



somersault

the oyster farmer

mission

to foster and facilitate creative excellence
and commercial growth in the film and television
industry in new south wales

thunderstruck



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Hours of Business
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The Hon RJ Carr
Premier of New South Wales
Minister for the Arts and Minister for Citizenship
Parliament House
Sydney NSW 2000

letter

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 2004 for tabling in Parliament in accordance with the provisions of the Act.

Yours sincerely


Shane Simpson
Chair


Jane Smith
Chief Executive

MESSAGE FROM THE CHAIR AND CHIEF EXECUTIVE

This year has been a time of consolidation for many of the FTO's initiatives. It has also seen dividends paid on one of the FTO's great strengths – our strategic and innovative approach to industry development. Several of the FTO's programs have produced some impressive achievements. New collaborative partnerships have resulted in a number of significant professional development projects, all contributing to a sustainable film and television industry in NSW.

DEVELOPMENT

The FTO's innovative script development program **Aurora** celebrated some outstanding successes this year, with the first two projects from the inaugural round being financed. **Somersault**, the first Aurora production to be completed, screened to a standing ovation as part of *Un Certain Regard* at the *Cannes International Film Festival* in May. **Somersault** also opened the *Melbourne International Film Festival* and screened as part of the *Sydney Film Festival* and has been invited to both the *Toronto Film Festival* and the *Edinburgh International Film Festival*. Reflecting the festival success, **Somersault** has achieved some strong sales in key territories.

Little Fish, the next Aurora project to be produced, is due to shoot later this year with Cate Blanchett confirmed to star.

As part of the FTO's strategic development approach, a number of funding bodies have joined together to share resources and provide a range of exciting new opportunities for filmmakers.

Arista Australia, coordinated in partnership with Film Victoria, the New Zealand Film Commission and Screen West, offered practical and theoretical assistance to NSW project teams, story editors and writers in the form of residential workshops. The project is based on an established and well-respected European development model.

Enterprise Australia provided an intensive, advanced workshop for experienced Australian producers to develop and expand their business skills, focusing on sustainable business models, diversification and the formation of strategic industry partnerships. The workshops were led by UK-based consultant Jonathon Olsberg and have already yielded positive outcomes for the filmmakers involved. By joining with the New Zealand Film Commission and Film Victoria, the FTO was also able to secure a place for one NSW project at the **No Borders** independent film co-production market in the US, providing a unique opportunity for NSW filmmakers to meet with international buyers, investors and agencies.

Industry consultation and feedback is an important part of the FTO's deliberations about its programs and future directions. The **New Feature Film Writers Scheme (NFFWS)** has been operating for two years. In order to provide targeted script feedback to the shortlisted applicants who did not make the final cut for recent NFFWS rounds, the FTO ran the first NFFWS scriptwriting workshop weekend in November, in conjunction with the Australian Writers' Guild and script consultant Belinda Chayko.

The **Young Filmmakers Fund (YFF)** supports the innovative work of new and emerging filmmakers, and has proved to be a successful springboard for many directors and producers. As part of reviewing YFF, the FTO ran an open forum at the Chauvel Cinemas in March to seek feedback from filmmakers and stakeholders to inform changes to the policies and operation of the fund.

YFF projects continue to achieve considerable critical acclaim, both at home and overseas. **The Scree** was selected for the *Berlin International Film Festival* and **Deluge** took out the Special Jury Prize at *Clermont-Ferrand International Short Film Festival*, and a jury prize at the *Granada Short Film Festival*, as well as competing in this year's Dendy Awards at the *Sydney Film Festival*. **A Wonderful Day** won two audience awards at the *Mardi Gras Film Festival* and Best Australian Short Film at the *Melbourne Queer Film Festival*, and screened at gay film festivals in Bendigo, Brisbane, New York and San Francisco.

The **Digital FX Traineeship Scheme** has an enviable success rate with over 90% of trainee digital artists working in the industry. Three trainees were placed with Ambience Entertainment and Animal Logic this year, and had the opportunity to work on a range of projects including feature films such as **Happy Feet** (a large budget, fully animated feature), television commercials and corporate branding and design.

The FTO continues to assess the future of content in a digital, interactive, multichannel world. The FTO supported the second **XMediaLab** in February, which provides intensive development opportunities for participating convergent media projects. The Lab used new media experts from around the world as mentors for the projects.



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farscape

down the line



WESTERN SYDNEY & REGIONAL NSW

After the great response to **Shooting West** at the Casula Powerhouse last year, the FTO organised a second industry day at Penrith Regional Gallery in April, in partnership with Metro Screen and SWITCH Multimedia Access Centre. The program complements the FTO's support for film and multimedia agencies in Western Sydney, encouraging greater awareness of the opportunities and resources available for young and emerging filmmakers. Launched by the Hon David Campbell, Minister for Regional Development, Small Business and the Illawarra, over 300 participants gathered in Penrith for a diverse program of short workshops, script and production-focused seminar sessions, screenings and a filmmaker in-conversation.

A number of other important activities were supported this year. Metro Screen's Mobile Unit provided video, editing and multimedia training programs for new and emerging filmmakers in Holroyd, Campbelltown and Hurstville, and for regional communities in Young, Bega and Wollongong.

As part of its successful regional cinema program, the FTO had identified the need for a new generation of cinema projectionists. In association with Metro Screen, the FTO developed accredited training for cinema projectionists and subsequently ran two courses in Gunnedah and Goulburn during the year.

Twenty four students from all over NSW successfully completed the training and some are now working full or part-time in the cinema industry – a great outcome from regionally-based vocational training.

It was exciting for the FTO to participate in the official celebrations for the re-opening by the NSW Premier the Hon Bob Carr of the historic art deco Roxy Theatre in Bingara. At the inaugural regional cinema conference in 1998, the Premier awarded the Roxy the first NSW Capital Infrastructure Grant targeted at cinema. As part of the celebrations, the FTO ran a community cinema forum.

INVESTMENT

The Government increased the FTO's Production Investment funding to \$4 million per annum for 03/04 and 04/05, making a substantial difference in the FTO's capacity to keep production in NSW.

The doubling of the Production Investment funding has enabled the FTO to make some strategic decisions about the level of support for the industry. For example, the Board decided that as NSW was the centre of post-production for the country (and this sector was having great difficulty), that the threshold of 50% of the budget being spent in NSW would be removed if 100% of the post-production was done in NSW. The extra funding has also enabled the FTO to invest in some different financing models to explore other recoupment opportunities.

PRODUCTION SECTOR

The FTO continues to promote and position Sydney and NSW as the preferred centre for film and television production in Australia. This year saw the overall level of production in NSW rise strongly after a down turn in the previous year. However, local feature and television drama production is still slow. The effect of the additional funding from Government will be in the coming financial year.

Major international productions such as **Star Wars: Episode III-Revenge of the Sith**, **Mask II: Son of Mask** and **Stealth** based themselves in Sydney, reinforcing the state's reputation as one of the best production and post-production centres for complex, high-budget film projects.

Further work is being done on improving the filming conditions in NSW. A draft protocol has been prepared for State agencies and there will be a review of the Local Government protocol. The purpose of these protocols is to make it easier for filmmakers to access locations by streamlining permit processes and to have an agreed criteria for setting fees.

Now in its fourth year, the **Regional Filming Fund** supported productions based in the Blue Mountains, the Hawkesbury and the Snowy Mountains region, with the highly successful Aurora production **Somersault** shooting principal photography in the Jindabyne area.

Grants under the program were estimated to have generated approximately \$2.28 million of direct expenditure in regional NSW and employment of over 500 local people as extras, crew and trades people.

CRITICAL ACCLAIM

Projects assisted by the FTO received 31 nominations and 6 awards at the 2003 *Australian Film Institute (AFI) Awards*, 12 nominations and 4 awards at the *Film Critics Circle of Australia Awards* and 16 nominations and 7 awards for the *IF Awards*.

Painting with Light in A Dark World won Best Direction in Documentary and Best Editing in a Non Feature Film at the 2003 *AFI Awards* and also picked up Best Short Documentary at the 2003 *IF Awards*. **Gettin' Square** won 5 *IF Awards* including Best Script and Best Actor.

Helen's War was awarded Best Documentary in this year's Dendy Awards at the 51st *Sydney Film Festival*. **So Close To Home** (which received assistance under the Family Matters initiative with SBS Independent) won the Community Relations Commission Award, for which **Deluge** was also nominated. **Deluge** (a YFF short drama) was also nominated for the Best Fiction Under 15 Minutes.

