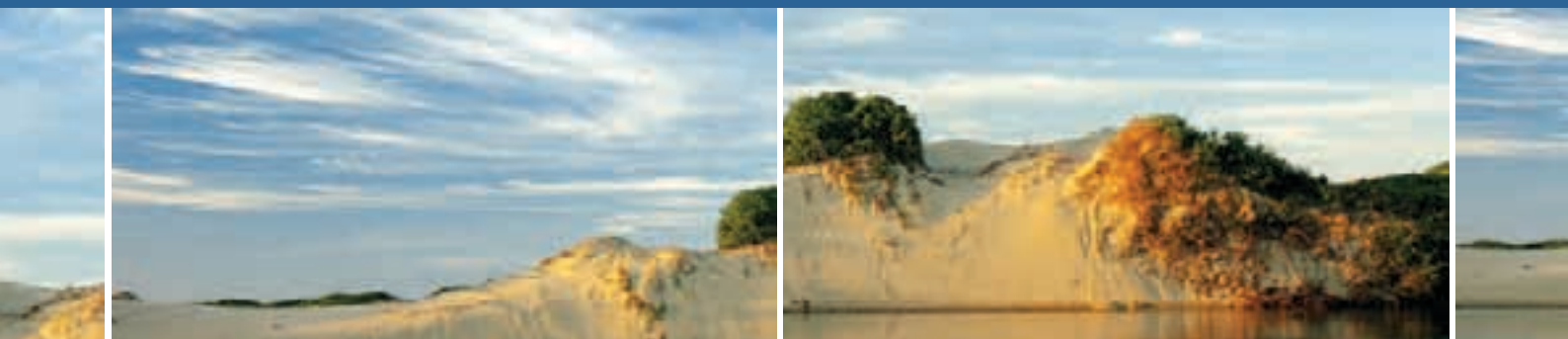
CHARTER





FTO stimulates creative and business opportunities in the screen industry. We promote innovation in screen content and technology, and champion the contribution the NSW screen industry makes to our culture, economy and society.

OURVISION 09



The creation of compelling screen experiences

Creative talent and technical expertise

Diversity in content, formats, production approaches and delivery platforms

Partnerships and collaboration

Transparency, integrity and equality of access

The exchange of current and relevant information

Professionalism and respect

Responsiveness, flexibility and adaptability

WE VALUE



The screen industry is at the core of media and information communications and lies at the heart of all activities in a modern State. Our screen industry makes a significant contribution to our society: socially, culturally and economically.

Development and support of the screen industry is a necessary part of maintaining the vitality of the NSW economy as a whole.

Diversity in screen content, culture and creation is important. We work towards creating opportunities for the widest possible diversity of people to participate in the making, viewing and appreciation of screen content.

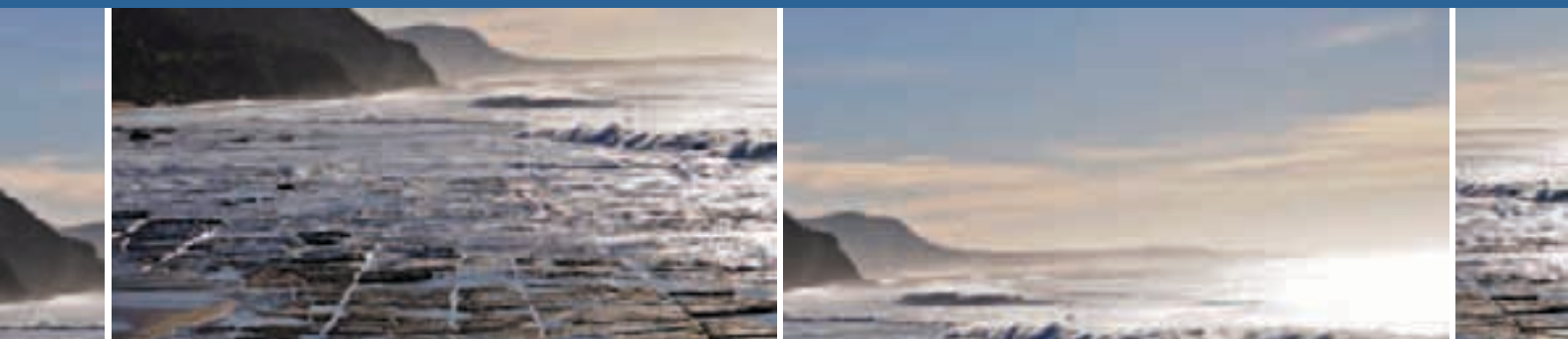
The digital age is here. The world no longer sees screen as purely film or television. People now make, share and see moving images on digital formats and platforms at home, work, school, in the cinema and on the move in cars, planes and trains. FTO needs to be flexible to adapt to the implications of the digital age.

We have a key role in driving the development of a strategic and integrated screen policy across New South Wales, and across the screen industries.

Our role is to invest time, energy and resources in the future of a robust, agile and varied screen industry.

Our role is to stimulate compelling screen experiences and provide high quality service to screen practitioners.

WE BELIEVE



The Board of the FTO is constituted by Section 6 of the NSW Film and Television Office Act, 1988 (NSW), amended 1996.

Section 6 stipulates that 'the Board is to consist of seven members nominated by the Minister and appointed by the Governor. At least one of the members is to be from outside the film and television industry. Of the other members, one is to be appointed Chairperson of the Board (whether by the instrument of the member's appointment as a member or by another instrument executed by the Governor). The Chairperson is to be a member appointed from outside the film and television industry.'

The Members of the Board as at 30 June 2009 are:

MEMBERS of the BOARD



MICHELLE ROWLAND (CHAIR)

Appointed for 3 years to 31 December 2011.

Corporate lawyer with Gilbert + Tobin, specialising in regulatory and commercial communications law. Non-executive board member of the Western Sydney Parklands Trust, member of the Premier's Council for Women and Director of Our Lady of Mercy College, Parramatta. Former Councillor and Deputy Mayor Blacktown City Council (2004-08).

GEOFFREY ATHERDEN AO

Appointed for 3 years to 31 December 2010.

Screenwriter. Credits include *Stepfather of the Bride*, *Grass Roots* and *Mother and Son*. FTO Board member from 1997 to 2001. President of Australian Writers' Foundation. Former President of the Australian Writers' Guild. In 2009, Geoffrey was made a Member of the Order of Australia in the Australia Day Honours.

ROSEMARY BLIGHT

Appointed for 3 years to 31 December 2009.

Principal partner of Goalpost Pictures Australia. Producer of *The Eternity Man*, *Clubland*, *Stepfather of the Bride*, *In The Winter Dark*, *Fresh Air*, *Small Claims* and *Love is a Four Letter Word*. Executive Producer of feature film *Elise*.

DARREN DALE

Co-opted member to 31 December 2010.

Company director of Blackfella Films since 2001. Independent screen producer including landmark multi-platform history series *First Australians* and *Redfern the Musical*. Co-curator of the film program for the Message Sticks Indigenous Film Festival since 2002. Darren is a Bundjalung man from northern NSW.

ROSS GIBSON

Reappointed for 3 years to 31 December 2010.

Research Professor of New Media And Digital Culture, University of Technology, Sydney. Former Creative Director for the establishment of the Australian Centre for the Moving Image at Federation Square, Melbourne. Senior Consultant Producer during the inaugural phase of the Museum of Sydney (1993-1996). Filmmaker and author. Director of *Camera Natura*, *Dead to the World* and *Wild*.

TROY LUM

Reappointed for 3 years to 31 December 2010.

Head of Hopscotch film distribution whose releases include *Bowling For Columbine*, *Nowhere In Africa*, *Spellbound*, *Travelling Birds* and *Goodbye Lenin*. Former Head of Dendy Films.

KEN REID

Appointed for 2 years to 31 December 2010.

Partner with KPMG and Head of Media practice in Australia. Ken's client focus is on television, publishing and new media. Former head of finance for an independent music recording & publishing group in the UK.

TRISHA ROTHKRANS

Appointed for 3 years to 31 December 2011.

Co-director of The Heaton Group. Former CEO Ausfilm (2000-2005) and member of the Ausfilm board (1998-1999). Previously Manager of FTO Production Liaison Unit (1998-1999), graduated from AFTRS and has worked in the film industry since 1980.

Details of Board Meetings and Committees are in Appendix 24a and 24b.



MINISTER FOR THE ARTS

DIRECTOR GENERAL, DEPT. OF ARTS, SPORT & RECREATION		FTO BOARD	
		CHIEF EXECUTIVE Tania Chambers	EXECUTIVE ASSISTANT Zowie Udowenko
		POLICY & COMMUNICATIONS	CREATIVE & ENTERPRISE DEVELOPMENT (CRED)
		DIRECTOR Judith Bowtell	DIRECTOR Megan Simpson Huberman
		Coordinator Sandra Stockley	Senior Development Executive Martin Williams
			Business Affairs Manager Karen Telfer
			Business Affairs Officer Michael Barber
			Development Executive Nerida Moore
			Development Executive John Winter
			Development Executive Matthew Dabner
			Coordinator EFF and VFX Valerie Allerton
			Coordinator Aurora Lloyd King
			Assistant Diana Fay

CREATIVE PARTNERSHIPS

DIRECTOR
Ashley Luke

Coordinator EFF and VFX
Valerie Allerton

Coordinator Aurora
Lloyd King

PRODUCTION ATTRACTION TEAM (PAT)

DIRECTOR
Paul de Carvalho

Senior Production Attraction Executive
Kya Blondin

Production Attraction Executive
Shannon Wheeler /Ali Malone

Production Attraction Coordinator
Leisle Grant /Ali Russell

OPERATIONS

DIRECTOR
Lindsey Cox

Manager, Resources
Maggie Joyce

Assistant Project Officer, Website and Database
Aga Kolaczowski

Accounts Officer
Rushda (Rudy) Pearce

Receptionist
Heaven Muecke

(as at 30 June 2009)

ONAL CHART

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JULY 2008 A Film Friendly directive is issued by the Premier to State Government Ministers and Chief Executive Officers of State Government Agencies requiring them to provide the highest possible level of cooperation with filmmakers. The Premier's directive is consistent with the Film Friendly package of legislation passed in June 2008 that, amongst other measures, requires Local Councils to respond favourably to filming requests and to comply with a Filming Protocol.

The NSW Film and Television Office (FTO) begins developing a draft plain English version of the Local Government Filming Protocol in consultation with Councils and the NSW screen industry to meet the new legislative requirements.

AUGUST 2008 FTO releases its five-year Strategic Plan for 2008-2013, developed to be responsive to the dynamic and shifting needs of the industry, including developments in digital production and delivery, and changes in financing including the Federal Producer Offset.

OCTOBER 2008 The SPAA Conference and XIMedialab are announced as returning to Sydney in November 2009, with support of Events NSW.

NOVEMBER 2008 Minister Macdonald announces that NSW Government incentives have secured *Happy Feet 2* for production in Sydney and the local movie industry has received a major boost with the establishment of a world-class digital movie production facility – Dr D. *Happy Feet 2* will create over 400 new jobs in NSW.

DECEMBER 2008 FTO supported feature, *The Black Balloon* wins six AFI awards, including Best Film and Best Director (Elissa Down). *The Black Balloon* was developed through the Aurora Script Development program and was made with support of FTO. Other FTO supported projects winning awards included television series *East West 101* and *Blue Water High*.

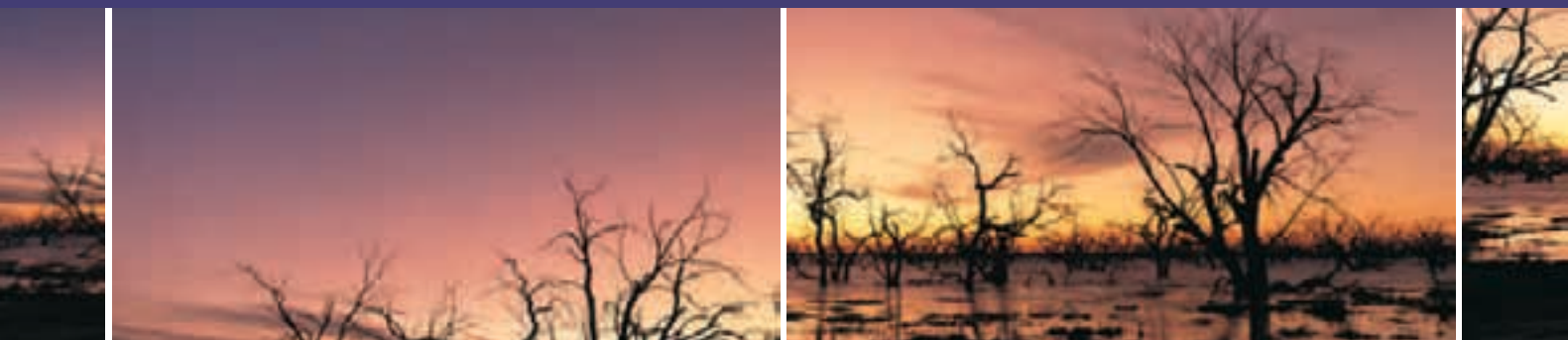
JANUARY 2009 Minister Macdonald announces that NSW Government incentives have secured the production in NSW of a new 13-part television drama series *Rescue* that will inject an estimated \$10.8 million into the economy and employ 329 people.

FEBRUARY 2009 The FTO announces a bold new direction for its development programs, focusing on early concept development, rather than traditional draft-by-draft funding. This significant overhaul is designed to deliver stronger projects and healthier businesses to the NSW screen industry.

This will position the FTO's development funding in the most effective place in the development process, leverage additional funds from other sources for NSW companies and stimulate and support NSW companies to embrace new platforms and 360 degree exploitation of their content.

In the NSW Job Summit, the Government announces a new package of screen industry incentives that will ensure NSW is the most attractive destination in Australia for major film projects.

16 YEAR AT A



MARCH 2009 The Film Friendly Protocol, a step-by-step guide for Councils developed in consultation with local government and the screen industry, is released. The Protocol is part of the Film Friendly reforms which include:

- A first-stop shop for local and overseas productions at the FTO;
- Designated Film Contact Officers at Councils and State Government agencies;
- A Code of Conduct for the screen industry to ensure that filming is sensitive to community needs – including a requirement for a letter-box drop to affected neighbours;
- The scrapping of DAs and other approvals for some short-term filming on private land.

APRIL 2009 The Premier announces that incentives have been approved seeking to attract production of the big-budget Hollywood film *Green Lantern* to NSW.

MAY 2009 Two FTO supported films are selected for official competition at Cannes, *Bright Star* (directed by Jane Campion) and *Samson and Delilah*. Director of *Samson and Delilah*, Warwick Thornton, wins the Camera D'Or.

The Premier announces that NSW Government incentives have secured post-production of Peter Weir's new film, *The Way Back*, in Sydney, creating over 100 jobs.

The Premier also announces the final tranche of Production Investment by FTO for 2008-09. Overall \$3.5 million investment geared up \$44.6 million production expenditure in NSW, for every \$1 invested \$13 has been expended in the State.

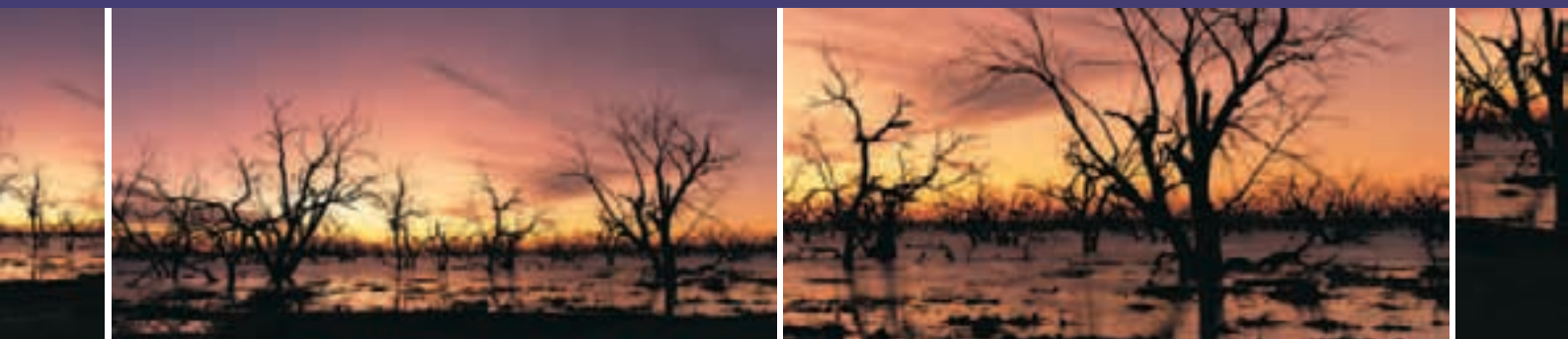
JUNE 2009 The Premier announces that NSW Government incentives have secured the production of *Underbelly 3: The Golden Mile* generating over \$12 million expenditure in NSW and creating 170 jobs.

At the Closing Night of the Sydney Film Festival, the Premier announces that an additional \$5 million will be allocated in the State Budget to the FTO (to be named Screen NSW in 2009-10) for Production Investment, seeking to attract \$70 million in production expenditure and create up to 1300 new jobs in NSW.

GLANCE

Selected Key Achievements

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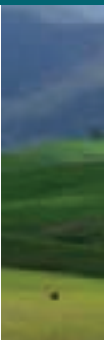


PERFORMANCE AGAINST STRATEGIC OBJECTIVES

FTO will work with the industry and take the initiative to stimulate creative and business opportunities, so that NSW creative content can engage with markets and audiences. Financial support to the screen industry will continue to be significant, however opening doors to new business avenues and streamlining red tape for production activity will also be critical. As a key co-ordination point, FTO will research, source and connect potential new partners across industry sectors, especially in the areas of finance, skills development and location filming matters.

STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
1.1 Open doors to new business opportunities.	Initiate and progress partnerships to generate new production business:	Across 2008-09 FTO focused on developing relationships in key areas
Advance relationships between screen content creators, distributors and financiers, both traditional and new.	a within NSW Government;	a Built solid relationships and communications mechanisms with NSW Government especially DASR, DSRD, DLG and DPC. In June 2009 the NSW Government announced creation of Super Agency Industry and Investment NSW, which will include Screen NSW (formerly NSW FTO.)
	b within the screen sector, including content creation and distribution partners; and	b FTO continued to work with local producers and international partners (through Aurora, Sydney Film Festival Industry Conference, the G'day USA trade visit and delegations to the US and UK). FTO also continued to build relationships with restructured Screen Australia, the National Broadcasters (ABC & SBS), commercial and subscription television.
	c beyond the traditional film and TV sector.	c FTO worked with new financing partners to leverage the Federal Producer Offset. FTO also developed relationships with new distribution partners in mobile, online and branded content.
	Secure major screen industry events to be held regularly in NSW.	FTO worked in partnership with Events NSW, secured SPAA Conference and XIMedialab and IF Awards for 2009 on. FTO also continued to support SPAA Fringe, AFI Award Screenings, Sydney Film Festival, Flickerfest and Tropfest in Sydney. FTO has partnered with Screen Australia to secure the Script Factory development training event in Sydney in October 2009.
	Work with government to support NSW screen industry participation at markets and trade missions.	FTO partnered with Ausfilm for delegations to the USA and UK in October 2008 and the USA in January 2009. FTO partnered with DSRD for G'day USA and promoted delegations to advertising industry events in Thailand (AdFest) and Cannes. FTO undertook meetings in Italy to support a producer negotiating an international joint venture between Italy and Australia and attended MIPCOM and the Cannes Film Festival. FTO also supported the SPAA delegation to Goa Film Festival in India in November 2008 and KidScreen New York in February 2009.

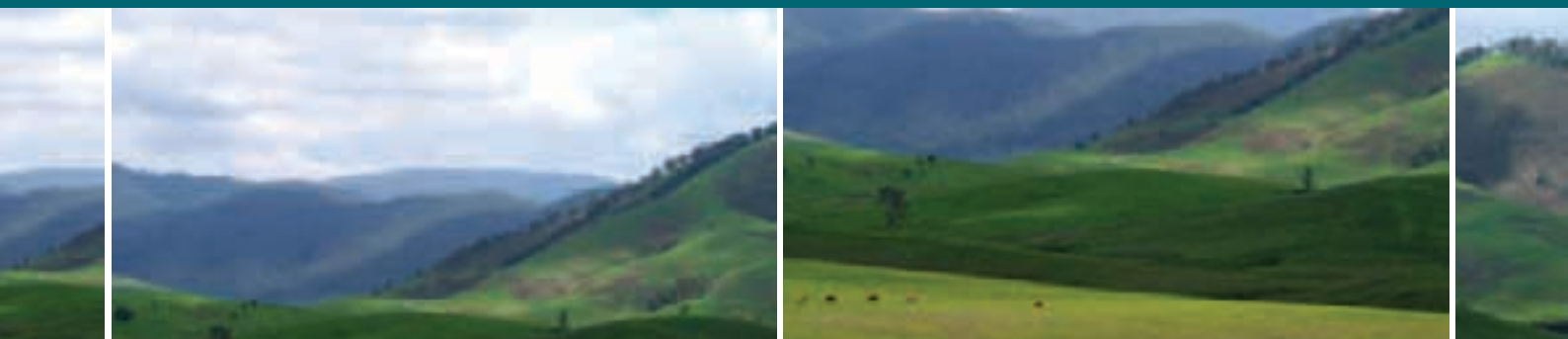
18 OBJECTIVE



STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
1.1	Promote and coordinate linkages between FTO partners to generate greater impact of programs, events or resources.	In 2008-09 new links were formed or strengthened between industry partners including: <ul style="list-style-type: none"> → Metroscreen/Tropfest and ICE/Tropfest (Tropwest) → SPAA Fringe/Metro Screen (SDA Pitching Competition) → Sydney Film Festival/XiMedialab /Screen Australia – Serious Games Workshop → Aurora Script Development workshop was extended with Screen Australia support to other states, including South Australia. → FTO partnered with Screen Australia to secure the Script Factory development training event in Sydney in October 2009.
1.2	Build relationships with key policy making areas of government.	FTO provided input for the NSW Creative Industry Insights and NSW Creative Industry Economic Fundamentals reports published by DSRD Innovation Unit in February 2009. FTO provided key input to Creative Industry roundtable as part of NSW Jobs Summit.
	Represent the key issues of the NSW sector to other screen industry leaders.	FTO commissioned research on Indigenous Screen Strategy for NSW and completed the initial workshop in October 2008. Work continues on the strategy.
		Scoping commenced on elements of the Regional Screen Industry Strategy, including visits by FTO Chief Executive and staff to various NSW regional areas and continuing collaboration with the five Regional Film Offices across the State.
	Work with other state/ federal agencies, market partners and screen industry bodies to advance the NSW screen sector.	Key developments in 2008-09 included implementation of Film Friendly policies (see below) and the development of a new package of incentives to attract production to NSW.
		FTO led or was a member of five boards and made various policy submissions throughout the year, as outlined below.

1

New and Strengthened Partnerships

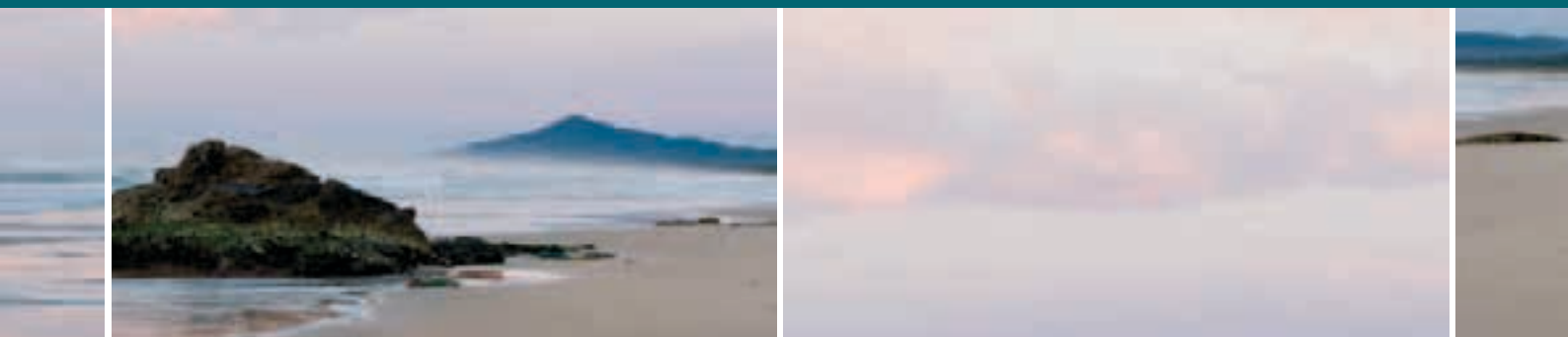


STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
1.3 Reduce red tape in relation to filming in NSW.	Complete implementation of Film Friendly legislation with Local Government and Shires Association and state authorities.	In March 2009 Minister Judge announced the new Local Government Filming Protocol designed to reduce red tape, energise the state's film and television industry, and encourage more filmmakers to shoot their productions in NSW. The Protocol was developed in consultation with Local and State Government and the NSW screen industry.
		FTO worked with State authorities to implement the Film Friendly principles outlined in the Premier's Memorandum No 2008-14 of transparency, cost recovery and a high-level of cooperation in managing filming requests.
Pursue and facilitate productions to film in NSW.	Review and restructure the FTO PLU to create a "First Stop Shop".	The FTO's Production Attraction Team (PAT) was restructured in 2008 to provide a 'first stop shop' liaison service between the industry and State and Local Government departments, and assist all parties with training and advice on the Film Friendly principles.
	Market NSW screen industry as partners for both national and international co-productions.	FTO worked in partnership with DSRD to secure major projects for production in NSW including: → <i>Green Lantern</i> (The rise in the Australian dollar has subsequently impacted on the viability of the project filming in Australia). → <i>Tomorrow: When the War Began</i> → <i>The Way Back</i> (PDV) → <i>Happy Feet 2</i> → <i>Rescue</i> → <i>Underbelly 3: The Golden Mile</i>
		FTO supported the features <i>Lou</i> , which shot in Northern Rivers, and <i>The Clinic</i> , which shot around Deniliquin, through the Regional Film Fund. Children's TV series <i>My Place</i> and the Australian/German coproduction, <i>Dance Academy</i> , also shot in NSW.
		PAT pursued over 90 project leads for potential local and international productions assessing NSW for locations, and production and PDV capabilities.
		PAT facilitated 10 international inbounds of producers from the USA, UK and India, and major Hollywood studios. Inbounds were project specific and general familiarisation tours to introduce guests to NSW locations, facilities and services.
		FTO participated in the ASSAIL outbound marketing mission to the US as part of G'DAY USA, targeting major studios and producers.

20 Objective 1 New and Strengthened Partnerships

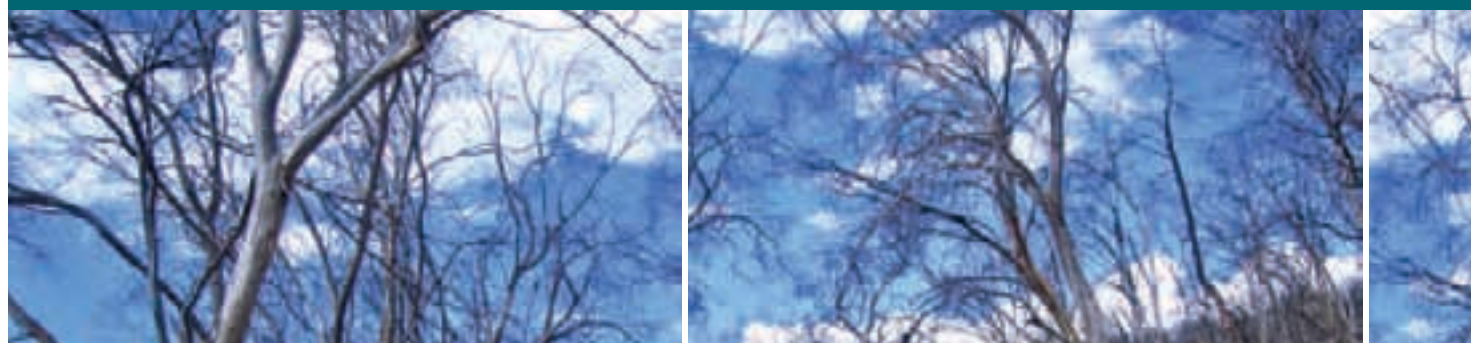


KEY MEASURES OF SUCCESS	RESULTS
<p>1.1 a FTO introduces 50 potential partners to NSW screen practitioners per annum.</p>	<p>FTO made over 90 Introductions of potential partners to NSW screen practitioners.</p> <p>Introductions were made in the following areas:</p> <ul style="list-style-type: none"> → Producers/projects to production facilities eg. FTO facilitated the inbound visit of UK company, The Mob, and introduced them to eight NSW-based PDV facilities and equipment suppliers. → Projects with production personnel eg. FTO introduced Indian production company, Dharma Productions, to Anupam Sharma, Films and Casting Temple and he is now line producing their feature which is planned to shoot in Sydney in 2009-10. → Directors, writers and producers eg. FTO introduced director and producer Ray Quint to UK producer Finola Dwyer, and director, Peter Carstairs, to producer & script consultant, Meg LeFauve. → Producers and Directors to sales agents eg. FTO connected Nicole O'Donohue and Leon Ford with sales companies, Bankside and Fortissimo. → Filmmakers to festival selectors eg. FTO Introduced director Claire McCarthy to Toronto selector Jane Schoettle. → NSW-based producers to potential co-production partners. Eg. FTO referred Canadian producer, Indira Guha, to possible Australian co-producers.
<p>b Across the FTO slate, \$1 of FTO production finance leverages minimum of \$14 in production expenditure in NSW per annum.</p>	<p>In 2009-10 the FTO invested \$3.5M in screen production (ex RFF) to leverage \$44.6M production expenditure in NSW (out of combined budgets of \$77.8M). That is for every \$1 invested the FTO leveraged \$13 in production. This is due to challenges in securing international finance for feature film production following the Global Financial Crisis.</p>
<p>1.2 FTO leads or participates in minimum five policy working groups and makes three submissions a year in order to influence policy development impacting NSW screen sector.</p>	<p>FTO leads and/or is a member of:</p> <ul style="list-style-type: none"> → National Screen Finance Group → Ausfilm Board, Marketing and Policy Committees → Cultural Institutions CEO Group & Data Working Group → Reconciliation Industry Network Group (est. by Foxtel) → Doco2012 Working Group
	<p>Submissions made to:</p> <ul style="list-style-type: none"> → NSW Creative Industries policy development → NSW Job Summit → Screen Australia guidelines, including development and marketing
	<p>FTO also participated in Brand Sydney development</p>
<p>1.3 a FTO meets milestones for Film Friendly implementation including: publication of protocol and training of contact officers.</p>	<p>The Local Government Filming Protocol was released in March 2009. Training workshops were held in April 2009 attended by 100 local government film contact officers and production personnel. Ongoing training and implementation strategy has been developed.</p>



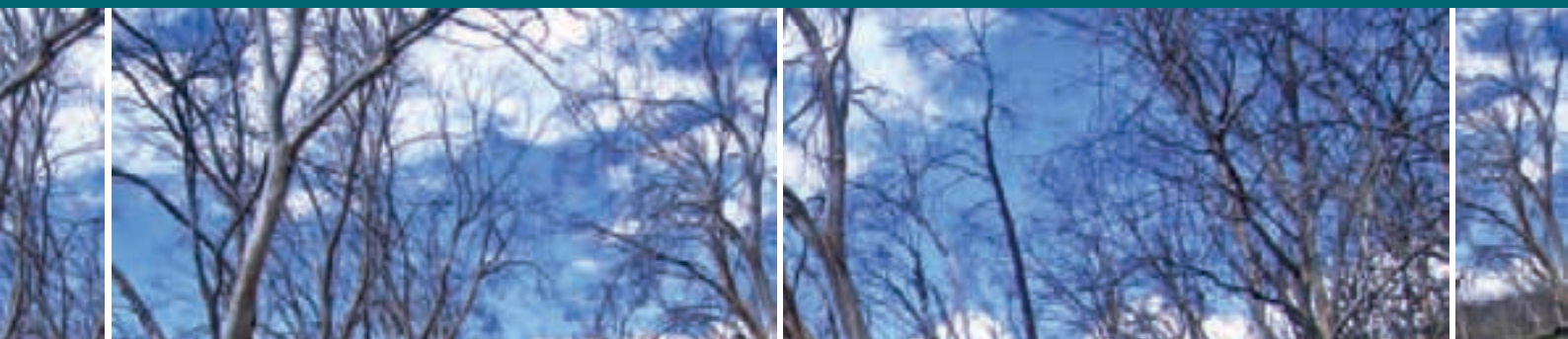
FTO will leverage Federal and State Government financial incentives through expanded private sector and Government partnerships. It will work with the industry to identify new revenue sources, examine terms of trade and enhanced distribution opportunities and support new business models, in order to assist the industry to develop viable companies with a broad spread of revenue.

STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
2.1 Secure maximum benefit for NSW screen businesses from NSW State and Federal incentives.	Identify financing partners to provide cashflow loans against the Federal Producer Offset.	FTO identified at least five potential financing partners to cashflow loans against the Producer Offset.
	Establish appropriate framework to attract:	FTO in partnership with DSRD developed the following framework to attract production to NSW:
	a major production to NSW locations and facilities;	→ Productions under \$10M – FTO Production Investment Fund (which received one-off increase of \$5M in 2009-10 budget). → Productions over \$10M – New package of incentives announced in March 2009 (see below).
	b production to regional NSW; and	FTO provided grants to the value of \$345,349 for three feature films, one children's TV series and a factual production through the Regional Filming Fund. This generated \$1,781,860 of regional NSW spend.
		FTO maintained ongoing liaison with the five Regional Film Offices. FTO staff visited various regional areas and presented to Local Government and community stakeholders regarding the Film Friendly policies and value of the screen industry.
	c production from emerging territories (India, China etc).	FTO facilitated a scout of regional NSW and Sydney for the Indian MTV Roadies reality TV series. It filmed six episodes in NSW with a total NSW spend of \$750,000.
		FTO met with four visiting Chinese producers and a delegation from the Chinese Film Co-Production Corporation to discuss potential projects for NSW.
		FTO facilitated a scout of Sydney by Dharma Productions, for the Bollywood remake of <i>STEPMOM</i> , a \$2.5M project which is planned to shoot in Sydney in November 2009.



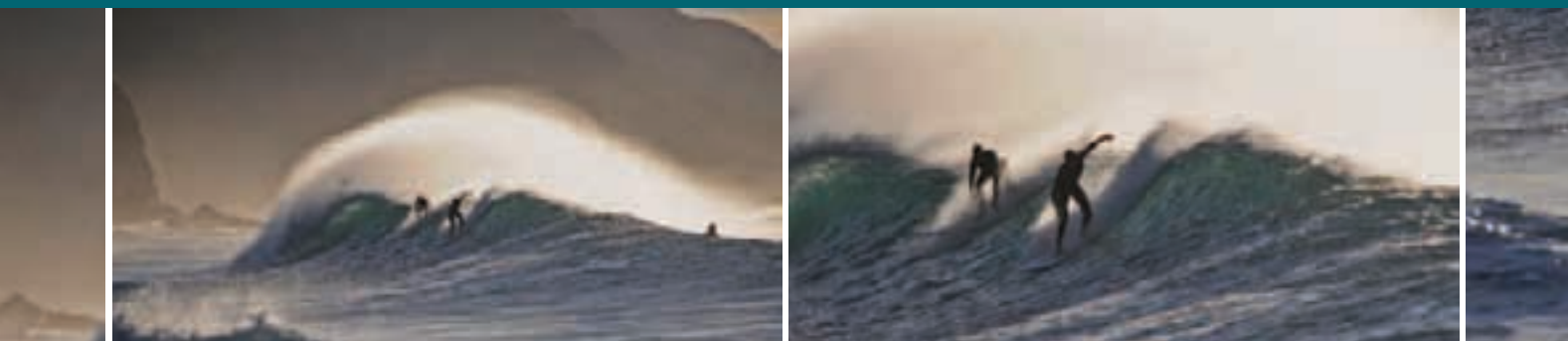
STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
2.1	Continue to provide advice to NSW State Government on Film and Television Industry Attraction Fund (FIAF) and assess whether it is competitive, transparent and marketable.	FTO worked with DASR and DSRD to develop a new package of screen industry incentives which will make NSW the most attractive destination in Australia for major film projects and generate thousands of jobs in screen production and other industries.
Improve potential for both up front investment and back end returns for NSW screen content creators.	Review FTO terms of trade.	FTO development terms of trade were revised and released in April, 2009. These were designed to reward NSW-based producers who successfully develop and finance their productions and commit to production expenditure in the State.
		Production Terms of Trade also reviewed in 2008-09.
2.2 Increase distribution of NSW screen content across multiple platforms.	Initiate relationships with new distribution/platform partners.	Throughout 2008-09 FTO met with and introduced producers to new distribution and production partners including branded content, mobile and online platforms.
	Support new business models with non-traditional revenue streams.	See Above.
	Work with State/Federal partners to standardise forms and contract templates to limit cost of project administration to FTO and partners.	The new FTO Development Agreement was streamlined. Work in this area to continue in 2009-10.