Eight NSW films, including Rachel Ward's short feature **Martha's New Coat**, documentary **Desperate Man Blues** and **Deluge** were selected to screen as part of the 10th *Annual London Australia International Film Festival* in March.

FREE TRADE AGREEMENT

During the year, the FTO participated in the dialogue regarding the Free Trade Agreement with the US concerning the implications of the agreement for the Australian audio-visual sector. We were pleased to see the NSW government's position, expressing its concerns on behalf of the NSW industry about the potential impact upon Australian content and representations in film and television of Australia's cultural identity.

We acknowledge the dedication and commitment of the FTO Board over the course of the year who have given so generously of their time and extensive industry knowledge and experience. To Megan McMurchy and Sarah Dowland, our outgoing members, we extend our thanks and best wishes and we also take this opportunity to thank Sue Murray, who stood in as a Deputy member during Robert Connolly's leave of absence, and to welcome Troy Lum and Ross Gibson, as new appointments.

Finally, we offer our thanks for the dedicated work of the FTO staff, whose enthusiasm and consistent efforts have contributed so much to the FTO's achievements this year. We look forward to the opportunity to build upon our successes and accomplishments in the coming year.


Shane Simpson
Chair


Jane Smith
Chief Executive

board

MEMBERS OF THE BOARD

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 FTO Board was appointed on 1 January 1997.
The Members of the Board as at 30 June 2004 are:

MR SHANE SIMPSON (CHAIR)

REAPPOINTED FOR 3 YEARS FROM 1 JANUARY 2003

Principal of Simpsons Solicitors. Director of the National Association for the Visual Arts. The Australian Society of Authors' appointee to the board of Copyright Agency Ltd. Director of the Freedman Foundation. Chair of the Peggy Glanville-Hicks Composers' Trust. Founder and former Executive Director of the Arts Law Centre of Australia.

MR ROBERT CONNOLLY

APPOINTED FOR 3 YEARS FROM 1 JANUARY 2002

Director and writer of *The Bank*, and producer of the award winning *The Boys* and *The Monkey's Mask*.

MR ROSS GIBSON

APPOINTED AS A DEPUTY MEMBER FOR 3 MONTHS FROM 1 APRIL 2004

APPOINTED FOR 9 MONTHS FROM 1 JULY 2004

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*.

MR TROY LUM

APPOINTED FOR 1.9 YEARS FROM 23 FEBRUARY 2004

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.

MR ANDREW MASON (DEPUTY CHAIR)

APPOINTED FOR 3 YEARS FROM 1 JANUARY 2003

Producer of *The Matrix* trilogy, *Swimming Upstream*, and *Danny Deckchair*. Board Member of Macquarie Film Corporation. Principal of City Productions.

MS SUE MASTERS

REAPPOINTED FOR 2 YEARS FROM 1 JANUARY 2004

Head of Drama at Network Ten and former National Commissioning Editor of TV Drama, ABC.

MS LIBBY RHYS-JONES

REAPPOINTED FOR 3 YEARS FROM 1 JANUARY 2004

Director of the film distribution and marketing consultancy Libby Rhys-Jones and Associates. Former General Manager of Roadshow Film Distributors, and Marketing Manager prior to this. Former Senior Marketing Consultant with Prue MacSween & Associates.

MS SUE MURRAY (NOT PICTURED)

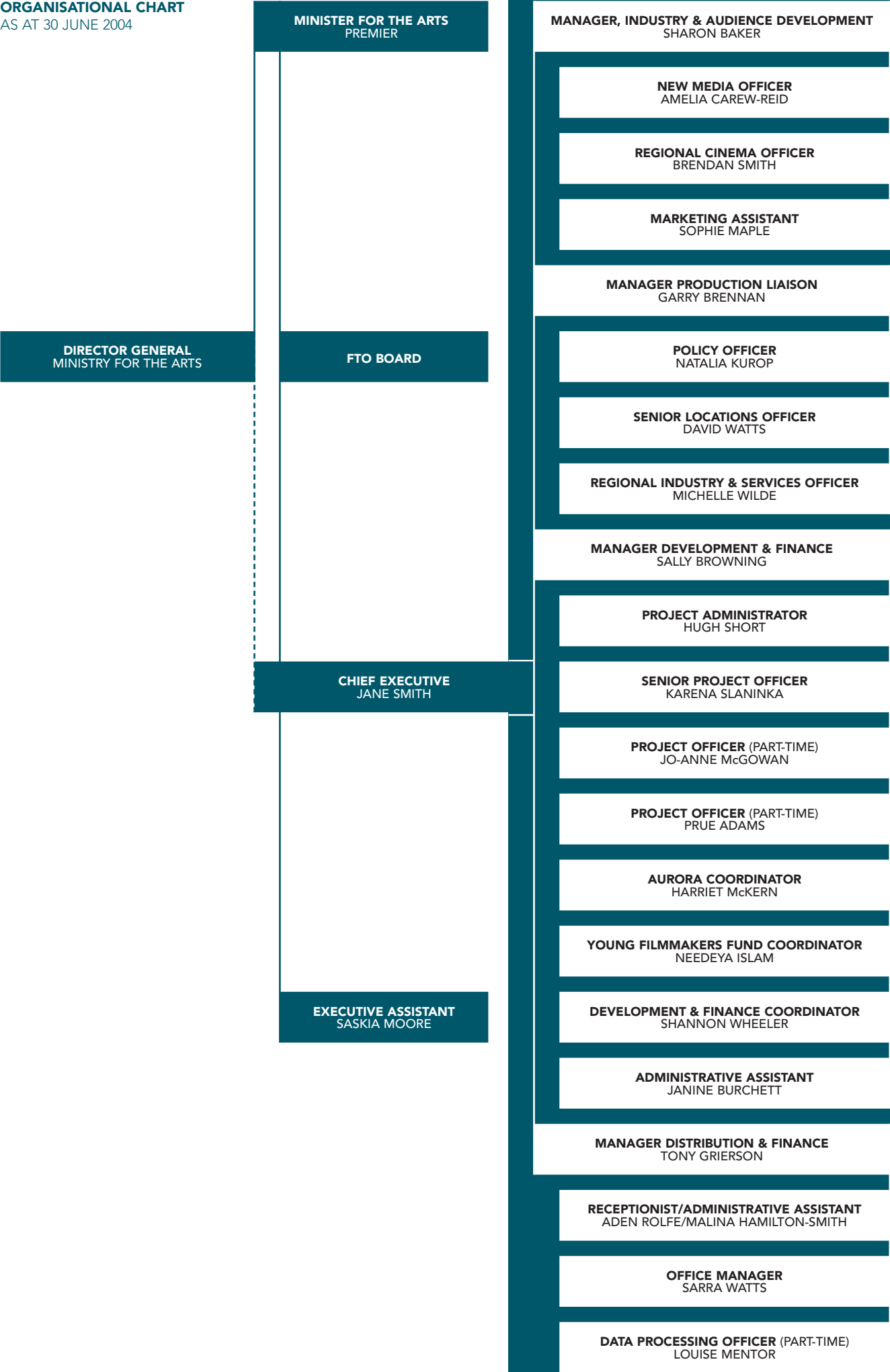
APPOINTED AS A DEPUTY MEMBER FOR 4 MONTHS

FROM 1 FEBRUARY TO 30 MAY 2004

Executive Director of production company Fandango Australia. Former Manager of the AFI Awards for the Australian Film Institute. Former Acquisition Consultant for Fine Line Features. Various positions including Director of Marketing at the Australian Film Commission, 1987 to 1998.

Sue was appointed as a Deputy Member during Andrew Mason's leave of absence from February to May this year.





The Young Filmmakers Fund (YFF) is coordinated by **Needeya Islam** and is administered through the FTO.

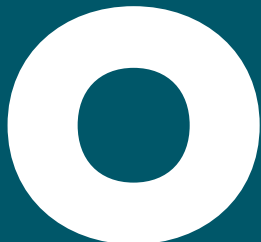
The YFF is funded by the NSW Government.