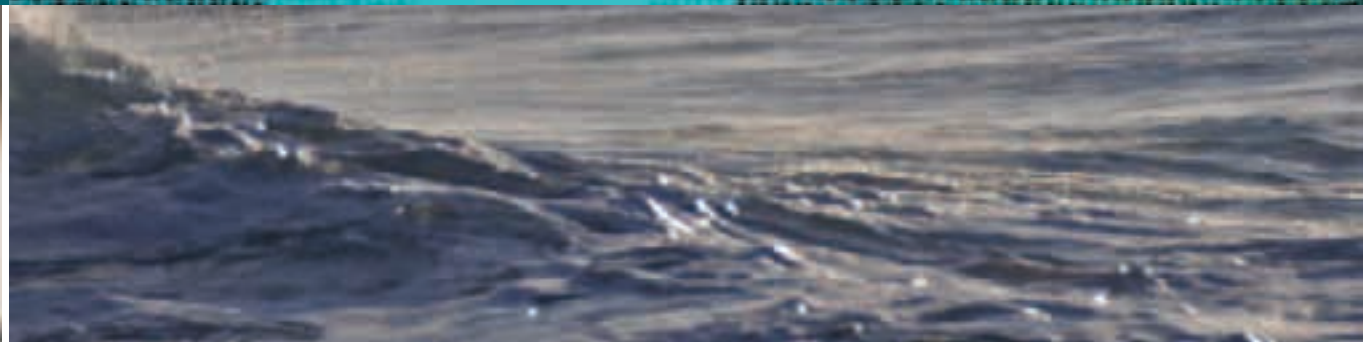
2 Expanded Industry Access to Finance



KEY MEASURES OF SUCCESS		RESULTS
2.1	a NSW screen production companies secure minimum of: → 65% share of national drama production (budgets) and → 60% share of national documentary production (hours)	Screen Australia results will be available in February 2010 for Factual Programming.
	b NSW screen production companies generate over \$5 million in additional economic activity from non-traditional partners, with FTO support.	<p>Since Strategic Plan released in August 2008, productions supported by FTO have leveraged over \$1M in finance from new partners, including private investors (leveraging the Producer Offset), tax deductible donations (through Documentary Australia Foundation) and partnerships with Cultural Institutions.</p> <p>FTO also worked with a NSW company to support it to secure a joint development initiative with a major European partner that will bring \$1M of new development funds to the state.</p>
2.2	a Value of returns to NSW screen creators on FTO financed productions increases.	The new terms of trade for Script Development rollover for NSW based producers satisfies both criteria, and is beneficial for producers who successfully develop their projects for the marketplace.
	b Diversified income streams to NSW screen content creators from new distribution models.	The new terms of trade give producers the opportunity to take up equity investment in productions (thereby increasing share of returns) and to explore new distribution models.

24 Objective 2 Expanded Industry Access to Finance





FTO will encourage the collaboration of creative and talented people and companies in the screen sector. Story engagement and interactivity are fundamental elements of contemporary storytelling skills and we will assist the industry to develop skills and new partnerships to achieve this. FTO will focus on developing mid-career and experienced screen activity.

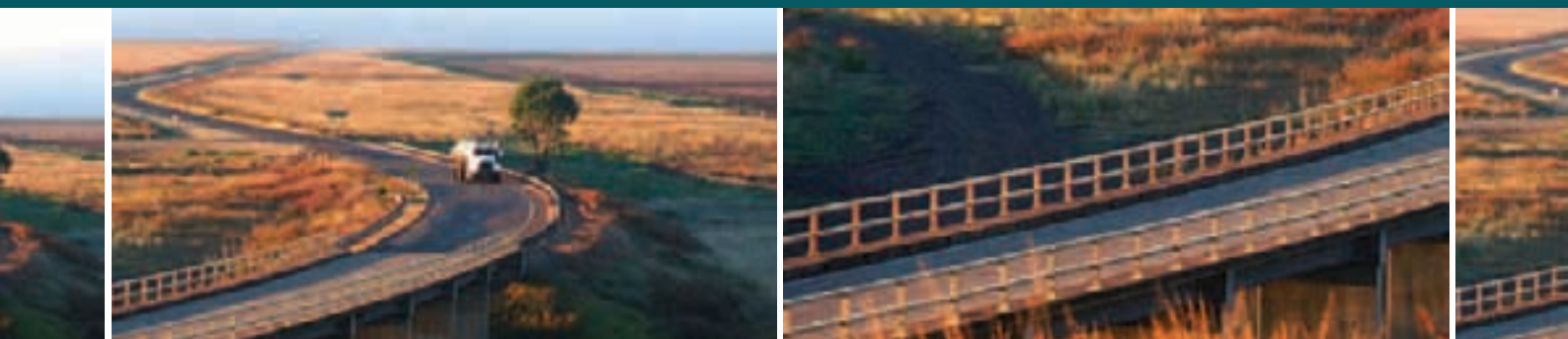
STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
3.1 Encourage collaboration between linear and non-linear content creators.	Review FTO guidelines and introduce strategies to support: a enterprise and team development; and b 360 degree commissioning.	FTO Guidelines released in February 2009 focus on Early R&D and Advanced D&M. Applicants for Early R&D are required to articulate a strategy for content to be exploited on multiple-platforms.
		Subsequent to the release of the FTO strategic plan, Screen Australia announced its Enterprise scheme. However, under new development Terms of Trade the FTO will now roll over its development investment, which can be invested either in a production or company. This provides a targetted reward to companies who develop successfully.
		FTO supported a number of NSW companies applying for Screen Australia Enterprise funding.
		The new FTO Early R&D guidelines encourage producers to enhance their development practices and the story engagement by focussing on and supporting the early (pre-draft) stages of development, and developing to an audience.
	Promote industry clusters that facilitate cross fertilisation of skills and talent.	FTO witnessed more NSW independent producers working together to form bigger production companies and clusters, sharing expertise in business affairs, legals and project development skills. FTO supported this trend by investment in companies (see change in development Terms of Trade above).

OBJECTIVE



STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
3.1		New FTO Slingshot program provides support for companies to host attachments with development and digital media skills, as well as to attach emerging producers and directors.
		FTO reviewed the IAD program to focus on key strategic areas including industry clusters and networking across sectors.
	Work with industry to identify and encourage some of the talent currently outside the traditional screen sector, who will be valuable to the screen industry's future and audiences.	FTO worked with key organisations and projects to target professionals working outside the sector, including digital content creators (ADG/ A/MIA), design and online media (Portable Content Symposiums) and XIMedialab.
	Identify whether FTO has a valuable role to assist the non-QAPE (including micro-budget) production sector to achieve its goals.	FTO has commenced research to assess opportunities in the non-QAPE sector, including meeting with Film London in Cannes (May 2009) to discuss the Microwave Initiative and possible application to NSW screen sector.
3.2	Identify and support talented individuals – from both traditional screen sectors and new.	Slingshot program developed to incorporate a range of career development opportunities.
	Continually refresh and advance the talent pool within NSW.	In 2008-09 the NSW Government secured several high-end productions that will retain or attract talent to NSW. Production finance was provided to a number of productions with first or second-time key creative talent.

3 Enhanced Creativity and Innovation



STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
3.2	Commission an Indigenous Development Strategy to increase diversity in the talent pool in NSW.	FTO commissioned research and began industry consultation on Indigenous Development Strategy. FTO also participated in Foxtel Reconciliation Industry Network Group to share information and develop opportunities for Indigenous people to develop careers across the media and screen sector.
	Invest in initiatives and enterprises that develop screen industry talent.	FTO developed the Slingshot suite of programs to provide an integrated approach to talent development in the state.
		IAD reviewed to focus on projects that develop talent. In 2008-09 FTO supported the major industry conferences, as well as the Australia Media Executive Leadership Program (AAMELP) in Sydney for first time with a focus on leadership.
	Review options to outsource programs focused on early career development to strategic partners better placed to identify talent from pool of interested participants.	FTO reviewed the Young Filmmakers Fund and re-cast it as the Emerging Filmmakers Fund, recognising a range of career paths. Options to partner with other organisations were considered and will be implemented in 2009-10.
	Promote NSW success stories and case studies.	FTO worked with the Premier's Office and the Minister Assisting the Premier on the Arts to generate several positive media articles about the screen sector, such as <i>State gets back into film business</i> , SMH Thursday 18 June 2009.
		FTO highlighted awards and achievements of NSW screen producers in its online enews and industry communications.
KEY MEASURES OF SUCCESS		RESULTS
3.1	10 FTO funded projects incorporate multi-platform content, including one high-impact production.	In 2008-09 the FTO supported multi-platform content for three projects including the two high-impact projects <i>dirtgirlworld</i> and <i>My Place</i> .
3.2	NSW content creators identify 10 new market and creative collaborators.	Pending results of client survey for 2008-09.

28 Objective 3 Enhanced Creativity and Innovation





FTO will work with the industry to identify career development pathways for talented practitioners and develop a practical, active and informed community. We will work together to encourage exploration, experimentation and mastery of new technologies, financing models and different business approaches.

STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
4.1 Prioritise FTO support to companies that actively seek and incubate talent.	Require specified FTO supported productions to include attachments or internships in the budget.	FTO production investment guidelines were reviewed to require productions with \$100-199K FTO investment to have one attachment, and projects where FTO investment exceeded \$199K to have two attachments.
	Review DFX traineeships as possible model to extend to prioritised areas of skill development.	Following a full review of career development pathways supported by FTO, the agency launched the Slingshot suite of programs to commence in 2009-10. This includes on the job training through attachments, mentorships, VFX placements and the Emerging Filmmakers Fund.
4.2 Provide opportunities for the NSW production community to be greater informed, screen literate and networked.	FTO works with the guilds and professional associations to articulate business plans including targets to develop skills of NSW screen practitioners.	IAD Program reviewed to allow greater focus on major professional associations and partners.
	Identify strategic connections to leverage organisations and projects supported through the FTO Industry and Audience Development (IAD) program.	Networking meeting held in March 2009 with IAD funded organisations. Individual meetings were held with funded partners, with the emphasis on FTO providing introductions and linkages.
	Identify strategic connections and opportunities with educational and vocational institutions to advance job-ready training for the screen sector.	FTO worked with TAFE and tertiary institutions to promote VFX placements, and Metro Screen and ICE as accredited training providers (Cert IV and Cert III respectively). FTO also attended screenings and events held by other private training providers in the sector. It continues to have a close relationship with AFTRS across graduate and short courses.

OBJECTIVE



STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
4.3 Develop partnerships to support screen industry clusters.	Investigate incubator schemes and/or hubs to leverage creative, financial, marketing or technological expertise across the independent screen sector.	FTO developed relationships with the newly established Creative Industry Innovation Centre and DSRD regarding enterprise support and business planning support.
		FTO also continued to provide the intensive Aurora script development program, extending it (in partnership with Screen Australia) to other states.
	Support environments that organically stimulate mentoring and skills sharing.	A record number of teams (seven including one from South Australia) took part in the Aurora workshops and year-long mentoring program.

4 Industry Skills Development and Training



KEY MEASURES OF SUCCESS		RESULTS
4.1	<p>a Identify 25 screen practitioners annually who have progressed in their career development through FTO funded projects.</p>	<p>FTO assisted in the career development of the following screen practitioners, among others:</p> <ul style="list-style-type: none"> → Serhat Caradee (<i>Cedar Boys</i>) → Matthew Dabner (<i>Cedar Boys</i>) → Ranko Markovic (<i>Cedar Boys</i>) → Jeff Purser (<i>Cedar Boys</i>) → Claire McCarthy (<i>The Waiting City</i>) → Jamie Hilton (<i>The Waiting City</i>) → Sophie Edelstein (emerging writer given intro to producers & directors) → Simon Brook (emerging writer given intro to producers & directors) → Rene Hernandez - award winning shorts → David Michod (Former EFF recipient making first feature, FTO-funded <i>Animal Kingdom</i>, which received support via AURORA). → Luke Doolan (Editing FTO-funded <i>Animal Kingdom</i> - received travel grant for Sundance) → Andrew Lancaster made his first feature <i>Accidents Happen</i> which premiered in competition in Tribeca this year. <p>Metro Screen - Multicultural Mentor Scheme</p> <ul style="list-style-type: none"> → Pierre Thibaudeau → Danielle McCarthy → Sohail Dahdal → Alcaro Ruiz <p>Metro Screen - Lester Bostock Mentor Scheme</p> <ul style="list-style-type: none"> → Alanna Rose → Martin Adams → Tyrone Sheater <p>Northern Rivers Screenworks - Screenworks Events and Screen Culture Project</p> <ul style="list-style-type: none"> → Martha Goddard → Naomi Radunski → Tim Strom → Rohan Langford <p>Women in Film & Television NSW - Media Mentorships for Women</p> <ul style="list-style-type: none"> → Vrushali Keskar → Sandra Whitaker → Tania Lambert → Toulia Statholopoulos <p>FTO - FTO Mentorship</p> <ul style="list-style-type: none"> → Lena Nalhous, Director ICE
	<p>b NSW screen production continues to provide opportunity for on-the-job experience.</p>	<p>FTO supported five on the job training opportunities through the VFX placement scheme, in partnership with five different PDV companies.</p>
	<p>Organisations supported by FTO implement their plans and meet minimum annual performance targets.</p>	<p>FTO supported partners met the majority of KPIs over 2008-09.</p>
	<p>An increasing number of independent creative talent participates in formal or informal screen industry clusters.</p>	<p>As more NSW companies consolidate to form screen-based enterprises, an increasing number of creative talent is employed on an ongoing basis on development and production across a slate of projects.</p>

32 Objective 4 Industry Skills Development and Training

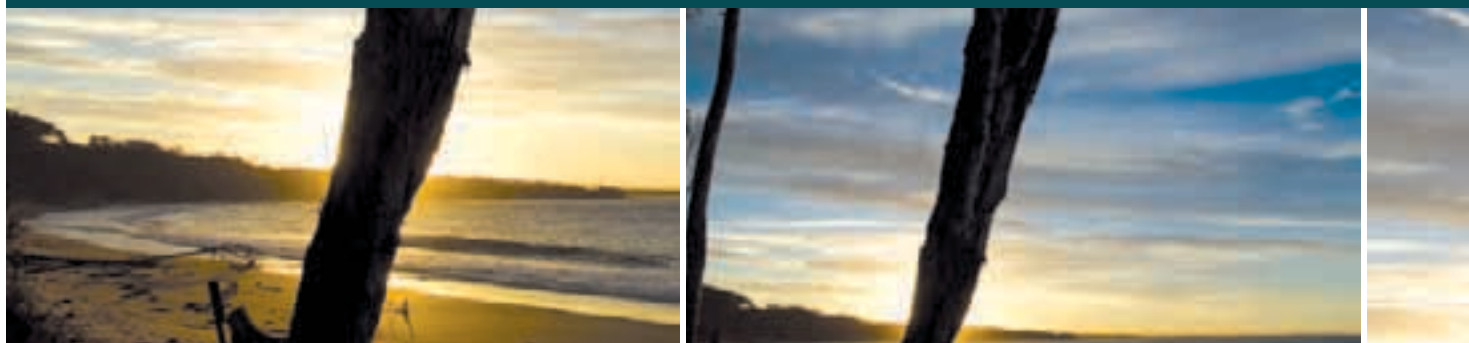




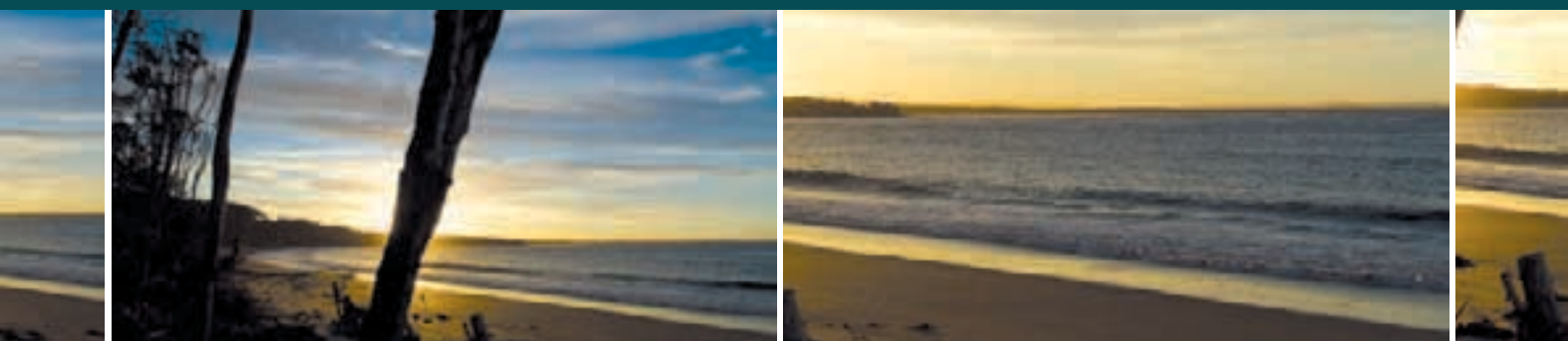
All FTO staff will take initiative to provide clear, informed information and advice and will exchange information in ways that are timely and accessible. Online communication will improve access to key production and location resources, information and research. We will drive debate about digital content and new models of increased business viability. We will articulate the contributions our industry makes across Government and to the broader community and continue to be a trusted source of accurate industry knowledge for Government's policy and strategic decisions for our State and industry.

STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
5.1 Leverage opportunities for information exchange and networking with partners across government and the digital content sector.	Host regular industry seminars and events, including an annual industry event with regional film offices in Sydney.	In 2008-09 the FTO hosted 14 events including a meeting of NSW Regional Film offices in December 2008.
		FTO now engages digital media specialists from the industry as assessors and to participate in the development committee for decisions on digital media projects.
	Liaise regularly and strategically with Screen Australia, other Federal/ State agencies, IAD clients and regional film offices and disseminate information through them.	FTO continued to work closely with all areas of Screen Australia (Development, Financing, Marketing and Research) and strengthened relationships with all major screen agencies. FTO is a member of Ausfilm and attends regular Committee and informal meetings, as well as participating in international outbound missions.
5.2 Maximise the potential of the FTO website to be an effective communication tool for the NSW screen sector and the FTO.	Redesign the website to be a tool to assist in the achievement of the FTO vision for the industry for 2013, with an on-going priority within FTO to resource this.	The FTO website was redesigned in 2008-09 and will be launched in late 2009.
	Introduce online application processes linked to databases (SMART forms) and vodcast and podcast facility to assist industry access.	This will be developed in phase two of the website redesign.
	Develop marketing strategy for NSW screen industry (including the role of FTO) as a step ahead.	The new FTO website includes over 3000 location images and an interactive map system. More stills will be added in phase two and on an ongoing basis.

OBJECTIVE



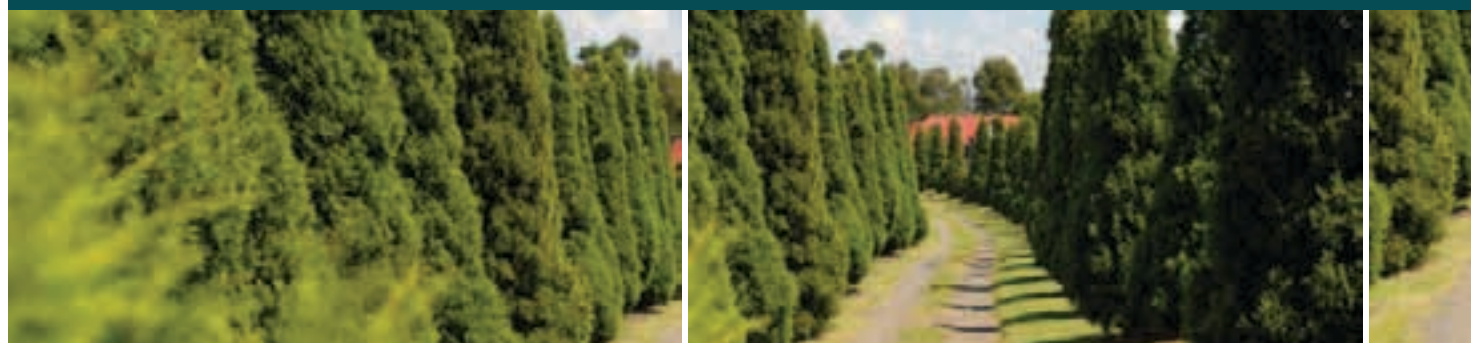
STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
5.2	Include communication and marketing tools within the website skin (egs include Pitch Packages and E-Newsletter).	This will be developed in phase two of the website redesign.
	Prepare key standard information documents (including standardised email response with "step by step" maps, flowcharts etc) to enable FTO Front of House to be a first information point.	This will be developed in phase two of the website redesign.
KEY MEASURES OF SUCCESS		RESULTS
5.1	FTO initiates or supports at least twelve informative industry gatherings across NSW which are valued for the exchange of information and thinking about the screen sector.	In 2008-09 the FTO hosted 14 events including a meeting of the Regional Film Offices in December 2008. It also partnered with organisations to present another eight key industry events, including SPAA Fringe, ADG Conference, and an event for emerging feature producers. Other events occurred throughout the year through partnerships with IAD supported organisations.
5.2	An annual FTO clients' survey shows an increased usage with the FTO website and its resources.	The client survey has been developed and will be distributed in late 2009.



FTO will bring its policies, operations and processes in line with its strategic goals. It will ensure the skills of its staff match those needed to achieve the outcomes the FTO has prioritised and target learning programs and training to assist staff to develop their skills. It will take steps to streamline internal processes and be responsive to changing industry needs.

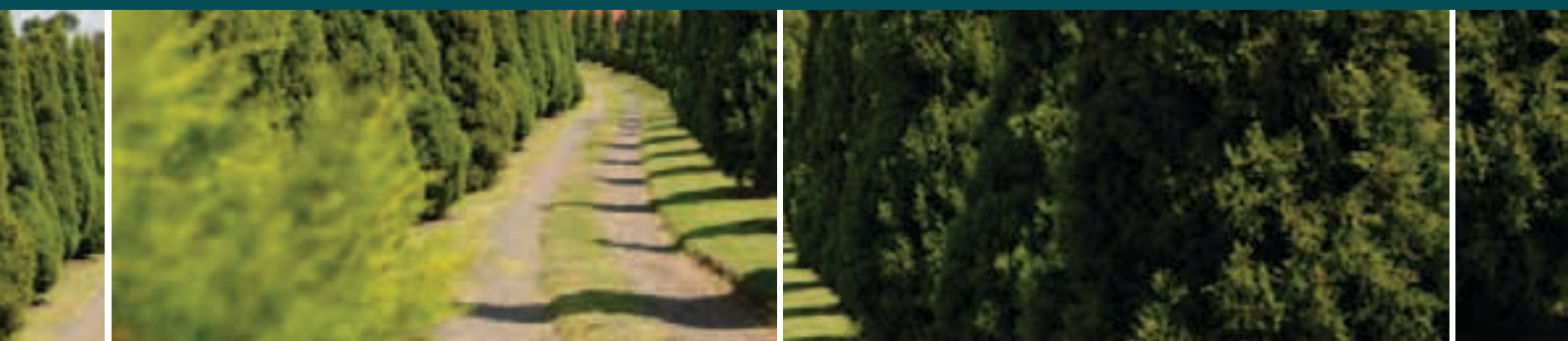
STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
6.1 Change what needs to change and ensure FTO's approach to change is open, resilient and pragmatic. Be a solution-focused agency with flexible and streamlined processes. Plan ahead for a more complex world.	Work together to plan ahead and prioritise organisation development and review.	All Directors feed into the Strategic Plan Objectives, with quarterly updates to Staff. FTO undertakes an annual review of strategic priorities.
	Develop program for review of processes across the agency to identify duplication and overhandling and to refine and simplify processes.	Program is being designed for implementation in 2010.
	Each year, target at least one area per department to enhance FTO's service to the industry.	In 2008-09 the FTO reviewed guidelines across all units to clarify requirements for clients.
	Develop system for whole of agency information management to streamline access to records and provide for future information management needs.	Database in development.
6.2 Identify and develop staff to provide expertise or to manage outsourced activities.	Conduct skills/knowledge audit, map against predicted areas and requirements and appoint staff with identified skills.	FTO was restructured in 2008-09 and all newly created positions have been filled.
		FTO established a new role, Creative Partnerships, to facilitate industry linkages and provide expertise and advice on international and national distribution avenues.
		PAT and CRED units underwent restructures. The PAT restructure resulted from a lengthy consultation process (FTO engaged consultant, Sandra Alexander) with State and Federal Government bodies and the screen industry to develop a model that was responsive to industry needs and would most effectively serve PAT objectives.

OBJECTIVE



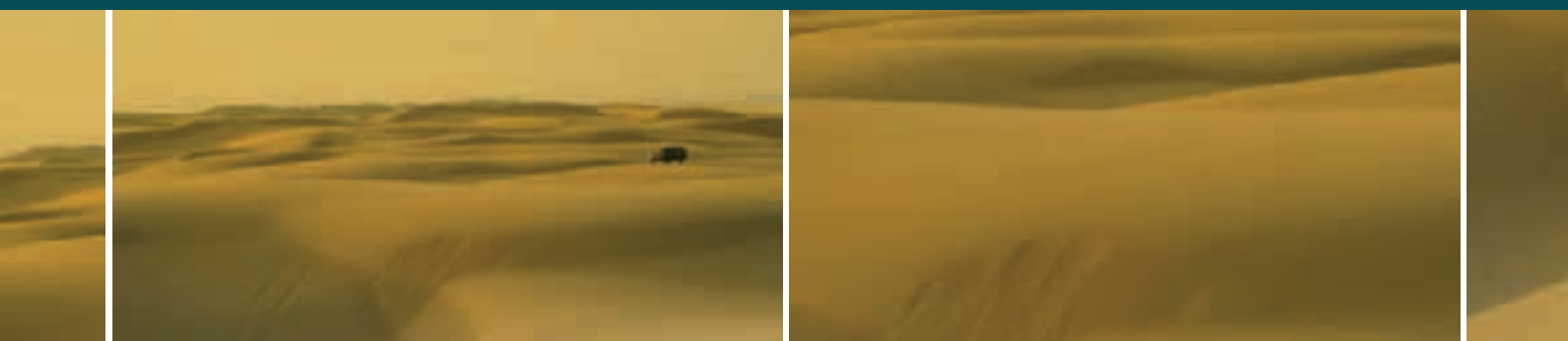
STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
6.2		FTO undertook a skills audit and the following restructure utilised the results.
		CRED now utilises industry consultants with specialist marketplace skills in factual, TV drama, children's drama, digital media, and features as part of the development assessment process. New development skills were added to the CRED team.
	Identify areas of strategic risk and identify management controls.	Risk audit conducted and areas of strategic risk addressed.
	Provide time and space to explore how FTO can be on the front foot to respond to changes in marketplace and operating environment.	FTO initiated 'Digi Discovery Play Time', a fortnightly time to explore new digital opportunities and developments. FTO staff are encouraged to participate in screen events, workshops and seminars to develop a broad understanding of screen industry issues and developments.
6.3	Plan to take time out individually and as a team to reflect and learn.	FTO implemented flexible and family friendly work arrangements. FTO arranged assertiveness and speed reading training courses to expand staff skills and knowledge, among other training courses attended by staff.
		FTO operates as a team-based and collegiate environment.
	Enhance collection and sharing of data and information across FTO to improve service and streamline processes.	Database and intranet in development.
	Develop an integrated whole of agency database and intranet.	
	Develop a whole of company calendar.	To be launched with the new website. FTO introduced a whole of agency Communications/ Events "Work In Progress" chart for internal use.
	Introduce greater opportunities for informal networking.	FTO staff encouraged to participate in networking events with the broader industry and each other.
	Improved induction process.	New induction and staff manual developed.

6 Improvements to FTO Internal Processes and Staff Skill Sets



STRATEGY	ACTIONS (2008-2010)	RESULTS UP TO JUNE 2009
	Hold regular FTO inter-departmental meetings to assist a better understanding of the contribution each makes to client success, and to identify ways to work together to enhance service delivery.	Managers' meetings and whole-of-staff meetings are held fortnightly. PAT team participates in the fortnightly CRED meeting to exchange information.
6.4 Energise and stimulate staff to think creatively and achieve new goals.	Develop individual training plans, performance feedback and health and well being strategy.	A Personal Performance Program was developed for implementation in 2009-10.
		An ongoing program of staff upskilling in development practice commenced in 2008-09. Speakers and staff training sessions included producers and developers Meg LeFauve, Ted Hope, and Stephen Cleary.
	Manage expectations at all levels and allow for some failure.	Strategy yet to be developed.
	Celebrate staff achievements within and outside FTO and encourage participation in wider community external to FTO.	FTO holds regular events where staff are congratulated for their achievements.
6.5 Work across company to identify areas to minimise environmental impact.		The FTO staff survey was conducted at the end of 2008-09.
	Establish "Greening Committee" within FTO to identify and progress energy saving initiatives, including <ul style="list-style-type: none"> a recycle/compost all food waste b recycle all recyclable material c buy "green" products wherever possible d use environmentally friendly suppliers (eg Printers). 	A Greening Committee was established and work practices amended in line with its assessments/suggestions.

38 Objective 6 Improvements to FTO Internal Processes and Staff Skill Sets



KEY MEASURES OF SUCCESS	RESULTS
6.1 An annual FTO clients' survey shows the view that FTO has increased its service to the industry in the areas targeted by specific departments.	The client survey was developed and will be distributed in November 09.
6.2 An annual FTO clients' survey shows the view that FTO has demonstrated access to the knowledge and skills required to achieve its broader goals.	The client survey was developed and will be distributed in November 09.
6.3 An annual FTO staff survey shows the view that collaborative cross-departmental communication has improved.	The FTO staff survey has been conducted and results are currently being collated.
6.4 An annual FTO staff survey shows that staff consider FTO to be a creative, career-enhancing place to work.	The FTO staff survey was conducted and results will be collated in 2009.
6.5 FTO reaches annual identified targets for implementation of green initiatives.	FTO established Greening Committee and complied with designated targets.



FINANCIALS



GPO BOX 12
Sydney NSW 2001

INDEPENDENT AUDITOR'S REPORT

New South Wales Film and Television Office

To Members of the New South Wales Parliament

I have audited the accompanying financial report of the New South Wales Film and Television Office (the Office), which comprises the balance sheet as at 30 June 2009, the income statement, statement of recognised income and expense and cash flow statement for the year then ended, a summary of significant accounting policies and other explanatory notes.

Auditor's Opinion

In my opinion, the financial report:

- presents fairly, in all material respects, the financial position of the Office as at 30 June 2009, and its financial performance for the year then ended in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations)
- is in accordance with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act) and the Public Finance and Audit Regulation 2005.

My opinion should be read in conjunction with the rest of this report.

The Board's Responsibility for the Financial Report

The members of the Board are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the PF&A Act. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I conducted my audit in accordance with 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 report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the Office's preparation and fair presentation of the financial report 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 Office's internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report.

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

My opinion does *not* provide assurance:

- about the future viability of the Office,
- that it has carried out its activities effectively, efficiently and economically, or
- about the effectiveness of its internal controls.

Independence

In conducting this audit, the Audit Office of New South Wales has complied with the independence requirements of the Australian Auditing Standards and other relevant ethical requirements. The PF&A Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General, and
- mandating the Auditor-General as auditor of public sector agencies but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their role by the possibility of losing clients or income.



Steven Martin
Director, Financial Audit Services

27 October 2009
SYDNEY

NEW SOUTH WALES FILM AND TELEVISION OFFICE

INCOME STATEMENT

For the year ended 30 June 2009

	Notes	Actual 2009 \$'000	Actual 2008 \$'000
Income			
Investment income	2(a)	355	323
Grants and contributions	2(b)	9,165	9,061
Other Income	2(c)	686	1,098
Total Income		10,206	10,482
Expenses			
Operating Expenses			
Personnel services expenses	3(a)	2,402	2,117
Other operating expenses	3(b)	1,959	1,592
Depreciation and amortisation	3(c)	88	39
Grants and subsidies	3(d)	6,648	7,127
Loss on sale of non-current assets	4	-	1
Total Expenses		11,097	10,876
SURPLUS/ (DEFICIT) FOR THE YEAR		(891)	(394)

STATEMENT OF RECOGNISED INCOME AND EXPENSE

For the year ended 30 June 2009

Net increase in property, plant and equipment asset revaluation reserve		-	-
TOTAL INCOME AND EXPENSE RECOGNISED DIRECTLY IN EQUITY		-	-
Surplus for the year	11	(891)	(394)
TOTAL INCOME AND EXPENSE RECOGNISED FOR THE YEAR		(891)	(394)

The accompanying notes form part of these financial statements

NEW SOUTH WALES FILM AND TELEVISION OFFICE

BALANCE SHEET

As at 30 June 2009

	Notes	Actual 2009 \$'000	Actual 2008 \$'000
ASSETS			
Current Assets			
Cash and cash equivalents	5	6,367	5,530
Trade and other receivables	6	463	1,695
Total Current Assets		6,830	7,225
Non-Current Assets			
Trade and other receivables	6	344	159
Plant and equipment	7	378	428
Total Non-Current Assets		722	587
Total Assets		7,552	7,812
LIABILITIES			
Current Liabilities			
Trade and other payables	9	2,480	1,696
Other	10	100	328
Total Current Liabilities		2,580	2,024
Non-Current Liabilities			
Other	10	376	301
Total Non-Current Liabilities		376	301
Total Liabilities		2,956	2,325
Net Assets		4,596	5,487
EQUITY			
Accumulated funds	11	4,596	5,487
Total Equity		4,596	5,487

The accompanying notes form part of these financial statements

NEW SOUTH WALES FILM AND TELEVISION OFFICE

CASH FLOW STATEMENT

For the year ended 30 June 2009

	Notes	Actual 2009 \$'000	Actual 2008 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Personnel services		(2,294)	(2,057)
Grants and subsidies		(6,792)	(8,006)
Other		(2,184)	(662)
Total Payments		(11,270)	(10,725)
Receipts			
Interest received		422	301
Grants and contributions		9,135	9,149
Other		1,959	1,870
Total Receipts		11,516	11,320
NET CASH FLOWS FROM/(USED IN) OPERATING ACTIVITIES	12	246	595
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of land and buildings, plant and equipment		-	-
Purchases of land and buildings, plant and equipment		(38)	(47)
Repayment of Revolving Fund advances		1,194	345
Advances from Revolving Fund		(565)	(550)
NET CASH FLOWS FROM/(USED IN) INVESTING ACTIVITIES		591	(252)
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		837	343
Opening cash and cash equivalents		5,530	5,187
CLOSING CASH AND CASH EQUIVALENTS	5	6,367	5,530

The accompanying notes form part of these financial statements

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting Entity

The New South Wales Film and Television Office (FTO) as a reporting entity, is a statutory body of the NSW State government. Its activities relate to the promotion of and assistance to, the NSW film and television industry.

The FTO is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

These financial statements have been authorised for issue by the Board on 26 October 2009.

(b) Basis of Preparation

The FTO's financial statements are a general purpose financial report which has been prepared in accordance with:

- applicable Australian Accounting Standards (which include Australian equivalents to International Financial Reporting Standards (AEIFRS)) and Interpretations;
- the requirements of the *Public Finance and Audit Act 1983* and Regulation; and
- the Treasurer's Directions.

Plant and equipment and financial assets at 'fair value through profit and loss' are measured at fair value. Other financial report items are prepared on an accrual basis and based on the historical cost convention.

Judgements, key assumptions and estimations management has made are disclosed in the relevant notes to the financial report.

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

(c) Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards, which include AEIFRS.

The FTO has adopted all of the new and revised standards and interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective for the current annual reporting period.

(d) Income Recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below.

i. Sale of Goods

Revenue from the sale of goods is recognised as revenue when the FTO transfers the significant risks and rewards of ownership of the assets.

ii. Rendering of Services

Revenue is recognised when the service is provided or by reference to the stage of completion (based on labour hours incurred to date) of the contract.

iii. Investment and Other Revenue

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*. Royalty revenue is recognised in accordance with AASB 118 *Revenue* on an accrual basis in accordance with the substance of the relevant agreement.

iv. Grants and Contributions

Grants and contributions include donations and grants from the Department of Arts, Sport and Recreation. They are generally recognised as income when the FTO obtains control over the assets comprising the grants and contributions. Control over grants and contributions are normally obtained when the obligations relating to the receipt have been met.

(e) Recognition of Production Investment Grants

Production Investment grants are recognised as an expense at the time when all formal contract documentation has been fully executed by all parties, and the contract is covered by a performance guarantee. The 2009 result includes contracts that had been executed in prior years.

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

(f) Other Funding Programs

Expenses for other programs are also recognised as an expense where formal contract documentation has been fully executed, and required milestones have been achieved. The 2009 result includes contracts that had been executed in prior years.

(g) Personnel Services and Other Provisions

i. Personnel Services Arrangements

The FTO and the Department of Arts, Sports and Recreation (DASR), entered into a Memorandum of Understanding effective from 1 July 2006 which sets out the arrangements for employment and payment of staff working at the FTO which are considered employees of the DASR. All payments to personnel and related obligations are done in the DASR name and ABN and are classified as "Personnel Services" costs in these financial statements.

ii. Personnel Services - Salaries and Wages, Annual Leave, Sick Leave and On-costs

Based on the memorandum of understanding with DASR, liabilities for personnel services are stated as liabilities to the service provider DASR. Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that fall due wholly within 12 months of the reporting date are recognised and measured in respect of employees' services up to the reporting date at undiscounted amounts based on the amounts expected to be paid when the liabilities are settled.

If applicable, long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 *Employee Benefits*. Market yields on government bonds are used to discount long-term annual leave.

Unused non-vesting sick leave does not give rise to a liability, as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are consequential to the provision of personnel services by DASR, are recognised as liabilities and expenses where the personnel services to which they relate have been recognised.

iii. Long Service Leave and Superannuation

In the financial statements of DASR, the FTO's liabilities for long service leave and defined benefit superannuation are disclosed as assumed by the Crown Entity. Consequently the FTO accounts the equivalent expense and income in its financial statements to reflect this provision of personnel services.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors, specified by NSW Treasury, to employees with 5 or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation expense for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super), is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

(h) Insurance

The FTO's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on industry benchmarks and the FTO's past experience.

(i) Accounting for 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 by the agency as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised as part of the cost of acquisition of an asset or as part of an item of expense.
- receivables and payables are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables.

Cash flows are included in the cash flow statement on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the ATO is classified as operating cash flows.

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

(j) Acquisition of Assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the FTO. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or, where applicable, the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

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.

Fair value is the amount for which an asset could be exchanged between knowledgeable, willing parties in an arm's length transaction.

(k) Capitalisation Thresholds

Property, plant and equipment costing \$500 and above individually are capitalised.

(l) Revaluation of Property, Plant and Equipment

As the FTO does not own land, building or infrastructure assets, management considers it unnecessary to carry out a revaluation of physical non-current assets every five years, unless it becomes aware of any material difference in the carrying amount of any class of assets. It is considered by management that the carrying amount of its non-current assets (computers, plant and equipment, etc) would approximately equate to market value.

(m) Impairment of Property, Plant and Equipment

As a not-for-profit entity with no cash generating units, the FTO is effectively exempted from AASB 136 *Impairment of Assets* and impairment testing. This is because AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell and depreciated replacement cost. This means that, for an asset already measured at fair value, impairment can only arise if selling costs are material. Selling costs are regarded as immaterial.