The FTO's work was assisted through the year by a number of industry people:

Mary Bartrop
Miro Bilbrough
Helen Black
Kya Blondin
Paul De Carvalho
Natasa Kojic
Natalia Kurop
Julie Marlow
Shilo McClean
Sue McCreadie
John Meredith
Jonathan Ogilvie
Duncan Thompson

Staff who left during the year:

Sharon Baker
Amanda Duthie
Nick Hore
Robyn Seiboth



Not Pictured

Malina Hamilton-Smith
Natalia Kurop
Louise Mentor
David Watts
Michelle Wilde

Sophie Maple

Hugh Short

Needeya Islam

Brendan Smith

Jane Smith

Prue Adams

Tony Grierson

Saskia Moore

Jo-Anne McGowan

Harriet McKern

Garry Brennan

Sally Browning

Janine Burchett

Karena Slaninka

Sharon Baker

Aden Rolfe

Sarra Watts

Amelia Carew-Reid

Shannon Wheeler

somersault

overview

FINANCIAL OVERVIEW

The Government's recurrent funding appropriation to the FTO in 03/04 was \$8.537M, an increase of \$1.131M from the previous year. This increase was principally comprised of \$1.1M in additional funding for Production Investment.

EXPENDITURE

The FTO's total expenditure for 03/04 was \$10.001M, comprising \$3.863M in operating expenses and \$6.138M in Grants and Subsidies.

TABLE 1 EXPENDITURE

	03/04	02/03	VARIANCE
	\$'000	\$'000	%
Operating Expenses	3,863	3,893	-1
Grants & Subsidies	6,138	6,516	-6
Total Expenditure	10,001	10,409	

Operating Expenses include costs that relate to the use of external assessors and other expenses that are directly associated with funding programs and the provision of Grants & Subsidies. In Table 2 (below), these have been included in the figures for Grants & Subsidies to reflect the direct costs incurred in the provision of grants and subsidies.

Grants & Subsidies includes amounts expensed for both 03/04 commitments and also balances of previous year commitments that were brought forward into 03/04.

Because of timing differences in the contracting terms for the payments of grants and subsidies, particularly Production Investment, there is often a lag between when funds are committed and the date they are paid out.

By comparison, the total value of commitments for Grants & Subsidies in 03/04 was \$8.002M (Table 2).

GRANTS & SUBSIDIES

In 03/04, the FTO received permission from Treasury for the transfer of \$1M from the Production Loan Fund to the Production Investment Fund. A budget enhancement of an additional \$1.1M in funding for Production Investment was approved in September 2003.

The total funds committed to grants and subsidies, and also expensed in directly related costs in 03/04, was \$8.002M (02/03 \$5.67M), which is \$1.724M more than the amount in appropriations from the NSW Government.

The programs that this relates to are Production Investment, Project Development and continued funding for Other Industry Promotion.

These additional Production Investment funding commitments were possible through the internal transfer from the Production Loan Fund, and for other programs through the utilisation of returns on investment from previous Project Development and Production Investment grants, and through the Board's endorsement of the use of interest and agency reserves to supplement the FTO's activities in meeting the increased demand for funding.

TABLE 2 GRANTS, SUBSIDIES & RELATED EXPENSES

	GRANTS & RELATED EXPENSES ¹	GOVERNMENT APPROPRIATION ²
	\$'000	\$'000
Aurora Script Development Workshops	500	500
Australian Childrens' Television Foundation	110	110
Industry & Audience Development	678	678
New Media	135	150
Other Industry Promotion	89	0
Production Investment	3,750	3,000 ³
Project Development	1,790	890
Regional Cinema	100	100
Regional Filming Fund	500	500
Young Filmmakers Fund	350	350
Total Grants, Subsidies & Related Expenses	8,002	6,278

NOTES

- Figures used represent amounts committed to during the year, together with amounts for directly related expenses that are either paid or committed to be paid.
- The Appropriations for all programs, except the Australian Childrens' Television Foundation, contain provisions for expenses that are directly related to the delivery of these programs to be included as part of the expenditure for the program.
- The \$1M transfer from the Production Loan Fund is not included in this figure.

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 inter alia:

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.

develop

to support and encourage
talented people and quality projects
in the film and television industries

the oyster farmer

the sentimental blokes

helen's war

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"Frankly I didn't quite know what to expect from ENTERPRISE AUSTRALIA. What I got was wonderfully sensible, positive and practical advice that profoundly improved me as a businessman and producer. Recommend to all."

HAL MCELROY, PRODUCER & ENTERPRISE AUSTRALIA PARTICIPANT

PROJECT DEVELOPMENT

The FTO provides support for the script development process to assist filmmakers to develop and realise a creative vision for their projects. Development funds are provided for a diverse range of film and television projects, and the Office encourages the formation of collaborative teams to assist this process.

In recent years improving the quality and appeal of Australian scripts has become a topic increasingly debated within the film and television industry. Australian films have faced a further drop in revenue at the local and international box office, and filmmakers face an increasingly difficult project development environment including a lack of specialised skill upgrade opportunities.

As the industry underwent significant changes over the past year, the FTO looked for ways to substantially contribute to the sustainability of the NSW film and television industry through its development programs and support for filmmaking teams.

It put its current development models under scrutiny in order to find an improved way to address the need for 'better scripts, better films' and to do so in an holistic way. It became clear that the gap between a script's early development and the ability for it to be ready for production was widening and within the industry there was the need to more effectively address the requirements of the entire project team, not just the writer. Following on from the success of Aurora, the FTO has devised an innovative strategic development plan. It has been implementing strategies for development over the last two years.

The plan is intended to address identified key industry issues, with both short and long term proposals and outcomes

In order to address the uncertainty of being in the business of film, the FTO determined it was necessary to assist producers to think strategically in two important areas: focusing on building their businesses into enterprises through acquiring an upgrade in entrepreneurial skills; and to position themselves more visibly in the crowded global marketplace by extending their capabilities to access international finance.

The FTO strengthened its vision for teams and in particular writers and directors by seeking out specialised script schemes that target challenges faced by the development team at specific stages of a project's life.

The Office has actively increased its collaboration with interstate and overseas agencies to allow it to participate in a range of new and innovative schemes within existing budgets. The Office hopes this blend of creative thinking between like-minded agencies will produce on-going relationships between the filmmakers of our states/countries and provide an incentive to move those relationships into co-productions.

This year the FTO introduced several new initiatives in order to offer NSW filmmakers these specialist opportunities and to improve the effectiveness of professional development, and this approach will be continued into 2005. These initiatives include the **Arista Script Workshop**, **Enterprise Australia**, an observer place at the **Media Film Business Skills Course** in New Zealand and access to the **No Borders** film financing market in New York.

ARISTA

The FTO partnered with Film Victoria, the New Zealand Film Commission (NZFC) and Screen West to present **Arista Australia 2004**, a residential script and project development workshop with Arista Development UK, held in regional Victoria from 2-7 May. A series of public lectures were also presented in the preceding week in Melbourne by Stephen Cleary, head of Arista Development UK.

Arista Development was founded in 1996 and it has since grown to become one of Europe's leading story and script development agencies, running a series of popular and successful training courses throughout Europe, consulting on development issues to filmmakers and film agencies throughout the world. The workshops blend a theoretical approach with practical work, which examines in detail the dynamics of collaboration between creative individuals.

The six-day residential Arista Development Workshop is based on the Arista Story Editor Workshops and is complementary to the FTO's work with the Aurora program. The principal aim of the workshop is to provide film industry teams with effective script development skills to successfully progress feature film scripts to a production ready stage.

The FTO funded two project teams and two story editors to attend the residential workshop and lecture series—**Chinese Whispers** (producer Kath Shelper, writer Liz Doran) and **Her and Her Bloody Opera** (producer Sonja Armstrong, writer Allen Palmer, co-writer and director Kate Dennis). The teams were matched with New Zealand story editors Andrew Bancroft and Ken Duncum. NSW story editors Lynne Vincent McCarthy (Aurora writer and script consultant) and Belinda Chayko (**City Loop**, **Fireflies**) were attached to New Zealand and Victorian projects.

18 ENTERPRISE AUSTRALIA BUSINESS STRATEGIES FOR THE INDEPENDENT PRODUCER

The inaugural Enterprise Australia—a dynamic new residential workshop designed to equip experienced producers with crucial business skills—took place from 14 to 17 November at Lindenderry, Red Hill in Victoria. Follow up ‘surgeries’ were held in Sydney and Melbourne from 21 to 23 April, at which each producer received a one-on-one tutorial to discuss and refine their draft business plan.

The FTO was instrumental in bringing this important skills strategy workshop to Australia in order to address specific concerns regarding the fragile sustainability of the Australian film industry. The course requires producers to think laterally about how diversification of their business activities can underpin new cashflow streams to provide a stable enterprise from which they can continue to make films. The course intended to change the way producers think about themselves and their relationship to their business. Discussion on specific film projects or film financing was not permitted during the course.