(n) Assets not able to be Reliably Measured

The FTO does not hold any assets other than those recognised in the Balance Sheet.

(o) Depreciation of Property, Plant and Equipment

Depreciation is provided for on a straight line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the FTO.

Depreciation rates are reviewed each year taking into consideration the condition and estimated useful life of the assets.

Category:	Depreciation Rate:
General Plant and equipment	14.30%
Computer equipment	25.00%
Office Fit Out	Over the life of the lease

(p) Restoration Costs

The estimated cost of dismantling and removing an asset and restoring the site is included in the cost of an asset, to the extent it is recognised as a liability.

(q) Maintenance

The costs of day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a component of an asset, in which case the costs are capitalised and depreciated.

(r) Leased Assets

The leasing transactions of the FTO are restricted to operating leases of buildings.

The nature of an operating lease is such that the lessors effectively retain substantially all the risks and benefits of ownership of the leased items, the payments on which are included in the determination of the results of operations over the lease term.

Operating lease payments are recognised in the period in which they are incurred. Lease incentives are shown as a liability and amortised via a reduction in lease expenditure over the life of the lease.

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

(s) Financial Instruments

The FTO's principal financial instruments policies are outlined below. These financial instruments arise directly from the FTO's operations or are required to finance its operations. The FTO does not enter into or trade financial instruments for speculative purposes and does not use financial derivatives.

i. Cash

Cash comprises cash on hand and bank balances. Interest is earned on daily bank balances and paid monthly at the normal commercial rate.

ii. Loans and Receivables

The FTO provides a Production Loan Finance fund out of a \$4 million revolving facility provided by NSW Treasury. Loans are recognised as they are drawn down by the production. They must be secured by a distribution agreement, a presale to a broadcaster, or a first ranking charge on the distribution company as well as a direction deed.

The first drawdown is made net of interest, legal fees and an administration fee. Loans are shown grossed up as either current or non-current receivables depending on their repayment date. Interest is only taken up as income in the period to which it relates. The administration fee is taken up as income when the loan is made. The carrying amount approximates net fair value.

Receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables. An allowance for impairment of receivables is established when there is objective evidence that the entity will not be able to collect all amounts due. Collectability of trade debtors is reviewed on an ongoing basis. Bad debts are written off as incurred.

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

iii. Payables

These amounts represent liabilities for goods and services provided to the agency and other amounts. Payables are recognised initially at fair value, usually based on the transaction cost on face value. Subsequent measurement is at amortised cost using the effective interest method. Short term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

iv. Impairment of financial assets

All financial assets, except those measured at fair value through profit and loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the entity will not be able to collect all amounts due.

For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the income statement. Any reversals of impairment losses are reversed through the Income statement.

(t) Taxation Status

The activities of the FTO are exempt from income tax. The FTO is registered for GST purposes.

(u) New Accounting Standards and Interpretations issued but not yet effective

The FTO did not early adopt any new accounting standards and interpretations that are not yet effective. At the date of authorisation of the financial report, the following standards and interpretations were on issue and applicable to the FTO, but not yet effective:

- AASB 3, AASB 127 and AASB 2008-3 regarding business combinations, which are applicable to annual reporting periods beginning on or after 1 July 2009.
- AASB 101, AASB 2007-8 and AASB 2007-10 regarding presentation of financial statements, which are applicable to annual reporting periods beginning on or after 1 January 2009.
- AASB 123 and AASB 2007-6 regarding borrowing costs, which are applicable to annual reporting periods beginning on or after 1 January 2009.

The FTO has assessed the impact of these new standards and interpretations and considers the impact to be insignificant.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

	2009 \$'000	2008 \$'000
2 INCOME		
(a) Investment income		
Interest	355	323
	355	323
(b) Grants and contributions		
From DASR:		
Recurrent Grants	9,091	8,982
Capital Grants	44	44
Personnel services benefits and liabilities provided free of charge by DASR	30	35
	9,165	9,061
(c) Other income		
Project Development Returns	249	231
Production Investment Returns	261	616
Other	176	251
	686	1,098
3 EXPENSES		
(a) Personnel services expenses		
Salaries and wages (including Recreation Leave)	2,104	1,850
Superannuation – defined benefit plans *	11	8
Superannuation – defined contribution plans	132	124
Long Service Leave *	21	27
Workers Compensation Insurance	12	8
Other Payroll tax and fringe benefit tax	122	100
	2,402	2,117
* These are provided free of charge by DASR and a corresponding amount is accounted for in income as grants and contributions.		
(b) Other operating expenses		
Advertising	17	5
Auditor's remuneration	46	35
Communications/IT	144	68
Consultancies	93	116
Corporate services	98	94
Bad and doubtful debts	159	59
External assessors and advisors	268	256
Hosted workshops and events	70	99
Insurance	6	-
Legal fees	192	189
Maintenance	12	10
Marketing and promotional activity	215	162
Office and administration costs	185	103
Operating lease rental expenses	208	191
Travel and accommodation	190	145
Miscellaneous operating expenses	56	60
	1,959	1,592
(c) Depreciation and amortisation expense		
Depreciation		
Plant and equipment	34	39
	34	39
Amortisation		
Leasehold improvements	54	-
	54	-
	88	39

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

	2009 \$'000	2008 \$'000
(d) Grants and subsidies		
Contracts executed in 2008-2009		
Aurora Script Development Workshops	70	124
Australian Children's Television Foundation	110	110
Industry and Audience Development	901	806
VFX Scheme	92	37
Other Industry Promotion	17	29
Production Investment Fund	3,409	4,535
Project Development	550	782
Script Development Rollovers	95	264
Regional Filming Fund	283	200
Emerging Filmmakers Fund	213	240
	5,740	7,127
Contracts executed in prior years	908	-
	6,648	7,127

(e) Details of funding programs approved in 2008/09

	Expensed \$'000	Forward Years Commitment \$'000	Total \$'000
Aurora Script Development Workshops	70	120	190
Australian Children's Television Foundation	110	-	110
Industry and Audience Development	901	-	901
VFX Scheme	92	-	92
Other Industry Promotion	17	-	17
Production Investment Fund	3,409	-	3,409
Project Development	550	230	780
Script Development Rollovers	95	-	95
Regional Filming Fund	283	62	345
Emerging Filmmakers Fund	213	39	252
	5,740	451	6,191

	2009 \$'000	2008 \$'000
4 GAIN / (LOSS) ON SALE OF NON-CURRENT ASSETS		
Proceeds from sale/disposal of plant and equipment	-	-
Written down value of assets sold/disposed	-	1
	-	(1)
5 CURRENT ASSETS – CASH AND CASH EQUIVALENTS		
Cash at bank and on hand	6,367	5,530
	6,367	5,530

For the purposes of the Cash Flow Statement, cash and cash equivalents include cash on hand and cash at bank. Cash and cash equivalent assets recognised in the Balance Sheet are the same as those recognised in the Cash Flow Statement.

6 CURRENT / NON-CURRENT ASSETS – TRADE AND OTHER RECEIVABLES		
Sale of goods and services	142	190
Less: Allowance for impairment	-	(40)
Accrued Interest	123	191
Other debtors	194	377
Prepayments	-	-
Revolving Fund	572	1,538
Less: Allowance for impairment	(224)	(402)
	807	1,854
Current	463	1,695
Non-current	344	159
	807	1,854

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

7 NON-CURRENT ASSETS – PROPERTY, PLANT AND EQUIPMENT

	Leasehold Improvements \$'000	Plant and Equipment \$'000	Total \$'000
At 1 July 2007			
Gross carrying amount	431	272	703
Accumulated depreciation and impairment	117	166	283
At fair value	314	106	420
At 30 June 2008			
Gross carrying amount	443	286	729
Accumulated depreciation and impairment	117	184	301
At fair value	326	102	428
At 30 June 2009			
Gross carrying amount	443	324	767
Accumulated depreciation and impairment	171	218	389
At fair value	272	106	378

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of each reporting period are set out below:

	Leasehold Improvements \$'000	Plant and Equipment \$'000	Total \$'000
Year ended 30 June 2009			
Fair value at start of year	326	102	428
Additions	-	38	38
Disposals	-	-	-
Depreciation Expense	(54)	(34)	(88)
Fair value at end of year	272	106	378
Year ended 30 June 2008			
Fair value at start of year	314	106	420
Additions	12	35	47
Disposals	-	(1)	(1)
Depreciation Expense	-	(38)	(38)
Fair value at end of year	326	102	428

8 RESTRICTED ASSETS

Cash at bank includes \$3,428,042 (2008: \$2,461,787). This amount represents the available cash component of the Production Loan Fund, a revolving fund of \$4 million used to assist film production by way of repayable advances secured against guaranteed payments from broadcasters, distributors and exhibitors. This balance fluctuates depending on the amount of loans outstanding at any one time.

In addition, funds of \$137,425 (2008: \$134,457) are held on behalf of investors and relate to the activities of the former Australian Films International Inc and to the former New South Wales Film Corporation. Refer Note 10.

9 CURRENT LIABILITIES – TRADE AND OTHER PAYABLES

	2009 \$'000	2008 \$'000
Trade Creditors	334	105
Accruals	1,969	1,455
Accrued personnel services expenses	20	12
Provisions for personnel services expenses		
Recreation leave	143	115
Long service leave oncosts	7	3
Payroll tax on long service leave	7	6
	2,480	1,696

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

	2009 \$'000	2008 \$'000
10 CURRENT / NON-CURRENT LIABILITIES - OTHER		
Prepaid Interest – Revolving Fund Loans	16	97
Interest on Project Development Grants – payable to the Crown	21	34
Funds Held on behalf of Investors in Motion Pictures	138	134
Lease Incentive Liability	301	363
	476	629
Current	100	328
Non-current	376	301
	476	629

11 CHANGES IN EQUITY

	Accumulated Funds \$'000	Total Equity \$'000
Balance as at 1 July 2007	5,881	5,881
Changes in Equity – Other than transactions with owners as owners		
Surplus for the year	(394)	(394)
Total	(394)	(394)
Balance as at 30 June 2008	5,487	5,487
Changes in Equity – Other than transactions with owners as owners		
Deficit for the year	(891)	(417)
Total	(891)	(417)
Balance as at 30 June 2009	4,596	5,070

The 2009 result includes contracts that had been executed in prior years.

12 RECONCILIATION OF THE SURPLUS FOR THE YEAR TO NET CASH FLOWS FROM OPERATING ACTIVITIES	2009 \$'000	2008 \$'000
Surplus for the year	(891)	(394)
Adjustments for items not involving cash		
Depreciation	88	39
Allowance for impairment	165	59
Increase/(decrease) in creditors and accruals	32	987
Increase/(decrease) in personnel services provisions	252	(2)
Increase/(decrease) in other liabilities	753	(26)
Decrease/(increase) in receivables	(153)	(69)
Net (gain)/loss on sale of plant and equipment	-	1
Net Cash Flows From Operating Activities	246	595

13 FINANCIAL INSTRUMENTS

The FTO's principle financial instruments are outlined below. These financial instruments arise directly from the FTO's operations or are required to finance the FTO's operations. The FTO does not enter into or trade financial instruments for speculative purposes. The FTO does not use financial derivatives.

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

(a) Financial instrument categories

Financial Assets	Note	Category	Carrying Amount	Carrying Amount
			2009	2008
			\$'000	\$'000
Cash and cash equivalents	5	N/A	6,367	5,530
Production Loan Fund (Revolve Fund)	6, 1(t)ii	Loans and receivables (at amortised cost)	520	1,136
Trade and other receivables ¹	6	Loans and receivables (at amortised cost)	266	341
Financial Liabilities	Note	Category	Carrying Amount	Carrying Amount
			2009	2008
			\$'000	\$'000
Trade and other payables ²	9	Financial liabilities measured at amortised cost	2,473	1,689
Fund held on behalf of investors in Motion Pictures	10	Financial liabilities measured at amortised cost	138	134

Notes

1. Excludes statutory receivables and prepayments (i.e. not within the scope of AASB 7).

2. Excludes statutory payables and unearned revenue (i.e. not within the scope of AASB 7).

(b) Credit Risk

Credit risk arises when there is the possibility of the FTO's debtors defaulting on their contractual obligations, resulting in a financial loss to the FTO. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of the FTO, including cash and receivables. No collateral is held by the FTO. The FTO has not granted any financial guarantees.

Cash

Cash comprises cash on hand and bank balances within the NSW Treasury Banking System. Interest is earned on daily bank balances at the monthly average NSW Treasury Corporation (TCorp) 11 am unofficial cash rate, adjusted for a management fee to NSW Treasury.

Production Loan Fund

All amounts outstanding in relation to Production Loans are recognised as amounts receivable at balance date. Collectibility of Production Loans is reviewed on an ongoing basis. Procedures as established in the Treasurers Directions are followed to recover outstanding amounts including letters of demand. Debts which are known to be uncollectable are written off. An allowance for impairment is raised when there is evidence that the amount cannot be collected.

Production Loans are secured by:

- Loan Agreement with applicant; and
- Deed of Direction with applicant directing the distributor to make payment of the distribution guarantee to the FTO in repayment of the loan; and
- First Ranking Charge from the distributor over the distributor's assets / Letter of Credit / Bank Guarantee / Corporate Guarantee from an approved parent or related company of the distributor or other such security as determined by the FTO.

Interest rates of between 2 and 4% are payable on the basis that the loans will be paid on time. A penalty interest rate of 10% is charged on amounts not paid on the due date.

Receivables – trade debtors

All trade debtors are recognised as amounts receivable at balance date. Collectibility of trade debtors is reviewed on an ongoing basis. Procedures as established in the Treasurer's Directions are followed to recover outstanding amounts. Debts which are known to be uncollectable are written off. An allowance for impairment is raised when there is objective evidence that the entity will not be able to collect all amounts due. This evidence includes past experience, and current and expected changes in economic conditions and debtor credit ratings. No interest is earned on trade debtors. Sales are made on 30 day terms.

The FTO is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. Based on

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

(d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. As the FTO has no borrowings or deposits with HourGlass Investment Facilities, there is no exposure to market risk. The FTO has no exposure to foreign currency risk and does not enter into commodity contracts.

(e) Fair value

Financial instruments are carried at (amortised) cost which approximates fair value.

	2009 \$'000	2008 \$'000
14 COMMITMENTS FOR EXPENDITURE		
(a) Capital Commitments		
As at 30 June 2009 the FTO had no capital commitments.		
(b) Other expenditure commitments		
As at 30 June 2009, the FTO had committed the following amounts for payment within the next twelve months:		
Auroa Script Development Workshops	120	-
Project Development	230	-
Regional Filming Fund	62	96
Emerging Filmmakers Fund	39	-
Total (including GST)	<u>451</u>	<u>96</u>

The total expenditure commitments include GST of \$41,000 (2008: \$8,700) which is a contingent asset for the FTO.

(c) Operating lease commitments

Future non-cancellable operating lease rentals not provided for and payable:

Not later than one year	296	296
Later than one year and not later than five years	1,184	1,184
Later than five years	-	296
Total (including GST)	<u>1,480</u>	<u>1,776</u>

The total commitments above include input tax credits of \$134,000 (2008: \$161,455) that are expected to be recovered from the Australian Taxation Office.

15 PROJECT DEVELOPMENT AND PRODUCTION INVESTMENT FUND

The following table provides details of funding activities for Project Development and the Production Investment Fund.

Accounting policies are detailed at Notes 1(e) and 1(f).

	Grants Provided \$'000	Returns Received \$'000
PROJECT DEVELOPMENT (PERIOD ENDING)		
30 June 2008	782	231
30 June 2009	747	249
PRODUCTION INVESTMENT (PERIOD ENDING)		
30 June 2008	4,534	616
30 June 2009	3,408	261

In any given year there is no correlation between Grants Provided and Returns Received. Returns are dependent upon the profitability of a project, and as such, the likelihood and timing of returns cannot be quantified accurately.

16 CONTINGENT LIABILITIES

The Board is unaware of the existence of any contingent liabilities as at balance date (2008: Nil).

17 POST BALANCE DATE EVENTS

No matter, or circumstance, has arisen since the end of the financial year to the date of this report that, has or may significantly affect the activities of the FTO, the results of those activities or its state of affairs, in the ensuing, or any subsequent, financial year.

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

(d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. As the FTO has no borrowings or deposits with HourGlass Investment Facilities, there is no exposure to market risk. The FTO has no exposure to foreign currency risk and does not enter into commodity contracts.

(e) Fair value

Financial instruments are carried at (amortised) cost which approximates fair value.

	2009 \$'000	2008 \$'000
14 COMMITMENTS FOR EXPENDITURE		
(a) Capital Commitments		
As at 30 June 2009 the FTO had no capital commitments.		
(b) Other expenditure commitments		
As at 30 June 2009, the FTO had committed the following amounts for payment within the next twelve months:		
Auroa Script Development Workshops	120	-
Project Development	230	-
Regional Filming Fund	62	96
Emerging Filmmakers Fund	39	-
Total (including GST)	<u>451</u>	<u>96</u>

The total expenditure commitments include GST of \$41,000 (2008: \$8,700) which is a contingent asset for the FTO.

(c) Operating lease commitments

Future non-cancellable operating lease rentals not provided for and payable:

Not later than one year	296	296
Later than one year and not later than five years	1,184	1,184
Later than five years	-	296
Total (including GST)	<u>1,480</u>	<u>1,776</u>

The total commitments above include input tax credits of \$134,000 (2008: \$161,455) that are expected to be recovered from the Australian Taxation Office.

15 PROJECT DEVELOPMENT AND PRODUCTION INVESTMENT FUND

The following table provides details of funding activities for Project Development and the Production Investment Fund.

Accounting policies are detailed at Notes 1(e) and 1(f).

	Grants Provided \$'000	Returns Received \$'000
PROJECT DEVELOPMENT (PERIOD ENDING)		
30 June 2008	782	231
30 June 2009	747	249
PRODUCTION INVESTMENT (PERIOD ENDING)		
30 June 2008	4,534	616
30 June 2009	3,408	261

In any given year there is no correlation between Grants Provided and Returns Received. Returns are dependent upon the profitability of a project, and as such, the likelihood and timing of returns cannot be quantified accurately.

16 CONTINGENT LIABILITIES

The Board is unaware of the existence of any contingent liabilities as at balance date (2008: Nil).

17 POST BALANCE DATE EVENTS

No matter, or circumstance, has arisen since the end of the financial year to the date of this report that, has or may significantly affect the activities of the FTO, the results of those activities or its state of affairs, in the ensuing, or any subsequent, financial year.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2009

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C(1C) of the *Public Finance and Audit Act 1983*, and in accordance with a resolution of the New South Wales Film & Television Office we state that:

- (a) the accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, the applicable clauses of the Public Finance and Audit Regulation 2005 and the Treasurer's Directions;
- (b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2009 and the results of the operations for the year ended on that date;
- (c) At the date of signing we are not aware of any circumstances that would render the financial statements misleading or inaccurate.