Over 60 applications were received nationwide and 16 of Australia’s most experienced producers were selected to participate in the pilot course: Marian Bartsch (WA), Brian Beaton (WA), Rosemary Blight (NSW), John Brousek (VIC), Martin Brown (NSW), Ewan Burnett (VIC), Penny Chapman (NSW), Priscilla Collins (NT), Craig Dow Sainter (TAS), Chris Hilton (NSW), Marian MacGowan (NSW), Hal McElroy (NSW), Michael McMahon (VIC), Stuart Menzies (VIC), Mark Tesoriero (NSW) and Liz Watts (NSW).

Eight specialist tutors, led by Jonathan Olsberg, a UK-based specialist and consultant, provided participants with practical guidance on developing and maintaining sustainable businesses during the four-day workshop. They were: Richard Miller (Olsberg SPI/lawyer), Michael Donovan (Canadian producer, *Bowling for Columbine*), John Penotti (US producer, Greenestreet Films), Frank Byrne (behavioural psychologist), Cass O’Connor (venture capitalist), Paul Barron (producer) and Des Monaghan (producer).

The FTO was joined by the Australian Film Commission, Film Victoria, ScreenWest and the Australian Film Television & Radio School in this collaborative agency initiative.

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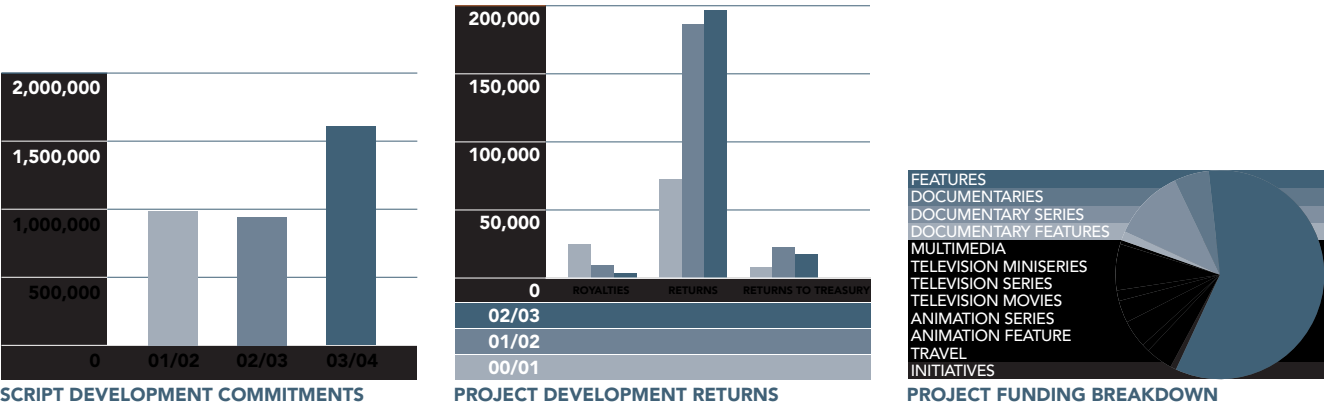


deluge



The FTO received positive feedback on the effectiveness of the course from the participants, particularly how it has encouraged new strategic partnerships between those who attended. Some of the practical results that have emerged from the course include Sydney-based producer Hal McElroy teaming with Tasmanian producer Craig Dow Sainter. to form a partnership to deliver a new international e-learning package; Sydney producers Rosemary Blight (RB Films) and Chris Hilton (Hilton Cordell) partnering in a new company to identify and develop new film projects and raising international money to finance the venture; and Liz Watts (Porchlight Films), Marian Macgowan (Macgowan Films) and Penny Chapman (Chapman Pictures) researching and implementing a plan to launch a new specialized film genre aimed specifically at women. The number of applications from high level producers also indicated that the FTO had identified a need within the film industry to provide such tactical support.

The FTO has since established a separate corporate funding ‘line of credit’, by which one of the NSW participants will be offered a company development loan of up to \$70,000 to support the implementation of a viable long term business strategy and to achieve identified goals in their business plan. The loan can be reinvested in the company for up to six years, and is designed to encourage producers to explore new income streams for their company, and encourage strategic partnerships to build a sustainable business.



NO BORDERS

Attendance at Cinemart 2004 in Rotterdam has led to the FTO being offered a new partnership opportunity at another closed market. The FTO, Film Victoria and the New Zealand Film Commission formed an Australian and New Zealand Partnership to secure three project places at the 2004 **No Borders** co-production market, an English-speaking market for independent films held annually in the US. **No Borders** is managed by the US Independent Film Producers (IFP) organisation, and other partners include Cinemart, The Sundance Institute, Telefilm Canada, the UK Film Council, and two European script agencies.

This partnership will enable the FTO to provide for one NSW producer to attend the **No Borders** market for meetings with leading US domestic and international buyers, investors and agents. The US is a difficult market for independent producers worldwide. With nearly 80% of the US industry in the hands of vertically integrated corporations which control the entire production process, independent Australian producers have found it particularly difficult. With discussion recently in the Australian film industry that the independent sector in Australia needs to look at the success of the US independent films (those working outside of the massive studio environment) as an example for future direction and with the bulk of this independent industry based in New York, the FTO presence at the **No Borders** market will give NSW producers a higher profile in the US independent feature film arena and provide pathways for future financing opportunities.

This is in line with the FTO's planned outcome to give NSW producers and their projects more prominence at key invitation-only financing markets.

The FTO received five eligible applications for **No Borders**. Projects were required to have an experienced producer attached, some financing in place and have a director who has had major festival exposure.

The project **Clubland** was selected by the IFP International Committee to attend the market. **Clubland** is written by Keith Thompson and will be directed by Cherie Nowlan. Producer Rosemary Blight will attend the market in September 2004.

DEVELOPMENT FUNDING

Each year the FTO reviews the guidelines for development funding to ensure their efficacy and relevancy to the needs of industry. Several years ago the FTO implemented stages of development funding whereby the amount of support increases as the project progresses in order to provide greater financial benefit to those projects that are likely to meet marketplace requirements. The stages of development and their requirements have since been fully revised to ensure support is appropriately directed towards project and practitioner development. Changes to the guidelines this year reflect gaps identified by the FTO in the long term effectiveness of development support.

Development funding is provided for a range of productions including feature films, telemovies, documentaries, television series and animation. This year the FTO received 479 applications for development assistance, including 269 under the New Feature Film Writers Scheme and 17 for Arista Australia, and provided support to 102 projects. The FTO's development funds have become increasingly competitive in recent years as the demand for assistance increases. The Office also continues to implement new development initiatives to assist the changing needs for NSW filmmakers within existing resources.

A total of \$1,606,555 was invested in development, with funding allocated to features 58.62%, documentary 17.9%, animation 5.46%, travel 4.2%, television 12.27%, multimedia 0.62% and other initiatives 0.93%. These breakdowns include projects supported via the New Feature Film Writers Scheme.

A number of projects developed by the FTO were financed into production this year, most notably the Aurora project, **Little Fish**. Other projects included the animation series **Bottletop Bill**, the feature film **The Oyster Farmer**, documentary series' **The Colony** and **Short Stories** and documentaries **The Australian Family Century** and **The Sentimental Blokes**.

TRAVEL ASSISTANCE

The FTO provides Travel Grants to producers and filmmakers to travel to international markets and festivals in order to maximise their opportunities to secure finance or to promote their work to international audiences.

This year 14 filmmakers and 2 actors were provided travel assistance to accompany their films to high profile festivals and markets. These included Al Clark, Jan Chapman, Jonathon Teplitzky, Jeff Canin and Cathy Henkel. Also, Abbie Cornish and Sam Worthington attended the screening of **Somersault** at the *Cannes International Film Festival*.

Financing trends are indicating that structured pre-markets can offer valuable opportunities for independent producers to meet with compatible financing partners. As global financing options shrink, the involvement of the FTO and NSW producers in these markets increase the likelihood of producers being able to pre-sell their projects.

In an effort to increase the presence of NSW producers and projects at international markets, the FTO attended Rotterdam's Cinemart, and established a relationship with its organisers. Cinemart is a controlled market where pre-selected international projects are scheduled meetings with international financiers, sales agents and distributors. The market aims to encourage and preserve independent filmmaking by creating a platform where money can meet ideas.

This year only one Australian project was selected to attend Cinemart, although more than 50 applied. A Producer's Lab is held concurrent with the market which is intended to give Cinemart exposure to producers likely to be selected for official participation in future years.