Michelle Rowland
CHAIR, FTO BOARD



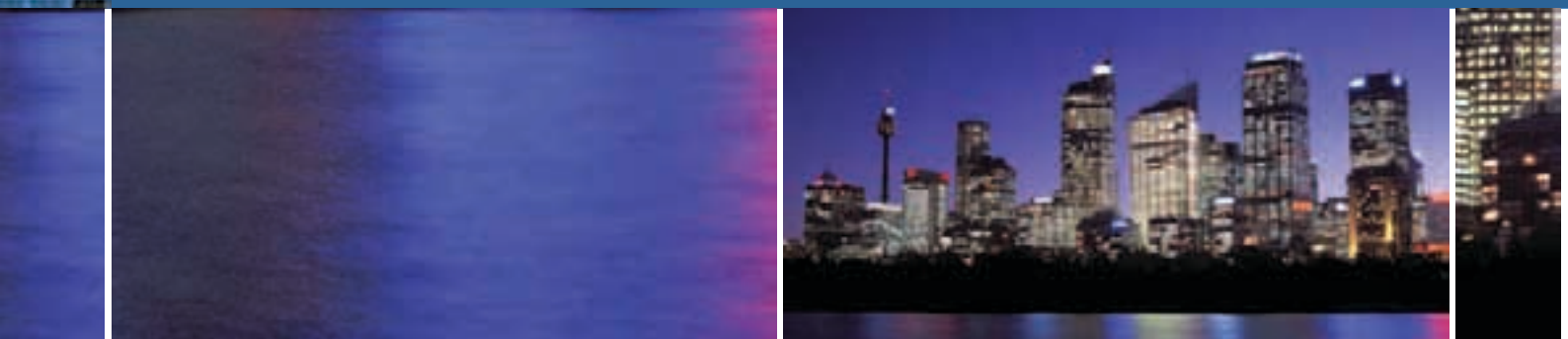
Ross Gibson
CHAIR, FINANCE & AUDIT SUB COMMITTEE

Date: 26 October 2009.

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Appendix 1a PRODUCTION INVESTMENT Projects Contracted 2008-09

PROJECT	APPLICANT(S)	PRODUCER(S)	DIRECTOR(S)	AMOUNT
Factual Programs				
My Asian Heart	Frontline Films	David Bradbury, Carmelo Musca	David Bradbury	\$30,000
A Pacific Solution	Jotz Productions	Tom Zubrycki	Tom Zubrycki	\$40,000
Honeybee Blues (aka Vanishing of the Bees)	Mitra Films	Anna Cater, Susan MacKinnon	Stefan Moore	\$55,000
Mr Sin	Evershine	Helen Barrow	Hugh Piper	\$57,963
Blank Canvas	Vast Productions	Joanna Buggy, Tim Slade	Tim Slade	\$25,000
Lani's Story (NIDF)	Blackfella Films	Darren Dale	Genevieve Grieves	\$60,000
Taxi School	Wonderland Film and Theatre Productions	Kingston Anderson	Claire Haywood	\$65,000
Darwin's Brave New World	Screenworld	Sally Regan, Andrew Ferns	Lisa Mathews	\$125,000
Angels In New York	Guiding Light Productions Australia	Liz Courtney	Chester Dent	\$25,000
Art and Soul	Hibiscus Films	Bridget Ikin, Jo-anne McGowan	Warwick Thornton	\$80,000
Sub Total				\$562,963
Feature				
The Waiting City	Waiting City Films	Jamie Hilton	Claire McCarthy	\$175,000
Mad Bastards	Bush Turkey Films	Alan Pigram, Stephen Pigram, Brendan Fletcher, David Jowsey	Brendan Fletcher	\$250,000
Animal Kingdom	Porchlight Films	Liz Watts	David Michod	\$192,500
Lou	Cicada Films	Helen Bowden, Michael McMahon, Belinda Chayko, Tony Ayres	Belinda Chayko	\$280,000
Beneath Hill 60	The Silence Productions	Bill Leimbach	Jeremy Sims	\$290,000
Sub Total				\$1,187,500
TV Series				
Lockie Leonard Series 2	Goalpost Pictures	Kylie du Fresne	Tony Tilse, Peter Templeman, Wayne Blair, James Bogle	\$250,000
My Place	Chapman Pictures	Penny Chapman	Jessica Hobbs	\$270,000
Dance Academy	Werner Film Productions	Joanna Werner	Jessica Hobbs, Ian Watson	\$335,000
Castaway	Northway Productions	Bruce Best	Bev Young, Paul Koridina	\$130,000
Enyo	Avrill Stark Entertainment	Avrill Stark, Paul Kofod	Steve Cooper	\$275,000
Erky Perky	Ambience Entertainment	Jason Moody	David Webster	\$250,000
30 Seconds	Zapruder's Other Films	Sue Seeary	Shawn Seet	\$100,000
Sub Total				\$1,610,000
TOTAL				\$3,360,463

Appendix 1a PRODUCTION INVESTMENT Additional PI Funding to existing projects

PROJECT	APPLICANT(S)	PRODUCER(S)	DIRECTOR	AMOUNT
Feature				
Prime Mover	Prime Mover Productions	Vincent Sheehan	David Caesar	\$9,925
The Waiting City	Waiting City Films	Jamie Hilton	Claire McCarthy	\$25,000
Sub Total				\$34,925
TV Series				
The Cut	Blacket Television	Tom Blacket	Mandy Smith, Karl Zwicky	\$13,209
Sub Total				\$13,209
TOTAL				\$48,134

Appendix 1b SCRIPT DEVELOPMENT RETURNS ROLLED OVER INTO PRODUCTION INVESTMENT (EXCLUDING AURORA)

PROJECT	APPLICANT(S)	PRODUCER(S)	DIRECTOR	AMOUNT
My Asian Heart	Frontline Films	David Bradbury and Carmelo Musca	David Bradbury	\$20,000
Mr Sin	Evershine	Helen Barrow	Hugh Piper	\$12,037
Animal Kingdom	Porchlight Films	Liz Watts	David Michod	\$32,500
My Place	Chapman Pictures	Penny Chapman	Jessica Hobbs	\$30,000
				\$94,537

Appendix 1c PRODUCTION INVESTMENT Projects Approved But Uncontracted 2008-09

PROJECT	APPLICANT(S)	PRODUCER(S)	DIRECTOR	AMOUNT
Not 14 but 47	Spirited Films and the Big Picture Company	Jenny Day, Gillian Armstrong	Gillian Armstrong	\$40,000
Being Dead	See Saw Films	Emile Sherman	Ray Lawrence	\$350,000
Lou	Lou Productions	Helen Bowden, Michael McMahon, Belinda Chayko, Tony Ayres	Belinda Chayko	\$7,250
				\$397,250

Appendix 1d PRODUCTION INVESTMENT Breakdown 2008-09

Applications Received: 82 Applications Contracted: 22 Percentage of Applications Contracted: 27%

TYPE	NUMBER CONTRACTED	AMOUNT	% OF TOTAL SPENT
Factual Programs	10	\$562,963	17
Feature	5	\$1,187,500	35
Television Series	7	\$1,610,000	48
TOTAL	22	\$3,360,463	100

Appendix 1e PRODUCTION LOAN FINANCE FUND Contracted Loans 2008-09

PROJECT	APPLICANT(S)	TYPE	AMOUNT APPROVED
Storm Surfers	6ixty Foot Films	Minor Cashflow Loan	\$80,000
South Solitary	Macgowan Films	Minor Cashflow Loan	\$75,000
Lockie Leonard	RB Films	Offset Loan	\$224,933
Mad Bastards	Bush Turkey Films	Offset Loan	\$138,222
TOTAL			\$518,155

Appendix 1f PRODUCTION LOAN FINANCE FUND Approved But Uncontracted 2008-09

PROJECT	APPLICANT(S)	TYPE	AMOUNT APPROVED
Gasp!	SLR Productions	Offset Loans	\$143,073
			\$143,073

Appendix 2 REGIONAL FILMING FUND Projects Contracted 2008-09

PROJECTS FUNDED	TYPE	PRODUCTION COMPANY/APPLICANT(S)	REGION	REGIONAL NSW SPEND*	AMOUNT FUNDED
Darwin's Brave New World	Factual	Screenworld	Blue Mountains, Bathurst	\$129,094	\$28,815
Lou	Feature	Lou Productions	Murwillumbah	\$387,053	\$100,000
The Clinic	Feature	Clinic Productions	Deniliquin, Gerringong	\$311,991	\$100,000
Bad Bush	Feature	Veni Vidi Vici Film	Somersby	\$56,000	\$16,534
Dirtgirlworld	Children's TV Series	Dirtgirlworld Prodcutions	Northern Rivers	\$897,722	\$100,000
TOTAL				\$1,781,860	\$345,349

* note: denotes estimated regional spend. Final figures may vary.

Appendix 3a EMERGING FILMMAKERS FUND Projects Contracted 2008-09

TITLE	RECIPIENTS	TYPE	AMOUNT
Round 22			
At the Tattooist	Danielle Kelly, Sophie Miller, Jena Woodburn	Short Drama	\$30,000
Round 23			
Tea	Sarah Jane Ford, Darius Devas	Short Drama	\$30,000
Change Given	Ariel Martin, Ian Thomson	Short Drama	\$30,000
The Pizza	Lien Aguilar, Johnny Tran, Michael Mohammed Ahmed	Short Drama	\$30,000
Round 24			
Attach Boat To Motor	Nathan Lewis, Colin Elphick	Short Drama	\$30,000
Dark Horse	Simon Ritch, Marc Furmie, Jia Hao Lou	Short Drama	\$30,000
Pop	Tobias Andersson, Cecilia Ritchie	Short Drama	\$30,000
A Parachute Falling in Siberia	Sarah Shaw, Ian Meadows	Short Drama	\$30,000

Appendix 3b EMERGING FILMMAKERS FUND Travel/Marketing Grants 2008-09

TITLE	RECIPIENTS	TYPE	USAGE	AMOUNT
The Mirage	Clare Young	Short Drama	Assistance with 35mm print for Montreal World Film Festival	\$3,000
Miracle Fish (non-EFF short)	Drew Bailey	Short Drama	Travel to Sundance Film Festival	\$1,500
Tomorrow (non-EFF short)	David Curzon	Short Drama	Travel to Berlin International Film Festival	\$2,000
The Ground Beneath (non-EFF short)	Rene Hernandez	Short Drama	Travel to Aspen Shortsfest	\$1,800
Summer Breaks	Caroline Barry	Short Drama	Travel to Berlin International Film Festival	\$1,000
White Noise (non-EFF short)	Sarah Tracton	Short Drama	Travel to Emotion Pictures International Documentary Festival on Disability	\$2,000
White Bread	Luc Anthony	Short Drama	Assistance with expenses of marketing materials	\$1,000
TOTAL				\$12,300

Arranging Love	Australia Network broadcast agreement - available in over 40 countries in Asia and the Pacific Islands, 2008
Bonfire	Canadian distribution through Ouat Media, and broadcast on Canadian Television Network Movieola - The Short Film Channel, 2008
Brother	Available on the Apple iTunes (USA) store, 2008
Deluge	ABC1, 2008
In the Middle	Propeller TV licensing agreement, UK, 2008
I Remember 1948	SBS screening to mark the 60th Anniversary of what is known by Palestinians as "Al Nakba", 2008
The Mouse That Ate My Brain	SBS Shorts On Screen, 2008
Prada Handbag	MTV broadcast agreement, USA, 2008
Sisters	ABC1, 2008
White Bread	SBS, 2009

Appendix 3d EMERGING FILMMAKERS FUND Festival Screenings and Awards 2008-09

Arranging Love

South Asian International Film Festival, New York, US, 2008

Bonfire

Jordan Short Film Festival, Jordan, 2008

Akbank Short Film Festival, Turkey, 2008

Aza Digital Cinema Festival, Greece, 2008

Budapest Short Film Festival, Hungary, 2008

International Short Film Festival in Drama, Greece, 2008

Boundless

St. Kilda Film Festival, Best Film & Best Director, 2009

Dungog Film Festival, 2009

Brother Boys

National Aboriginal and Islander Day Observance

Committee week (NAIDOC), 2009

Little Big Shots Film Festival, Australian tour including

Sydney Opera House, 2009

Fedfest, Federation Square, Melbourne, 2009

London Australian Film Festival, UK, 2009

Flickerfest, Sydney, 2009

Shorts Film Festival, Adelaide, 2009

Lyceum Film Festival, Tenterfield, 2008

Bayside Film Festival, Melbourne, and regional tour, 2008

Falls Creek Film Festival, Special Jury prize, 2008

St. Kilda Film Festival, Best Achievement

In Indigenous Filmmaking, 2008

Dungog Film Festival, 2008

Crossbow

St. Kilda Film Festival, Best Achievement In Cinematography, 2008

Flickerfest, Icebergs Dining Room & Bar Award for Best Direction

in an Australian Short Film, Sydney, 2008

Flickerfest, AudioLoc Sound Design Award for Best Achievement

in Sound, Sydney, 2008

G'Day LA, Director's showcase, USA, 2008

Sundance Film Festival, USA, 2008

Len's Love Story

St Kilda Film Festival, Best Actor (Tied Result), 2008

Brussels International Film Festival in Competition, 2008

Flickerfest, Sydney, 2008

Lullaby

St. Kilda Film Festival, 2009

The Mirage

Montreal World Film Festival, Canada, 2008

Prada Handbag

Dublin International Lesbian and Gay Film Festival, Ireland, 2008

Athens International Film Festival, Greece, 2008

Q Fest, Jakarta Gay and Lesbian Film Festival, Indonesia, 2008

OutFlix Memphis LGBT Film Festival, USA, 2008

Honolulu Rainbow Film Festival, Hawaii, USA, 2008

Spokane LGBT Film Festival, Washington, USA, 2008

Connecticut Gay and Lesbian Film Festival, USA, 2008

Philadelphia Gay and Lesbian Film Festival, USA, 2008

Cinema Diverse, Palm Springs Gay and Lesbian Film Festival, USA, 2008

Opening Night, GAZE Dublin International Gay

and Lesbian Film Festival, Ireland, 2008

North Carolina Gay and Lesbian Film Festival, USA, 2008

Out & Equal Film Festival, Austin, Texas, USA, 2008

Out On Screen - Vancouver GLBT Film Festival, Canada, 2008

Inside Out, Toronto International Gay and Lesbian Film Festival, Canada, 2008

Mix Brazil Gay and Lesbian Film Festival, Brazil, 2008

Cannes Short Film Corner, France, 2008

London LGBT Film Festival, UK, 2008

Copenhagen Gay and Lesbian Film Festival, Denmark, 2008

Best Short Film, Oslo Gay and Lesbian Film Festival, Norway, 2008

Projecting the Body

Portland Oregon Queer Film Festival, USA, 2009

Melbourne Queer Film Festival, 2008

Shadow Play

St. Kilda Film Festival, Best Achievement In Editing, 2008

Flickerfest, Sydney, 2008

Summer Breaks

Dungog Film Festival, 2009

Berlin International Film Festival, Germany, 2009

Clermont-Ferrand Short Film Festival, France, 2009

G'Day LA Director's Showcase, US, 2009

Flickerfest, Miller Camera Support Award for Best Cinematography in an Australian Short Film, Sydney, 2009

Montreal World Film Festival, Canada, 2009

Sydney Film Festival, Dendy Awards, Rouben Mamoulian Award sponsored by Showtime, 2008

St. Kilda Film Festival, 2008

Sunday Times

Flickerfest, Sydney, 2009

White Bread

Flickerfest SBS Television Award (Broadcast of the film on SBS), 2009

Appendix 4a DEVELOPMENT Projects Contracted 2008-09

TITLE	APPLICANT(S)	WRITER(S)	AMOUNT
Factual Programs			
Gawura In The Belly of the Whale	Little Man Films	Olivia Rousset, Bentley Dean, Fanou Filali	\$11,000
The State You're In	Vast Productions	Tim Slade	\$20,000
Memoirs of a Plague	Looking Glass Pictures	Rachel Sanderson	\$16,000
Mr Sin	Evershine	Hugh Piper	\$15,046
Wildlife in the Hood	Content Mint	Tina Dalton, Susan McMillan	\$8,000
To You My Brother	Magic/Real Picture Company	Alex Barry	\$6,000
Firing The Magic Bullet	Rymer Childs	Judy Rymer, Lois Harris	\$20,000
Rapture Of The Deep	Content Mint	Michael Balson, Mariani Vermeend	\$16,000
Storm Surfers 2	6ixty Foot Films	Chris Nelius	\$25,000
Sub Total			\$137,046
Feature			
The Second Coming	Mushroom Pictures	David Barker	\$16,000
Innocent Bystander	Macgowan Films	Louis Nowra	\$20,000
The Jitterbug	Foley Films t/a Paper Scissors Rock	Norman Yeend, Carolien Foley	\$7,000
Horrendo's Curse	C Phillips & S Vidler	Chris Phillips, Steve Vidler	\$16,000
Meiwha	Park, Se Jong t/a Sejong Pictures	Sejong Park	\$16,000
Between Two Waves of the Sea	Sarah Shaw t/a Abacus Films	Ian Meadows	\$20,000
White Light (aka Untitled)	GFN Productions	Geoffrey Wright	\$20,000
Being Dead	See Saw Films	Beatrix Christian	\$20,000
Cut Snake	Mark Lazurus	Blake Ayshford	\$20,000
The Line	Samson Productions	Tim Rose Price	\$18,000
Runaway	2B Films	Jane Campion	\$16,000
Goddess.com (aka Sinksongs)	Wildheart Films	Mark Lamprell, Joanna Weinberg	\$10,000
Satellite Boy	Satellite Films	Catriona McKenzie	\$15,500
Fury	Anna Broinowski	Reg Cribb	\$8,000
Victory or Death (aka Hold Tobruk)	New Republic Pictures	Peter Clifton, Michael Thomas	\$7,000
Bulldog Drummond	Fork Films	John Collee	\$40,000
20 Years of Snow	Filmhead	Peter Carstairs	\$30,000
Spinifex	Anthony Buckley Films	Bea Christian	\$45,875
Sub Total			\$345,375
TV Movie			
The Battle for Bennelong	GFN Productions	Geoffrey Atherden	\$15,000
Sub Total			\$15,000
TV Series			
Challenge	Enjoy Entertainment	Chris Phillips	\$12,000
Friday on My Mind	Decade Films	Sue Smith	\$20,000
Lockie Leonard Series Two	RB Films	Keith Thompson, Shelly Birse, Michael Miller	\$25,000
The Graduates	Taylor Media	Alice Addison, Elizabeth Mars	\$8,000
Thunder	Matt Carroll Films	Peter Neale, Helen Murdoch	\$10,000
The Sleeper Army	Eddie Wong Films	Kate McLernon	\$8,000
Sub Total			\$83,000
TOTAL			\$580,421

Appendix 4a DEVELOPMENT Projects Contracted 2008-09 (continued)

APPLICANT(S)	TITLE	TRAVEL TO	AMOUNT
Travel Assistance			
Mark Forstman	Monkey Puzzle	Shanghai International Film Festival	\$4,000
Anna Maria Monticelli, Steve Jacobs	Disgrace	Toronto International Film Festival	\$5,000
Sonja Armstrong	Almost French	No Borders, New York	\$7,000
Rachel Landers, Dylan Blowen	A Northern Town	Sheffield International Documentary Festival	\$5,000
Michael Robertson	Slate	AFM, Los Angeles	\$4,000
Michelle Harrison	The End of Anxiety	AFM, Los Angeles	\$4,000
Jackie Turnure	Stolen Life	New York Machinima Festival	\$1,400
Stuart Scowcroft	My Ancestor Changed The World (and slate)	World Congress of Science and Factual	\$2,000
Nicole O'Donohue	Griff The Invisible	The Rotterdam Film Festival Market	\$2,000
Louise Smith	The Square	South By Southwest, Texas	\$2,000
Roland Gallois	Samson and Delilah	Cannes Film Festival	\$3,500
Jon Casimir	The Gruen Transfer	Input, Poland	\$3,680
Mitzi Goldman	Memoirs of a Plague	Hot Docs, Toronto	\$4,000
Peter Carstairs	September	Cannes Film Festival	\$3,500
Christopher Gill	Runaway	Cannes Film Festival & London	\$7,500
Joanna Buggy	The State You're In	Sunny Side of The Doc, France	\$3,500
Cathy Henkel	The Burning Season	No Borders, New York	\$4,000
Lisa Gray	wildspace.tv	MIP TV, Cannes	\$4,000
TOTAL			\$70,080