EXTERNAL READERS

The FTO commissions external readers to provide independent analytical script reports and budget assessments which, when combined with internal assessments by FTO Project Officers, forms part of the decision-making process for funding. If a script has indigenous content the FTO commissions a report from an indigenous reader to analyse these elements.

As part of a long term strategy to strengthen the script analysis skills among indigenous filmmakers, the FTO also commissions indigenous readers to deliver general reports, regardless of whether the project has indigenous content or not.

FTO readers are drawn from a closed list which is compiled every two years with an advertised Expression of Interest (EOI). The next EOI for external readers will be called in April 2005.

INDUSTRY PROMOTION

Throughout the year the FTO participated in industry seminars and conferences to maintain industry awareness of the funding programs and initiatives available in NSW. Project staff participated in panels for the *Sydney Writers Festival*; the Australian Writers' Guild; Metro Screen; the *Shooting West* Industry Information Day; Wollongong and Macquarie Universities; and addressed graduating AFTRS students. FTO staff also attended the annual *Screen Producers Association of Australia (SPAA) Conference*, *SPAA Fringe*, the *Australian Screen Directors Association (ASDA) Conference* and the *Australian International Documentary Conference*.

NEW FEATURE FILM WRITERS SCHEME

The New Feature Film Writers Scheme (NFFWS) was initiated in 2002 in recognition of a lack of specific industry programs aimed at supporting emerging writers and the subsequent difficulties they face when competing with more experienced writers for development funds. NFFWS allows writers to develop their craft skills by offering intensive script editing support and providing opportunities to network within the industry.



nff



VS

NFFWS is conducted in one competitive round per year with a mid-year closing date. Four finalists in each round are selected from a shortlist proposed by a panel of external and internal readers. Scriptwriters with less than 30 minutes of screen credits are teamed with an experienced script editor and a number of script consultants who provide structured script assistance in the development of the next draft of the screenplay.

On delivery of the new drafts the FTO holds a networking event for the writers funded through the program to meet producers and directors so as to facilitate contact with potential collaborators for the next stage of development. This process supports writers in their endeavour to develop their projects, build relationships and become part of the industry.

"Being selected in the NFFWS turned me from an aspiring writer to a real one. It gave me contacts, confidence, credibility, technical and artistic guidance, and propelled my writing career in many unexpected directions. If the process of moving a script from page to screen is one of unlocking a succession of doors, the FTO has given me a big bunch of keys."

ROBERT REYNOLDS,

WRITER & NFFWS ROUND 1 RECIPIENT

ROUND TWO

Round Two closed on 6 June and 140 applications were received. External readers Charlie Carman, Lynne Vincent McCarthy, and Stephen Davis, along with FTO staff members Sally Browning and Jo-Anne McGowan assessed the applications.

The four successful projects were announced by producers Anthony Anderson and Vincent Sheehan at a function at Chicane Lounge Bar on 23 October. The evening also marked the first NFFWS networking function and was very well attended by producers and directors from the industry who took the opportunity to engage with new and emerging talent.

The successful applicants were:

TITLE	APPLICANT	SCRIPT EDITOR
Growing Up Is Hard To Do	Peter Jattke	Samantha Jennings
Summer Of The Little Bombs, The	Charlotte Jones	Charlie Carman
Underage Society	Thomas Morrison	Lynne Vincent McCarthy
Stranded	Robert MacDonald	Tony Ayres

ROUND THREE

Round Three closed on 26 March with 144 applications received. External readers Martin Williams, Peter Sainsbury, Nerida Moore and Morgan Smith, and FTO Project Officers Karna Slaninka and Miro Bilbrough selected the final four projects.

The four finalists selected were:

TITLE	APPLICANT	SCRIPT EDITOR
The Full Story	Brian Caswell/ David Chiem	*
Flake	Julie Doughty	*
Play With Matches	Ashleigh Hanley	*
Tattoo	Gerry Turcotte	*

* The script editors for Round Three are still being negotiated and will be announced later in the year.

NFFWS projects from Rounds One and Two progressed well this year and fruitful working relationships were forged between the new writers and their script editors.

Matt Murphy has been in regular discussion with script editor Belinda Chayko and is close to delivering the next draft of his script *In-Human*. Tara Wilkinson continues work on *The Feeder* with the assistance of script editor Rachel Landers. Damian Power is nearing completion after many productive meetings with script editor, Vincent Sheehan, on his screenplay *Hope*, and Rob Reynolds has delivered the latest draft of *Karaoke Killers* along with a comprehensive report from script editor Greg Woodland. He is currently in discussion with an experienced producer who has expressed an interest in the script.

Peter Jattke has been working closely with script editor Sam Jennings and delivered his screenplay *Growing Up Is Hard To Do*, in mid-July. Charlotte Jones worked with script editor Charlie Carman, and has delivered *The Summer Of The Little Bombs*. Thomas Morrison who worked with script editor Lynne Vincent McCarthy has delivered *Underage Society*. Both writers are currently seeking advice regarding the next stage of development. Robert MacDonald is working on the final polish of his script *Stranded* with script editor Tony Ayres and is expected to deliver in September.

SCRIPTWRITING WORKSHOP WEEKEND

In order to support a larger pool of new writers with strong ideas and demonstrated writing ability, the FTO in association with the Australian Writers' Guild (AWG) conducted the first NFFWS Scriptwriting Workshop Weekend in November. The intensive workshop program was designed and delivered by writer/director and script editor Belinda Chayko.

Applicants who reached the shortlist in Round Two, but did not make the final selection, were invited to attend along with a number of AWG members who are new to feature film writing. Each participant submitted a script which was read by the workshop convener who provided tailored feedback to the writers. Workshop participants have been encouraged to reapply to the next round of the Scheme.

"I would hop on that long, miserable flight right now if I had the chance to put one of my screenplays through the rigors of Aurora."

DAVID MCKENNA, SCREENWRITER & AURORA ADVISOR



aurora

The FTO's innovative script development program **Aurora** celebrated some outstanding successes this year, with the first production from the inaugural round achieving remarkable acclaim on the festival circuit and the second project set to begin shooting later in the year. The first completed Aurora project **Somersault** (writer/director Cate Shortland, producer Anthony Anderson and executive producer Jan Chapman) screened to a standing ovation at the *Cannes International Film Festival*, firmly consolidating the program's impressive international reputation. **Little Fish** (writer Jacquelin Perske, producer Vincent Sheehan and director Rowan Woods) starring Cate Blanchett is slated to begin shooting in the second half of the year.

The Aurora program encourages creative collaboration within the filmmaking team by giving participants access to the experience, wisdom and vision of local and international mentors who are themselves outstanding and acclaimed filmmakers. This intense creative input in a structured workshop framework provides the Aurora teams with the tools and opportunity to realise the full potential of their scripts and substantially reduces the time taken to move a project from development into production.

Aurora has attracted attention and discussion with its unique structure and success. This has clearly made an impression on the international market with key overseas development agencies, particularly in the UK, citing Aurora as a leading model for the improvement of scripts. As a result of consolidating its international reputation, the Aurora program has been able to attract some of the world's best filmmakers to be its advisors, from the independent auteur Lynne Ramsay to the Hollywood writer David McKenna.

Aurora workshops are held once a year in two parts. Projects are selected on the basis of the creativity of the script as well as the strength and experience of the team. Team members attend a week-long residential workshop on the south coast of NSW in the first half of the year, to work intensively on their projects in collaboration with high profile advisors in one-on-one sessions.

A second follow-up workshop is held later in the year in Sydney at which the filmmakers receive feedback on the new scripts and information about financing and marketing the projects. In the intervening period, Aurora provides significant development funds for the team to advance their project to the next stage.

In 03/04 the FTO introduced an increase to the development funds provided to each Aurora project to \$35,000. A portion of this (\$4000) is retained by the FTO as a token recovery of the workshop costs. The FTO will also be entitled to recoup a sliding scale premium from Aurora projects that go into production.

The premium is applicable for projects with budgets in excess of \$5M and is intended to assist the Aurora program to expand its activities in the future.

ROUND 2

In November 2003 teams from Round 2 came together in Sydney with new advisors to complete the final stage of the Aurora process. Four projects—**Cut Snake**, **Shiver**, **Ice** and **Highway Toll**—had participated in the residential workshop in April 2003. After five months of further development on the script, the teams delivered a new draft in October and the original four advisors (producer Jan Chapman, screenwriter and director Bill Forsyth, screenwriter and director Chris Noonan and screenwriter Simon Beaufoy) provided written feedback on the progression of the new version of the script.

In Sydney the teams met with new advisors ensuring a diverse range of knowledge and experience regarding international feature film financing was accessible. Advisors were also selected for their creative excellence with script writing and filmmaking and included award-winning Australian editor Jill Bilcock (**Japanese Story**, **Strictly Ballroom**, **Road to Perdition**), independent UK script and marketing consultant Tom Strudwick, Miramax Acquisitions Executive Victoria Treole, New Zealand Film Commission's Creative and Marketing Executive Michael Wrenn (formerly of Electric Pictures and Momentum Pictures in the UK).

Casting agents Christine King, Nikki Barrett, Dina Mann, Shauna Wolfson and Susie Maizels provided participants with advice on potential actors; and marketing imagery was discussed with Helen Campbell and Shaun Farrington from Zealot, an Australian marketing company specialising in posters, trailers and electronic press kits. The teams also met with representatives of the Film Finance Corporation (FFC) who provided individual financing strategies for each project.

Each team was given an opportunity to select actors and perform a read-through of their script, with directors Gillian Armstrong and Shirley Barrett in attendance to give creative feedback. The FTO also assisted the four Aurora producers to attend the annual SPAA conference.

ROUND 3

The third Aurora round closed on 24 November and 38 applications were received. The program continues to attract a broad spectrum of applicants including new talent as well as mid-career and established filmmakers.

A panel consisting of the FTO's Miro Bilbrough and external readers Safina Uberoi, Roger Monk, Claire Dobbin, Chris Noonan, Tim Richards and Lynne Vincent McCarthy selected a shortlist of 15 projects for further consideration. The final selection was made by Duncan Thompson (Artistic Director), Miro Bilbrough (FTO) and Sally Browning (FTO), and the successful projects and their teams were announced by FTO Chair Shane Simpson, at the FTO Annual Party in March.

TITLE	APPLICANTS
Prime Mover	David Caesar (writer/director) Vincent Sheehan (producer)
The Armageddon Girl	Joel Anderson (writer/director) Liz Watts (producer)
The Black Balloon	Jimmy Jack (writer) Elissa Down (writer/director)
J	David Michôd (writer/director) Bec Smith (producer)

The residential week took place from 27 March to 3 April at Paperbark Camp in Jervis Bay, on the south coast of NSW. Throughout the week there were concentrated focused discussions about each script in one-on-one sessions between the writers and the advisors. This was followed with another round of meetings between each team and individual advisors in the latter part of the week.

The Aurora advisors for 2004 were UK writer/director Lynne Ramsay (**Morvern Callar**, **Ratcatcher**), US Screenwriter David McKenna (**American History X**, **Blow** and **S.W.A.T.**), Australian screenwriter, script editor and producer Alison Tilson (**Japanese Story**, **Rabbit Proof Fence** and **Road To Nhili**) and US screenwriter Robert Festinger (**In The Bedroom**). Alison and Robert were also advisors on the inaugural Aurora in 2002.

In January and February, the FTO's Manager Development & Finance travelled to Cinemart in Rotterdam and the European film market in Berlin to meet with a range of international sales agents and distributors with the primary aim of promoting Aurora and its projects. As a result, a number of sales agents who have a significant interest in participating in independent film have agreed to attend Aurora's marketing follow-up in November. It is hoped this will assist in attracting early interest in Aurora projects to assist the producers with financing.

"The YFF gave Flordeliz, a young writer/director without conventional training but with a natural poetry and original perspective, a great basis to begin building her professional career."

SAM JENNINGS, PRODUCER, DELUGE & YFF ROUND 12 RECIPIENT

the scree

la violoncelle



YOUNG FILMMAKERS FUND

The New South Wales Government established the Young Filmmakers Fund (YFF) in 1995 to support and encourage new and emerging talent. Since this time, 79 filmmaking teams have been funded through the program and have delivered a diverse slate of projects ranging from short drama, documentaries and animation to experimental films.

The YFF has successfully offered opportunities to young NSW filmmakers eager to acquire and develop the experience necessary to compete effectively in a competitive and demanding industry. The continued high standard of YFF films has ensured the fund is amongst the most highly regarded film grant programs in Australia, and helped launch the careers of many grant recipients.

The YFF is open to filmmakers between the ages of eighteen and thirty-five (or with prior permission, up to thirty-eight) who are permanent residents of NSW. Grants of up to \$30,000 are available for production or post-production costs. There are no format or genre restrictions and applications are sought in two fixed funding rounds per year. Projects are assessed by a five-member industry panel with broad-ranging expertise, including at least one previous YFF recipient and an FTO Project Officer.

Eight projects were funded through YFF this year. Four were supported through Round 13 from a pool of 58 eligible submissions and four through Round 14 from 53 eligible submissions.

CRITICAL SUCCESS

YFF projects continue to achieve outstanding critical acclaim, both at home and overseas. The Round 9 project *The Scree*, directed by Paul McDermott and produced by Justine Kerrigan, was selected for International Competition at the *Berlin International Film Festival* (Germany) and screened as part of the one of the FTO's parliamentary screenings.

The Round 12 project *Deluge*, directed by Flordeliz Bonifacio and produced by Samantha Jennings, won the Special Jury Prize at the prestigious *Clermont-Ferrand International Short Film Festival* (France). The film has also screened at the *Granada Short Film Festival* (Spain) where it won a jury prize for Best Director, the *Almeria en Corto International Film Festival* (Spain) where it won first prize, the *Commonwealth Film Festival* (UK) and the *Canadian Worldwide Short Film Festival*. *Deluge* was also a finalist at the 2004 Dendy Awards, part of the *Sydney Film Festival*.

The Round 11 experimental project *Le Violoncelle* directed by Adam Sebire and produced by Fiorenza Zito was selected to screen as part of the Man Ray exhibition at the Art Gallery of NSW, and was also shown at an FTO parliamentary screening in Sydney.

The Round 13 project *A Wonderful Day* (directed by Robbie Baldwin and produced by Kylie O'Donnell) won two audience awards at the *Mardi Gras Film Festival* and the Best Australian Short Film Award at the *Melbourne Queer Film Festival*. It also screened at the *Bendigo Gay and Lesbian Film Festival*, the *Brisbane Gay and Lesbian Film Festival*, *Outtakes*, New York (USA) and the *San Francisco International Gay and Lesbian Film Festival* (USA).

The short drama *Mongrel's Ghost* was invited to screen at the *Los Angeles International Film Festival* (USA) and *Telluride Indiefest* (USA). Another short drama, *Contact*, was selected to screen at the *Palm Springs International Film Festival* (USA). Short animation *Museum of Dreams* won the Grand Jury Award for Best Animated Short at the *MicroCinefest* (USA).

The experimental short *Laquiem* screened at the *Foyle Film Festival* (Ireland), the *Sacramento Music and Film Festival* (USA), the *Rhode Island International Film Festival* (USA) and the *Cinema des Antipodes*, St Tropez (France).

ROUND 13

Round 13 of the YFF closed on 23 June 2003. Fifty-eight eligible applications were received, 50 for full production and eight for post-production. Of these, 44 were drama projects, eight were documentaries, four were animations and two were experimental projects.

The Round 13 assessment panel consisted of former YFF recipients Andrew Arbuthnot (producer) and Janet Merewether (writer/director), Barry Gamba (producer), Melissa Hasluck (producer), Robert Herbert (writer/director/curator), FTO Project Officer Jo-Anne McGowan.

Special guest producers Anthony Anderson and Vincent Sheehan announced the successful applicants at a function at Chicane Lounge Bar on 23 October. Also announced at this occasion were the second round of writers funded in the New Feature Film Writers Scheme and the 2003 Digital FX Placement Scheme recipients.

The successful applicants were:

TITLE	APPLICANT/S	TYPE	AMOUNT
Harry The Hunchback	Husein Alicajic	Drama	\$30,000
Transient	Craig Boreham	Drama	\$30,000
A Wonderful Day	Robbie Baldwin/ Kylie O'Donnell	Drama	\$30,000
Atomic Confessions	Kathy Aigner	Documentary	\$30,000

ROUND 14

Fifty-three applications were received in Round 14, which closed on 3 November. The majority of applications were for full production (50) and three for post-production. Of these, 43 were drama projects, four were documentaries four were animations and two were experimental projects.