Appendix 4b DEVELOPMENT Projects Approved but Uncontracted 2008-09

TITLE	APPLICANT(S)	WRITER(S)	AMOUNT
Feature			
The Hidden	Tristram Miall Films	Jeremy Cumpston, Tim Irons	\$10,000
Factual Programs			
Court In The Middle	The Trustee for The Birkby Trust t/a Intomedia	Stuart Scowcroft	\$5,980
TITLE	APPLICANT(S)	TRAVEL TO	AMOUNT
Travel			
Fragment	Michael Favelle	Shanghai Film Festival	\$2,000
TOTAL			\$17,980

Appendix 4c DEVELOPMENT ASSISTANCE Breakdown 2008-09

Applications Received: 195 Applications Contracted: 57 Percentage of Applications Contracted: 29%

	AMOUNT	%
Features	\$345,375	53.1
Factual Programs	\$137,046	21.1
Television Drama	\$98,000	15.1
Travel	\$70,080	10.8
TOTAL	\$650,501	100

Appendix 4d DEVELOPMENT Special Initiatives Funded 2008-09

PROJECT TITLE	APPLICANT(S)	COMPANY	AMOUNT
Bourke Boy (The New Black)	Kath Shelper	Scarlett Pictures	\$12,500
Auntie Maggie and the Woman Wakgun (The New Black)	Bain Stewart	Bungabura Productions	\$12,500
Jacob (The New Black)	Darren Dale	Blackfella Films	\$12,500
Ralph (The New Black)	Jessie Mangum	Goalpost Pictures	\$12,500
PROFESSIONAL DEVELOPMENT INITIATIVES			
Enterprise Coaching Events 08/09			\$1,000
Producer Enterprise Scheme 08/09			\$3,000
Lockie Leonard Series 2 Attachment			\$5,000
AAMELP 08/09 (FTO contribution)			\$33,000
AWG Script Assessment Workshop 08/09 (FTO contribution)			\$10,000
Arista Workshop 08/09 (FTO contribution)			\$10,000
			\$112,000

Appendix 4e DEVELOPMENT Returns 2008-09

TITLE	PRINCIPAL	INTEREST	ROYALTIES
Connected (aka How Kevin Bacon Cured Cancer) - Buyout	\$18,000	\$1,800	
Cane Toads 2 - Buyout	\$26,200	\$2,620	
East West 101 Series 2 - Buyout	\$25,000	\$2,500	
Animal Kingdom - Buyout	\$67,500	\$3,250	
Lockie Leonard Series 2 - Buyout	\$25,000	\$1,041	
Lou - Buyout	\$21,000	\$2,100	
Dirtgirlworld Travel - Buyout	\$10,500	\$1,050	
My Place - Buyout	\$49,875	\$4,987	
Lantana			\$46
Piano Lesson			\$5,991
TOTAL	\$243,075	\$19,348	\$6,037

Appendix 4f DEVELOPMENT Projects in Production 2008-09 (that have received Development Assistance)

PROJECT	APPLICANT(S)	COMPANY	DETAILS	DEVELOPMENT ASSISTANCE
My Asian Heart	David Bradbury	Frontline Films	Script Development	\$20,000
Mr Sin	Helen Barrow	Evershine	Script Development	\$12,037
Animal Kingdom	Liz Watts	Porchlight Films	Script Development, Aurora	\$67,500
My Place	Penny Chapman	Chapman Pictures	Script Development, Travel	\$65,730
Dirtgirlworld	Cate McQuillen, Michael Eustace	Mememe Productions	Script Development	\$10,500
Lou	Michael McMahon	Big and Little Films	Script Development	\$21,000
Lockie Leonard 2	Kylie du Fresne	RB Films	Script Development	\$25,000
Connected (aka How Kevin Bacon Cured Cancer)	Annamaria Talas	Real Pictures	Script Development, Travel	\$18,000
East West 101 - Series 2	Steve Knapman	Knapman Wyld Television	FTO/SBS Drama Initiative	\$25,000
Cane Toads 2	Mark Lewis	Radio Pictures	Script Development	\$26,200
Beautiful Kate	Liz Watts	Porchlight Films	Script Development	\$32,000
1000 Different Angles	Amanda King		Script Development	\$6,500
Mother of Rock: Life and Times of Lillian Roxon	Robert de Young	Lowlands Media	Script Development	\$19,800

Appendix 5 AURORA Projects Contracted 2008-09

TITLE	WRITER(S)	PRODUCER	DIRECTOR	
Gravel Road	Kieran Darcy-Smith & Felicity Price	Angie Fielder	Kieran Darcy-Smith	\$40,000
2Q: A Pair of Queens	Daniel Cardone	TBA	Erin White	\$30,000
Burning Man	Jonathan Teplitzky	Andy Paterson	Jonathan Teplitzky	\$40,000
The Warmth	Rhys Graham	Philippa Campey	Rhys Graham	\$40,000
A Little Verity	Cath Moore	TBA	TBA	\$20,000
Love Shack	Stephen Ayres	TBA	TBA	\$20,000
TOTAL				\$190,000

Appendix 6a VFX PLACEMENT SCHEME Contracted 2008-09

APPLICANT(S)	HOST COMPANY	AREA OF FOCUS	AMOUNT
Round 13			
Mark White	Fin Design + Effects	Research and Development	\$18,312
Robert Baird	Rising Sun Pictures	Concept/Storyboard Artist	\$18,312
Craig Rutherford	Animal Logic	Animation	\$18,312
Stanley Darmawan	Frame Set Match	Animation and 3D	\$18,312
Liana van Rensburg	The Lab	3D	\$18,312

Participating Companies

Animal Logic, Fin Design + Effects, FSM, Fuel International, Rising Sun Pictures, Postmodern, The Lab Sydney

Appendix 6b VFX PLACEMENT SCHEME Approved but Uncontracted 2008-09**Round 14**

Applications are currently under assessment, and trainees will be placed and contracted in 2009-10.

Appendix 7a ASSESSORS Production and Development

READERS		BUDGET ANALYSTS
Lynden Barber	Rachel Landers	Laurel Adamson
Miro Bilbrough	Meg LeFauve	Sandra Alexander
Annette Blonski	Jude Lengel	Martin Brown
Martin Brown	Melissa Lucashenko	Jenny Day
Anne Bruning	Elise McCredie	Ann Folland
Maree Delofski	Sue Masters	Carolyn Johnson
Claire Dobbin	Steven McGregor	Fotini Manikakas
Liz Doran	Kathryn Millard	Helen Panchurst
Kathy Drayton	Margot Nash	Sally Regan
Veronica Gleeson	John O'Brien	Greg Ricketson
Nell Greenwood	Laurel Papworth	Julie Ryan
Trevor Graham	Ian Pringle	Lisa Scott
Glenda Hambly	Tim Richards	Libby Sharpe
John Hughes	Penny Robins	Sandy Stevens
Sam Jennings	Steven Vidler	Liz Watts
Emma Jensen	Ian Walker	Tony Winley
Paula Jensen	Laurie Webb	
Darlene Johnson	Jennifer Wilson	
Judith John-Story	Alexa Wyatt	
Susan Lambert	Aviva Ziegler	

Appendix 7b ASSESSORS Aurora

Ashley Luke (FTO), Lloyd King (FTO), Nerida Moore (FTO), Sue Murray, Joan Sauers

Appendix 7c ASSESSORS Emerging Filmmakers Fund

Round 23

John Winter, Kristina Ceyton, Steven Vidler, Sylvia Wilczynski, Judith Bowtell (FTO)

Round 24

Needeeya Islam, Tim Slade, Veronica Gleeson, Rene Hernandez, Ashley Luke (FTO)

Appendix 7d ASSESSORS VFX Placement Scheme

Shilo McClean, Hael Kobayashi, Dael Oates

Appendix 8 INDUSTRY AND AUDIENCE DEVELOPMENT GRANTS Approved and Contracted 2008-09

ORGANISATION	PROJECT	AMOUNT
Armidale International Film Festival	5th Armidale International Film Festival	\$2,000
Australian Cinematographers Society	NSW/ACT Awards for Cinematography 2008	\$1,500
Australian Directors Guild	ADG Conference/Competitive Awards 2008 and National Cultural Events Program	\$22,000
Australian Film Institute	AFI NSW Screenings 2008	\$40,000
Australian Guild of Screen Composers	AGSC Workshops and Seminars 2008	\$5,000
Australian International Documentary Conference	AIDC 2009	\$9,000
Australian Teachers of Media	ATOM Awards and Screenings 2008	\$4,000
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/Study Guides	\$11,000
Australian Writers Guild	National Screenwriters Conference 2009	\$8,000
dLux Media Arts	d/Tour 08/09 Regional Screen and Digital Media	\$10,000
Dungog Film Festival	Dungog Film Festival 2008	\$15,000
Electrofringe	Electrofringe Festival 2008	\$7,000
Flickerfest	Flickerfest Film Festival 2009 and NSW Tour	\$47,500
Forster Film Festival	Forster Film Festival 2008	\$2,000
Gwydir Shire Council	North West Film Festival 2008	\$6,500
IF Production	Inside Film Awards 2008 (National Scoring Circuit)	\$10,000
Media Giants	Little Big Shots International Film Festival for Kids and NSW Tour	\$2,000
Murdi Paaki Regional Enterprise Corporation	Project Sprout - 2008 Coonamble Women's Gathering	\$7,000
Northern Rivers Screenworks	Screenworks Events and Screen Culture Project	\$18,000
Northern Rivers Writers Centre	Byron Bay Writers Festival Screen Culture 2009	\$5,000
Popcorn Taxi	Popcorn Taxi - Sydney	\$20,000
Portable Content	International Portable Film Festival	\$7,500
Queer Screen	Queer Screen's Annual Events	\$20,000
Screen Hub	Online Emerging Practitioners' Resource	\$7,000
Screen Producers' Association of Australia	SPAA Fringe 2008	\$40,000
Screen Producers' Association of Australia	SPAA Conference 2008	\$10,000
Screen Producers' Association of Australia	SPAA Mart 2008	\$10,000
Short Sited Film Festival	13th Short Sited Film Festival	\$4,500
Sydney Film Festival	Sydney Film Festival 2009 and NSW Regional Tour	\$220,000
The Festivalists	NSW All-Access Travelling Film Festival 2008	\$2,000
The Jewish Film Foundation of Australia	Festival of Jewish Cinema 2008	\$8,000
Tropfest Events	Tropfest Film Festival 2009	\$12,500
Women in Film & Television NSW Inc.	WOW Film Festival 2008, WOW NSW Tour and WIFT NSW Media Mentorship Program	\$15,000
Sub Total		\$609,000
Organisation Grants		
Information & Cultural Exchange	Triennial Funding - Year 2	\$60,000
Metro Screen	Triennial Funding - Year 3	\$200,000
TOTAL		\$869,000

Audiences in excess of 382,704 people

ORGANISATION	PROJECT
BROKEN HILL	
Australian Teachers of Media	ATOM Online Booking/ Speakers Bureau/Study Guides
dLux Media Arts	d/Tour 08/09 Regional Screen and Digital Media
Media Giants	Little Big Shots International Film Festival for Kids - NSW Tour
Metro Screen	Mobile Unit - Regional NSW Workshops
Women in Film & Television NSW Inc.	WOW Tour 2008-09

ORGANISATION	PROJECT
BOURKE	
Metro Screen	Mobile Unit - Regional NSW Workshops
Women in Film & Television NSW Inc.	WOW Tour 2008-09
COONAMBLE	
Murdi Paaki Regional Enterprise Corporation	Project Sprout - 2008 Coonamble Women's Gathering
NARRABRI	
Flickerfest	Flickerfest NSW Tour 2009
MOREE	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides



ORGANISATION	PROJECT
GRIFFITH	
Metro Screen	Mobile Unit - Regional NSW Workshops
DUBBO	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Sydney Film Festival	Regional Tour 2009
The Festivalists	NSW All-Access Travelling Film Festival 2008
Women in Film & Television NSW Inc.	WOW Tour 2008-09
WAGGA WAGGA	
Sydney Film Festival	Regional Tour 2009
The Festivalists	NSW All-Access Travelling Film Festival 2008
ALBURY	
Media Giants	Little Big Shots International Film Festival for Kids - NSW Tour

ORGANISATION	PROJECT
MALLACOOTA	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
MERIMBULA	
The Festivalists	NSW All-Access Travelling Film Festival 2008
QUEANBEYAN	
Metro Screen	Mobile Unit - Regional NSW Workshops
ORANGE	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
BATHURST	
Flickerfest	Flickerfest NSW Tour 2009
HUSKISSON	
Sydney Film Festival	Regional Tour 2009
BOWRAL	
Women in Film & Television NSW Inc.	WOW Tour 2008-09

ORGANISATION	PROJECT
KYOGLE	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Women in Film & Television NSW Inc.	WOW Tour 2008-09
LISMORE	
The Festivalists	NSW All-Access Travelling Film Festival 2008
BYRON BAY	
Flickerfest	Flickerfest NSW Tour 2009
Northern Rivers Screenworks	Screenworks Events and Screen Culture Project
Northern Rivers Writers Centre	Byron Bay Writers Festival Screen Culture 2009
Sydney Film Festival	Regional Tour 2009
YAMBA	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Women in Film & Television NSW Inc.	WOW Tour 2008-09
GRAFTON	
Women in Film & Television NSW Inc.	WOW Tour 2008-09
BINGARA	
Gwydir Shire Council	North West Film Festival 2008
SAWTELL	
Flickerfest	Flickerfest NSW Tour 2009
BOWRAVILLE	
Sydney Film Festival	Regional Tour 2009
ARMIDALE	
Armidale International Film Festival	5th Armidale International Film Festival
NAMBUCCA	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Women in Film & Television NSW Inc.	WOW Tour 2008-09
KEMPSEY	
Flickerfest	Flickerfest NSW Tour 2009
Women in Film & Television NSW Inc.	WOW Tour 2008-09
GUNNEDAH	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Flickerfest	Flickerfest NSW Tour 2009
FORSTER	
Forster Film Festival	Forster Film Festival 2008
DUNGOG	
Dungog Film Festival	Dungog Film Festival 2008
NEWCASTLE	
Australian Guild of Screen Composers	AGSC Workshops and Seminars 2008
dLux Media Arts	d/Tour 08/09 Regional Screen and Digital Media
Electrofringe	Electrofringe Festival 2008
Sydney Film Festival	Regional Tour 2009
GLENDALE	
The Festivalists	NSW All-Access Travelling Film Festival 2008
LAKE MACQUARIE	
Women in Film & Television NSW Inc.	WOW Tour 2008-09
GOSFORD	
dLux Media Arts	d/Tour 08/09 Regional Screen and Digital Media
AVOCA	
Flickerfest	Flickerfest NSW Tour 2009
Sydney Film Festival	Regional Tour 2009
WOLLONGONG	
Sydney Film Festival	Regional Tour 2009
Short Sited Film Festival	13th Short Sited Film Festival

ORGANISATION	PROJECT
METRO SYDNEY	
Australian Cinematographers Society	NSW/ACT Awards for Cinematography 2008
Australian Directors Guild	ADG Conference/Competitive Awards 2008 and National Cultural Events Program
Australian Film Institute	AFI NSW Screenings 2008
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Australian Writers Guild	National Screenwriters Conference 2009
dLux Media Arts	d/Tour 08/09 Regional Screen and Digital Media
Flickerfest	Flickerfest Film Festival 2009
IF Production	Inside Film Awards 2008 (National Scoring Circuit)
Sydney Film Festival	Sydney Film Festival 2009
Media Giants	Little Big Shots International Film Festival for Kids
Metro Screen	Metro Screen - Multicam Streaming Program
Metro Screen	Metro Screen - Indigenous Filmmakers' Scholarship
Metro Screen	Metro Screen - Lester Bostock Mentor Scheme
Metro Screen	Metro Screen - Multicultural Mentor Scheme
Metro Screen	Metro Screen - Professional Development Program
Metro Screen	Metro Screen - The Archive Project
Popcorn Taxi	Popcorn Taxi - Sydney
Portable Content	International Portable Film Festival
Queer Screen	Queer Screen's Annual Events
Screen Producers' Association of Australia	SPAA Fringe 2008
The Festivalists	NSW All-Access Travelling Film Festival 2008
The Jewish Film Foundation of Australia	Festival of Jewish Cinema 2008
Women in Film & Television NSW Inc.	WOW Film Festival 2008
Women in Film & Television NSW Inc.	Media Mentorship Program
Tropfest Events	Tropfest Film Festival 2009
Australian Guild of Screen Composers	AGSC Workshops and Seminars 2008
WESTERN SYDNEY	
Media Giants	Little Big Shots International Film Festival for Kids
Information & Cultural Exchange	Parramatta Screening: Storylab and Parramatta Filmmakers
Information & Cultural Exchange	Africa On Screen
Information & Cultural Exchange	Sydney Arab Film Festival
Information & Cultural Exchange	Digital Storytelling
Information & Cultural Exchange	Youth Digital Cultures
Information & Cultural Exchange	Switch Academy
Metro Screen	Mobile Unit - Western Sydney
WESTERN SYDNEY (CASULA)	
Women in Film & Television NSW Inc.	WOW Tour 2008-09
WESTERN SYDNEY (PARRAMATTA)	
Queer Screen	Queer Screen's Annual Events

Appendix 10a SPECIAL INITIATIVES Contracted in 2008-09

ORGANISATION	PROJECT	AMOUNT
Cinema des Antipodes	Cinema des Antipodes Film Festival 2009 - France	\$12,000
2009 Peter Ramussen Award	Sydney Film Festival	\$5,000
TOTAL		\$17,000

Appendix 10b CONTRIBUTION TO THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION (ACTF) for 2008-09

The ACTF is funded by the Commonwealth Government, and the governments of each State and Territory in Australia.	
Australian Children's Television Foundation	\$110,000

Appendix 11a PRODUCTION ATTRACTION Selected Drama Projects Filmed in NSW 2008-09

Titles with shoot/post in NSW

FEATURE FILMS	TELEVISION SERIES/SERIALS	
Balibo	30 Seconds	Home and Away - series 22
Being Dead	All Saints - series 12	Jesters, The
Beneath Hill 60	Chandon Pictures - series 2	Larry the Lawnmower
Guardians of Ga'Hoole	Chatroom Chicks	Legend of Enyo
Happy Feet 2	Crime Scene Detectives	Make or Break
Lou	Dirt Game	Milly, Molly - series 2
Mad Bastards	dirtgirlworld	My Place
Missing Water	East of Everything - series 2	Packed to the Rafters - series 2
One More Day	East West 101 - series 2	Rescue
The Backpacker	Erky Perky - series 3	Sally Bollywood
The Clinic	Fango Fables	Swift and Shift Couriers - series 2
The Waiting City	Gasp!	Underbelly: A Tale of Two Cities - series 2
The Way Back	Hollowmen, The - series 2	

Appendix 11b PRODUCTION ATTRACTION Pitches 2008-09

TYPE	OUTCOME: Shot in NSW	Considering locations/Unknown	Shot elsewhere	TOTAL
TVC	6	12		18
TV Series	12	10	1	23
TV Documentary Series	3	4		7
Feature Documentary	3			3
Feature	5	36	3	44
Short Film	2	7		9
Promo	4			4
Reality Series	3	2	1	6
Current Affairs	1			1
Infotainment	1			1
Stills shoot	1	2		3
TV Special		1		1

Appendix 11c PRODUCTION ATTRACTION Inbound Visits 2008-09

GUEST NAME	COMPANY	DATE OF VISIT	PURPOSE OF VISIT
Betsy Megel (Associate Production Executive)	Paramount	3-8 October 2008	General familiarisation tour of Sydney production facilities and location scout of Sydney.
Ricky Saxena (Production Manager) Vivek Mathur (Creative Director /Director)	MTV Roadies	7 – 18 October 2009	Scouted NSW locations for filming of four episodes of Indian reality TV series, MTV Roadies. The project ended up filming in Broken Hill, Dubbo, Tenterfield, Coffs Harbour, Murwillumbah and Sydney.
Martin Campbell (Director) Donald Deline (Producer) Herb Gains (Producer) Grant Major (Designer) Sharon Miller (Production Manager)	Warner Bros.	3-4 December 2008	General familiarisation tour of Sydney production facilities and scouted NSW locations for THE GREEN LANTERN.
Barry Robison (Production Designer) Michael Apted (Director) Mark Johnson (Producer) Philip Steuer (Producer) Tom Udell (Financial Controller) Rich Chapla (Production Supervisor) Doug Jones (EVP Physical Production, Walden Media)	Walden Media	4-6 February 2009 23-14 February 2009	Scouted NSW locations for THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER.
Bruce Hendricks (President of Physical Production)	Walt Disney Productions	18-19 March 2009	General familiarisation tour of Sydney production facilities and location scout of Sydney.
Andrew Boswell (Executive Producer) Rod Brown (Executive Producer)	The Mob Film Company	22-26 March 2009	General familiarisation tour of Sydney production facilities and location scout of Sydney for SOURCERY.
Mark Johnson (Producer) Troy Nixey (Director) Michael Falbo (Miramax)	Miramax	9 April 2009	Scouted NSW locations for DON'T BE AFRAID OF THE DARK.
Siddhartha Malhotra (Director)	Dharma Productions	1-5 June 2009	Scouted Sydney locations for an Indian production planned to be shot in 2009.
Gary McKendry (Director) Steve Chasman (Executive Producer) Anthony Winley (Line Producer)	Inferno Entertainment	28-30 June 2009	Scouted NSW locations for THE KILLER ELITE.

Appendix 12 HUMAN RESOURCES Personnel Policies & Practices

The FTO continues to demonstrate its support for flexible working practices. All staff are given access to development opportunities and entitlements afforded under the Office's personnel practices. All staff are aware of the FTO's policies that promote equal employment opportunity and flexible working practices.

Appendix 13 CONSULTANTS

CATEGORY	NUMBER OF ENGAGEMENTS	TOTAL COST
Consultancies under \$30,000		
Strategic Planning	1	\$798
Structural Reform (PAT)	1	\$5,455
Managing Film Australia Site	1	\$10,000
Strategic Planning	1	\$11,684
Indigenous Strategy	1	\$4,705
Producer Offset	1	\$5,200
Greening Strategy	1	\$2,000
RFF Review	1	\$630
Film Friendly Consultancy	1	\$4,650
Total Consultancies Under \$30,000		\$45,123

CATEGORY	NUMBER OF ENGAGEMENTS	TOTAL COST
Consultancies over \$30,000		
Media Relationship Management	1	\$47,500
Total Consultancies more than \$30,000		\$47,500

Appendix 14 STAFF STRUCTURE. A FOUR YEAR COMPARISON

CLASSIFICATION AND GRADING	STAFF NUMBERS AS AT 30/6/06	30/6/07	30/6/08	30/6/09
Senior Executives	1	1	1	1
Senior Officer 1	1	1	1	1
Clerk Grade 11/12	2	2	2	5
Clerk Grade 9/10	1.6	2	2	0
Clerk Grade 7/8	2.6	3	3	4
Clerk Grade 5/6	2.5	3	2	3
Clerk Grade 3/4	6.6	6.5	6.6	5
Clerk Grade 1/2	2.6	2	2	2
TOTAL	19.9	20.5	19.6	21

SENIOR EXECUTIVE SERVICE

YEAR	SES LEVEL	POSITION TITLE	GENDER
2008-09	2	Chief Executive	Female
2007-08	2	Chief Executive	Female
2006-07	2	Chief Executive	Female
2005-06	2	Chief Executive	Female

Appendix 15 WAGES & SALARIES EXCEPTIONAL MOVEMENTS

The Crown Employees (Public Service Conditions of Employment) Award 2009 changed a number of working conditions including the capacity for staff to purchase leave.

The Award increased rates of pay and related allowances by 4% for staff. The 4% increase had effect from the beginning of the first full pay period on or after 1 July 2008.

Appendix 16 STAFF MOVEMENTS

A number of valued employees left the FTO during 2008-09 including Robin Clifton, Manager PLU, Cheryl Conway, Locations Officer, Kathy Drayton, John Janson-Moore & Jonathan Winter Project Officers, Diana Fay, Assistant, Development & Investment, Leisle Grant & Ali Russell, Locations Database Officers, Wendy Nye, Manager Marketing & IAD, Rushda Pearce, Accounts Officer, Jessica Pettengill, Administrative Assistant, Sharon Thomas, IAD Coordinator, Linda Tizard, Manager Development & Investment.

The FTO welcomed a number of officers during the reporting period including Judith Bowtell, Director Communications & Policy, Paul de Carvalho, Director Production Attraction, Lorraine Cox, Accounts Officer, Matthew Dabner, Project Officer, Ali Russell, Locations Database Officer, Leisle Grant, Locations Database Officer, John Janson-Moore, Project Officer, Georgina Jestico, Administrative Assistant, Ashley Luke, Director, Creative Partnership, Ali Malone, Locations Officer, Heaven Muecke, Administrative Assistant, Megan Simpson Huberman, Director Creative & Enterprise Development, Zowie Udowenko, Executive Assistant.

Appendix 17 STAFF DEVELOPMENT

During 2008-09 the following formal Staff Development Opportunities were made available to staff:

- AFCI Industry training (2 Officers)
- First Aid Training OH&S (1 Officer)
- Government Budgeting (1 Officer)
- Records Management (1 Officer)
- Software training (8 Officers)
- Public Sector Management Course (1 Officer)
- Graduate Diploma of Public Administration (1 Officer)
- Assertiveness Training (all staff)
- Speed Reading (1 Officer)
- Pandemic Planning Workshop (2 Officers)
- Copyright Council Training (1 Officer)
- Asia-Australia Media Executive Leadership Program (1 Officer)

Appendix 18 ACCOUNTS PAYABLE PERFORMANCE

Aged analysis at the end of each quarter

QUARTER	CURRENT (IE WITHIN DUE DATE)	LESS THAN 30 DAYS OVERDUE	BETWEEN 30 DAYS AND 60 DAYS OVERDUE	BETWEEN 60 DAYS AND 90 DAYS OVERDUE	MORE THAN 90 DAYS OVERDUE
September Quarter	\$2,052,154.90	\$720,927.22	\$18,479.72	\$58.28	\$4,098.70
December Quarter	\$1,707,436.44	\$636,857.82	\$5,138.13	\$3,850.00	\$5,252.73
March Quarter	\$1,516,187.52	\$522,407.30	\$16,275.32	\$7,632.22	\$1,585.00
June Quarter	\$1,952,255.25	\$871,372.68	\$30,176.74	\$19,804.07	\$39,287.40

Accounts paid on time within each quarter

QUARTER	TARGET(%)	ACTUAL(%)	TOTAL ACCOUNTS PAID ON TIME	TOTAL AMOUNT PAID
September Quarter	90.00	99.04	\$2,769,002.12	\$2,795,718.82
December Quarter	90.00	97.09	\$2,290,006.03	\$2,358,535.12
March Quarter	90.00	97.24	\$2,007,116.93	\$2,064,087.36
June Quarter	90.00	96.65	\$2,815,251.95	\$2,912,896.14

Appendix 19 RISK MANAGEMENT AND INSURANCE

The FTO is committed to risk management and has strategies to address internal risks to its operations through policies, procedures and internal controls. External risks, and the management strategies to control them, are part of FTO's strategic planning and performance management process and are included in its Results and Services Plan.

FTO's strategic risks include business continuity, legislative compliance, human resources, fraud and corruption, and physical assets. The FTO manages insurable risks by insurance policies as part of the NSW Treasury Managed Fund.

INSURANCE

The FTO has full workers compensation, property, liability and miscellaneous cover provided by the Treasury Managed Fund (TMF) that is currently managed by Allianz Australia Insurance Ltd (workers compensation) and GIO General Ltd (all other insurances).

The TMF is a government-wide self-insurance scheme that provides a systematic and coordinated approach to the practice of risk management. Under this scheme, benchmarking was introduced to gauge risk management performance with insurance premiums determined by a combination of benchmarks and the department's claims experience.

Appendix 20 REVIEWS & AUDITS UNDERTAKEN

- Shared Services
- Industry & Audience Development Program

Appendix 21 REVIEW OF CREDIT CARD USE

Two irregularities in the use of corporate credit cards have been recorded during the year.

Disputes were lodged with the card provider and are being resolved. Apart from the irregularity, the Chief Executive certifies that credit card use in the New South Wales Film and Television Office has been in accordance with Premier's Memoranda and Treasurer's Directions.

Appendix 22 COST OF THE ANNUAL REPORT

The total cost of producing and printing the FTO Annual Report 2008-09 is \$11,147.00 exclusive of GST, including 100 paper copies.

A digital version of the Annual Report is available from the Screen NSW website www.screen.nsw.gov.au. While on the homepage, select Resources, Publications, then Annual Reports.

Appendix 23 DEPARTMENTAL REPRESENTATIVES ON SIGNIFICANT COMMITTEES

TANIA CHAMBERS	JUDITH BOWTELL
Ausfilm Board and Policy Committee National Screen Finance Group Doco 2012 Working Group Sydney Film Festival Review Committee DASR Cultural Institutions Forum Reconciliation Industry Network Group (RING) Film Round Table	Ausfilm Policy Committee DASR Cultural Institutions Data Working Group

APPENDIX 24a BOARD MEETINGS

	ATTENDED	ELIGIBLE	APOLOGIES
Dr Neal Blewett AM	3	4	1
Andrew Mason	4	4	0
Ken Reid	6	7	1
Ross Gibson	7	7	0
Rosemary Blight	6	7	1
Troy Lum	4	7	3
Geoffrey Atherden AO	6	7	1
Michelle Rowland	1	1	0
Trisha Heaton	1	1	0
Darren Dale	1	1	0

Appendix 24b SIGNIFICANT COMMITTEES OF THE AGENCY

	ATTENDED	ELIGIBLE	APOLOGIES
Ross Gibson	8	8	0
Rosemary Blight	6	8	2
Ken Reid	7	8	1

Appendix 25 OVERSEAS TRAVEL

NAME OF OFFICER	COUNTRY VISITED	PERIOD OF TRAVEL	PURPOSE
Kya Blondin	USA	29 September – 4 October, 2008	Production attraction mission with Ausfilm
Tania Chambers	UK and France	3-19 October, 2008	Production attraction mission with Ausfilm and attendance at MIPCOM Market.
Kya Blondin	New Zealand	18-23 November, 2008	Attend AICI Cineposium
Paul de Carvalho	USA	11-26 January, 2009	Production attraction mission and G'Day USA.
Tania Chambers	USA	11-26 January, 2009	Production attraction mission and G'Day USA.
Ashley Luke	UK and France	8-24 May, 2009	Cannes Market and Film Festival
Tania Chambers	UK and France	8-24 May, 2009	Cannes Market and Film Festival

Appendix 26 FTO PUBLICATIONS

Stacks of Facts: Hard Copy & digital publication updated annually

E-newsletter: HTML newsletter published fortnightly, with 41 publications in 2008-09

On Location In Sydney

Filming in Sydney and Regional New South Wales

Annual Report

Appendix 27 MAJOR WORKS IN PROGRESS

Nil to report.

Appendix 28 GOVERNMENT ENERGY MANAGEMENT POLICY

The FTO is committed to energy management principles and to achieving sustained reduction in energy use. The FTO is a small office based agency situated at one location.

Performance Comparison data is limited to two years as the FTO commenced occupation of the premises in May 2006.

The FTO's energy usage	2006-07	2007-08	2008-09
KWH	65,358	42,080	38,152
Cost*	\$9,327	\$6,663	\$6,533

*Excluding GST

Appendix 29 SERVICES TO WOMEN

The NSW Government published its Action Plan for Women in November 1996. The key objectives of this plan are:

- to reduce violence against women;
- to promote safe and equitable workplaces which are responsible to all aspects of women's lives;
- to maximise the interests of women in micro-economic reform;
- to promote the position of women in society;
- to improve access to educational/training opportunities for women; and
- to improve the health and quality of life for women.

All programs of assistance offered by the FTO are open to women. In 2008-09 support and funding was provided to women in the following programs:

- Development Assistance - 57 applications funded, 29 were women applicants
- Production Investment - 22 applications funded, 17 were women applicants
- Emerging Filmmakers Fund - 8 applications funded, 4 were women applicants
- VFX Placement Scheme - 5 applications funded, 1 was a women applicant
- Regional Filming Fund - 5 applications funded, 3 were women applicants
- Aurora - 6 applications funded, 5 were women applicants

NB. Some applications are joint applications.

Appendix 30 FREEDOM OF INFORMATION

The provisions of the Freedom of Information Act 1989 apply to documents in the possession of FTO. Under some circumstances a copy of the Application Form and other material supplied by the applicant may be released, subject to the deletion of exempt material, in response to a request made in accordance with the Act.

During 07/08 the FTO received 1 Freedom of Information (FOI) application. The requested information was partially granted as part of the documentation was deemed to be exempt.

Appendix 31 REPORT ON OCCUPATIONAL HEALTH AND SAFETY

No workers compensation claims were lodged during the period.

There were no work related illnesses or prosecutions under the Occupational Health and Safety Act 1983.

Appendix 32 ELECTRONIC SERVICE DELIVERY

Initiatives undertaken by the FTO include publication of important information, including all funding guidelines and application forms, on the website. Information also included details of a review of Development and Investment guidelines, and information relating to the development of the FTO strategic plan.

Appendix 33 RECYCLING REPORT

The FTO's waste paper was collected on a regular basis for recycling.

Recycled paper was used where possible in photocopiers and laser printers. FTO has developed and implemented a Greening Policy that was communicated to all staff and has installed a NECO compost bucket in the kitchen for food waste.

Appendix 34 DISABILITY ACTION PLAN

During the reporting period, disability issues were included in the FTO Induction program for new staff. In addition, the International Day of Disability was promoted across the organisation. Productions supported by FTO in the reporting period included travel assistance for *White Sound*, a short film that explores the notion of a soundless existence. The documentary was produced through the Documentary Filmmaking Scholarship at Metro Screen, which is supported by the Department of Education and Training. The film screened in Emotion Pictures International Documentary Festival on Disability, which was being held at the Benaki Museum in Athens, Greece from 20-22 June. The FTO also supported the NSW All-Access Travelling Film Festival 2008 which screened three feature films and three short films in cinemas around NSW including Lismore, Merimbula, Wagga Wagga, Dubbo and Glendale throughout November and closed with a screening in Sydney on International Day of People with and Disability. The films were audio described, open-captioned and wheelchair accessible. Introductions and Q&A sessions were Auslan interpreted.

A documentary supported by the FTO's Regional Filming Fund was shown at the Sydney Film Festival in 2009. *A Good Man* is the story of an Australian farmer, his quadriplegic wife, their newborn baby, and their plans to open a brothel in a small country town.

During 2008-09, the FTO promoted access and participation in FTO activities and projects by people with disabilities, where possible ensured that premises and external facilities were accessible, adhered to the principles of equity and access in recruitment.

The FTO is committed to improving access to premises and events for people with disabilities, particularly in relation to emergency evacuation procedures. The FTO will also continue to promote positive community attitudes and participation. In addition the FTO will increase staff awareness of disability issues and ensure recruitment processes are equitable. The FTO will make reasonable adjustment to premises as required and will provide services to people with disabilities to promote participation.

Appendix 35 PERSONAL INFORMATION AND PRIVACY

The FTO is required to comply with the Privacy and Personal Information Protection Act 1998. FTO collects the minimum personal information to enable it to contact an organisation and to assess the merits of an application.

Applications with associated personal details are accessible by FTO staff members and assessment panel, the Minister for the Arts and the Minister Assisting the Minister For The Arts and their staff. Bank account details relating to electronic funds transfer payments are accessible by relevant staff. Privacy laws bind all staff.

Personal information obtained from applications or otherwise provided to FTO may be retained on FTO databases and used to advise applicants of screen-industry related information in the future.

Applicants must ensure that people whose personal details are supplied with their applications are aware that FTO is being supplied with this information and of how this information will be used by FTO.

In accordance with privacy legislation in cases where FTO has been requested to provide information about screen organisations to a third party, FTO will provide only general contact details. It will disclose the names of individuals associated with the organisation only if these are publicly available.

Appendix 36 CONFLICT OF INTEREST

Board members and senior management must keep the board advised, on an ongoing basis, of any interest that could potentially conflict with those of the organisation. The board has developed procedures to assist board members and senior management to disclose potential conflicts of interest. Where the board believes that a significant conflict exists for a member on a board matter, the member concerned is not present at the meeting whilst the item is considered.

Appendix 37 LEGAL CHANGE

Nil.

Appendix 38 CLIENT RESPONSE

The FTO received nil complaints this year.

Appendix 39 GUARANTEE OF SERVICE

SERVICE STANDARDS

- Responses to correspondence within three weeks of receipt;
- Telephone inquiries to be addressed within two working days or progress advice to be given in each period of three working days where the matter is unable to be resolved quickly;
- Decisions on script and project applications, in normal circumstances, to be made within 4-6 weeks of receipt of the application;
- The advice to script and project applications, in normal circumstances, to be made within three working days of the decision;
- The advice to tender applicants of their success or otherwise within three working days of the approval of recommendations;
- Whenever sought, general information of the Office's activities (ie brochures, guidelines etc) to be provided within one week of the written or verbal request;
- Discretion and confidentiality of customers' projects and requests to be maintained.

CONFIDENTIALITY

The staff of the FTO are required to maintain and keep confidential to the FTO all confidential information, which they receive in the course of their employment with the FTO relating the affairs of the FTO, the affairs of clients of the FTO or any other party which has dealings with the FTO. This extends to information gained by employees, the confidentiality of which is not readily apparent. Specifically, staff of the FTO must not express or inadvertently disclose any confidential information relating to the FTO or its clients or any party dealing with the FTO to any third party without the prior approval of the Chief Executive.

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