The Assessment Committee was comprised of former YFF recipients Nerida Moore (writer/director) and Roland Gallois (editor/director), writer Matt Hawkins, writer/director Sean O'Brien, producer Sally Regan and FTO Project Officer Karna Slaninka.

The successful recipients of Round 14 were announced by the Chair of the FTO Board, Shane Simpson at the Annual Party in March.

The successful applicants were:

TITLE	APPLICANT/S	TYPE	AMOUNT
In The Middle	Anna Truman/ Tony Redevski	Drama	\$30,000
Monster	Jennifer Kent	Drama	\$30,000
The Eye Inside	Cordelia Beresford/ Alison Dredge	Experimental	\$30,000
Brother	Galvin Scott Davis	Drama	\$30,000

ROUND 15

Round 15 of the YFF closed on 21 June 2004. Forty eight eligible applications were received, of which 43 were for full production and five for post-production only.

Of these, 37 were drama projects, five were animations, four were documentary and two were experimental projects.

FTO Project Officer Prue Adams, Craig Anderson (animator/writer/performer), Anna Broinowski (documentary maker), Liz Doran (writer), former YFF recipient Sam Meikle (writer/co-producer) and Steve Pasvolsky (writer/director) will meet to assess the projects and their decisions will be announced in the latter half of 2004.

MARKETING ALLOWANCES

The FTO provides Marketing Allowances to assist in the marketing and distribution of completed YFF films. Decisions are determined by the quality of the delivered film, interest from significant local and international festivals, and the soundness of the strategies employed by the filmmakers to successfully raise the profile of their project and team. Marketing allowance applications are assessed by the FTO Chief Executive and the Manager, Development & Finance following recommendations from the YFF Coordinator.

Five projects received marketing assistance this year: *Mongrel's Ghost*, *Museum Of Dreams*, *Deluge*, *The Scree* and *A Wonderful Day*. Funds were provided for travel to international festivals, film prints, promotional material and public screenings. Marketing allowances assist a film to reach its widest audience and were crucial in maintaining the strong presence of YFF films at prestigious local and international film festivals this year.

PUBLIC AWARENESS

Participation in industry seminars and presentations at local film festivals plays a large role in the promotion of the Young Filmmakers Fund. FTO staff and YFF grant recipients presented case studies and panel sessions at the second *Shooting West* Industry Information Day at the Penrith Regional Gallery, the *Enter The Dragon Short Film Festival* in Hurstville and the *Sydney Indigenous Film Festival* in Parramatta. Information seminars and case studies were also held for graduating media students at Macquarie University and the Members Production Group at Metro Screen.

YFF marketing materials were revised and a new promotional flyer was developed to enhance the image of the program. YFF advertising strategies were reviewed to take advantage of a broader mix of media, and the direct mail list was overhauled to ensure information is distributed to key target organisations and institutions throughout metropolitan Sydney and regional NSW. This year a radio campaign on the community youth station 2SER FM was also introduced to enhance the existing YFF promotional strategy.

YFF FORUM

On 15 March the FTO held an open forum at the Chauvel Cinemas to evaluate the achievements of the Young Filmmakers Fund after nine years of operation and to assess how the Office might better address the changing needs of young and emerging filmmakers.

The Forum took the form of three panel sessions presented by former YFF recipients and was followed by an open discussion session about the pressures of producing short films on low budgets. The discussion followed an agenda focusing on a range of issues identified by stakeholders as crucial to the ongoing success of the Fund and was chaired by film journalist Sandy George.

Members of the short filmmaking community were invited to attend and contribute to the agenda. Those who attended contributed to a lively discussion and some constructive solutions to common problems were identified. As a result of the discussions held at the Forum, a number of changes have been introduced to the YFF, including the establishment of an umbrella insurance policy for YFF projects and the involvement of members of the industry in mentoring YFF filmmakers.

26 INDUSTRY & AUDIENCE DEVELOPMENT

The FTO provides funding in support of projects that contribute to sustainable industry development and audience growth in NSW. Funding is directed towards activities that facilitate an environment in which film, television and new media content is developed, produced, exhibited, distributed, broadcast, discussed and analysed.

Support for industry development includes such activities as conferences, workshops, seminars, publications, awards, mentorship and attachment programs, training programs and research. To encourage audience growth and increase public appreciation of film, television and new media, the FTO funds a range of festivals, screenings exhibitions, seminars, forums and touring programs.

The program delivers support to a diverse range of communities and constituencies including youth, multicultural and indigenous cultural development. Specific funding is allocated to projects and events occurring in regional NSW, and to encourage the expansion of film and television activities in the greater Western Sydney region.

Applications to the program are assessed on their merits consistent with the published criteria and in competition with all other projects submitted in that round. The FTO funds projects that:

substantially contribute to the Industry & Audience Development program objectives;

are viable and can demonstrate long-term sustainability;

clearly identify demand and target audiences;

have effective marketing and publicity strategies in place;

provide comprehensive and realistic budgets and evidence of additional funding and support from other sources; and

can confirm strategic alliances and associations with industry bodies, local community associations and groups.

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"The Metro Screen Mobile Unit has successfully enabled emerging filmmakers from regional NSW and Western Sydney to access the training and production resources that their Sydney counterparts often take for granted."

JANE CRICKSHANK, GENERAL MANAGER, METRO SCREEN

In each funding round the FTO commissions external assessors to assist in its consideration of applications for Industry & Audience Development (I&AD) funding and to provide feedback on funded projects. A detailed Guidelines For Assessors document was developed this year, providing a guide to decision making and detailing the requirements and responsibilities of the assessment process.

INDUSTRY & AUDIENCE DEVELOPMENT FUNDING

This year the FTO received 79 applications for funding with requests totalling \$1,248,016, and funded 59 projects with a total expenditure of \$658,320. A full list of projects funded can be found at Appendix 07.

	99/00	00/01	01/02	02/03	03/04
Funds Requested	\$863,342	\$831,828	\$934,416	\$1,404,723	1,248,016
Funds Approved	\$424,000	\$418,102	\$418,470	\$605,400	\$658,320

* all figures (including requests) are exclusive of the \$110,000 for the Australian Childrens' Television Foundation.

REGIONAL NSW

The FTO maintains a network of strategic industry, government and community partnerships to facilitate sustainable growth of film and television activities in regional NSW.

Specific funds from the Industry & Audience Development program are allocated to regional activities, encouraging the development of organisations, skills and expertise in association with existing cultural networks, regional arts boards and local government. Support is directed towards proposals that increase the practitioner skill base, strengthen local capacity and capabilities and demonstrate broad-ranging community support.

New regional initiatives supported this year included the *Border & Regional Film Festival* in Albury and the *Dorrigo Film & Documentary Film Festival*. Ongoing programs such as the *Byron Bay Writers Festival*, the *Short Sited Film Festival* in the Illawarra, *Electrofringe electronic media arts festival* in Newcastle and North Coast Camera were also funded during the reporting period, and the Metro Screen Mobile Training Unit ran regional training programs in Young, Bega and Wollongong.

WESTERN SYDNEY

The FTO continued to expand its services to the Western Sydney region to encourage greater participation and access to film and television activities for local practitioners.

The greater Western Sydney region holds 45% of Sydney's population and is home to an ethnically diverse community. The area is also home to many newly arrived migrants, who face social isolation and language barriers. Western Sydney residents tend to have limited participation in cultural activities, with distance and poor access to public transport cited as key barriers to attending events in other parts of Sydney.

The FTO is working to develop a targeted and structured approach to the development of film related activities within the region. An important element of this strategy is the development of partnerships with key community and industry stakeholders to improve service delivery and provide professional development opportunities for Western Sydney filmmakers.

This year funding was provided to Cinewest to deliver a second year of training and the Cinewest Cinematheque program. Also supported were the *Sydney Indigenous Film Festival* in Parramatta, the Aboriginal Imagination Exhibition developed through dLux Media Arts and Blacktown Art Centre, and the IF Magazine Western Sydney distribution project.

Metro Screen's Mobile Training Unit delivered targeted courses in Holroyd, Campbelltown and Hurstville.

SHOOTING WEST

The FTO delivered a second Shooting West program on Wednesday 7 April at the Penrith Regional Gallery & The Lewers Bequest. This initiative was developed to promote career pathways for filmmakers in Western Sydney. The second program again proved very popular, with over 300 people attending and all workshops and activities fully booked several days preceding. Feedback from attendees and participants was enthusiastic.

The proceedings were opened by the Hon. David Campbell, Minister for Regional Development, Minister for the Illawarra and Minister for Small Business, who stayed to tour the venue and meet participants.

The program was presented in collaboration with the Penrith Regional Gallery & the Lewers Bequest, Metro Screen and SWITCH Multimedia Access Centre. Last year's venue partner, Casula Powerhouse, continued their support of the program in 2004, providing equipment and staff to facilitate the smooth running of the day.

Workshops delivered by Metro Screen, and SWITCH Multimedia Access Centre rated very well in the evaluation forms, and more than 80 people filled the Gallery Space for the all-day Script to Screen Seminar. The day concluded with an in-conversation with film critic Peter Castaldi interviewing Independent Spirit IF Award Winner Khoa Do, about his acclaimed debut feature *The Finished People*, a low-budget semi-biographical drama portraying homelessness in Cabramatta, which was work-shopped and performed by a non-professional local cast.

SECTOR DEVELOPMENT

Many cultural and community organisations struggle to operate effectively with limited resources and inadequate infrastructure, and remain heavily reliant on individual input and commitment. The FTO promotes an active working relationship with all funding clients, and actively seeks to identify strategies to assist these organisations to achieve a sustainable operational structure and effective service delivery.

Two organisations were assisted with grants for business planning and strategic development this year, dLux Media Arts and Queerscreen. The FTO also continued to work closely with the *Sydney Film Festival* and funded the development of a business case detailing the benefits of the proposed redevelopment of the event.

Support for individuals, industry organisations and communities in the effective delivery and management of their programs has been identified as a priority, and the FTO is committed to assisting funded organisations in key areas of sustainability such as management, business planning and marketing and promotion. The Office has been analysing the most effective and strategic way to provide this assistance (such as a publication or targeted workshops). Whatever form this assistance finally takes, the FTO plans to deliver this support in the coming year.

REGIONAL CINEMA INITIATIVES

The FTO's Regional Cinema program has now been supporting and encouraging the growth and development of community and volunteer cinema in NSW for seven years. The program was established in 1998 to facilitate increased access to film in remote and isolated communities, and has proved very successful in promoting sustainable cultural development options for regional communities.

Statistics collected by the FTO in 2002 have shown a marked increase in cinema activity across the state, contributing to cultural and economic community development and providing increased opportunities for entertainment and social interaction. At least 65% of towns with a population greater than 1,000 now have an operational cinema (compared with 50% in 1996), and a further 16% of towns of this size are within 40kms of the nearest commercial or community cinema.

These figures point to a steady increase in cinema development over the six-year period, as communities have built the capacity and resources to realise their projects. At this stage, there is unlikely to be any further significant increase beyond the current level and the regional cinema program would seem to be reaching a logical plateau. The FTO will thus scale back the program in the coming financial year and the Regional Cinema Officer will be reduced to a part-time position. This will allow a continuation of service, advice and assistance to communities in the establishment of their cinema activities, and the central point of contact for the program will remain.

The FTO will continue to deliver the *Flicks In The Sticks* workshops, providing networking and professional development opportunities for delegates, but will reduce the number per year to one. Publications developed by the FTO will still be provided, and an increasing number of Fact Sheets will be made available for download from the FTO website. In the coming year the Office will continue to maintain an online Regional Cinema e-list service to further facilitate the state-wide community cinema network.

flicks in the sticks no 8: broken hill



**"Flicks in the Sticks,
after five years,
has become an annual
'must do' for regional
cinema operators."**

COUNCILOR JOHN WEARNE AM, BINGARA SHIRE COUNCIL, CHAIR, ARTS NORTH WEST

TRAINING

The availability of trained and experienced projectionists was previously identified by the FTO as an important factor in the success and sustainability of regional cinema projects in NSW. Individuals with these skills and experience are rare, and there had been no formal training available for cinema projectionists in NSW for over 20 years. Qualified projectionists not only maintain a high standard of entertainment for regional audiences, but also ensure that projection equipment is properly maintained and expensive or rare film prints are not damaged or destroyed.

Through a competitive tender process, the FTO selected Sydney-based training organisation Metro Screen to develop a projectionist training course based on the *Entertainment Industry Training Package*, and deliver the program in two regional locations. The first course was delivered in November at the Civic Theatre in Gunnedah, the second in association with the Lilac City Cinemas in Goulburn in May.

The two-week intensive training program covered the operation of various projection formats (16mm, 35mm and video/DVD), the making up and breaking down of film prints, as well as the care and maintenance of film and equipment. Successful participants received a Statement of Attainment from the *Certificate III in Entertainment (Cinema Projection)* and all students were encouraged to develop their practical skills through a work experience attachment with a local cinema, at the completion of the formal coursework. Twelve participants completed the course at each location.

To complement this and encourage sustainable skills development in regional NSW, Metro Screen also offered training from the *Certificate IV in Assessment and Workplace Training* at each location. The qualification ensures that skills developed as part of the projectionist training could be passed on to others in an effective and reliable manner. Twenty three participants completed the workplace training across both locations.

The program attracted students from all over NSW—Orange, Bellingen, Gunnedah, Canberra, Braidwood, Mullumbimby, Milton, Bega, Kearns, Menangle, Gundaroo, Grafton, Bombala, Hamilton South, Austinmer, Nimbin and Kingston in the ACT. Some of the students secured full- or part-time paid employment in the cinema industry following the course, and others have ongoing jobs at the cinemas where they completed their practical placements—a positive outcome for vocational training in regional NSW. Many others have returned to volunteer work with community cinemas around the state, allowing these projects to grow and develop. Metro Screen plans to run the projectionist training developed under the project each year as a fee-paying course.

FLICKS IN THE STICKS

Flicks In The Sticks workshops continue to be the highlight of the FTO's Regional Cinema Program, providing a valuable forum for networking and information exchange. The workshops are a series of one-day seminars providing participants with sessions on issues relevant to establishing or managing community or volunteer cinemas, including programming, distribution and audience development, cinema management, effective marketing and promotion, insurance, and project funding. The workshops are coordinated by the FTO in association with a local Regional Arts organisation and/or a community cinema project.

The seventh *Flicks In The Sticks* was held at the James Theatre in Dungog in the Upper Hunter in December 2003. Around 50 delegates attended the seminar, some from the local area and others travelling considerable distances to take part. The *Flicks* workshops serve a second purpose by providing participants with a unique opportunity to gather and share their ideas, projects and enthusiasm, thereby helping to generate state-wide networks and assisting groups to benefit from one another's experiences.

Flicks No 8 took place at the new Regional Art Gallery in Broken Hill on Saturday 10 July, in association with West Darling Arts. While the remote location resulted in a smaller number of attendees (25), the response was enthusiastic and the event provided the opportunity for community arts and cultural development workers from different fields and regions to gather and discuss a range of regional initiatives, including regular film screenings and touring festivals in Broken Hill and the surrounding areas.

In addition to the *Flicks* program this year, the FTO also coordinated a cinema forum in May as part of the celebrations for the re-opening of the Roxy Theatre in Bingara. This art deco theatre, restored by the local Council and the Bingara community with assistance from the NSW Ministry for the Arts and the Commonwealth Government, was officially re-opened for film screenings, live theatre and a range of other community activities, by the Premier of NSW, the Hon. Bob Carr on 29 May. This brings the Roxy project full circle, as the theatre was the subject of the first Capital Infrastructure grant allocated to a regional cinema in NSW, which the Premier also announced in 1998 at the FTO's first Regional Cinema Conference in Sydney.

The cinema forum, held on 28 May, included presenters from four very different community cinema projects in the North West region—Gunnedah, Narrabri, Tenterfield and Nundle. Around 50 people attended the forum, which was followed by a special screening of the multi award-winning Australian film, *Lantana*, introduced by acclaimed actress, singer, director, writer and producer, Leah Purcell.

REGIONAL CINEMA FACT SHEETS

In 2003 the FTO commenced the development of Regional Cinema Fact Sheets, designed to update chapters from *The Regional Cinema Guide*, published by the FTO in 2000. Many regional cinema groups and communities have benefited from the information, tips, referrals and case studies contained in this definitive regional cinema handbook, however some of the information and contacts listed have since fallen out of date.

The chapter on Distribution was comprehensively updated and expanded with the publication of the FTO's second handbook, *The Distribution Guide*. Other chapters are being converted into Fact Sheets, which will be made available for download from the FTO website as they become available.

Fact Sheets covering *16mm Projection*, *Funding & Resources* and *Marketing & Promotion* have already been completed and placed on the website, with a fourth on *Projection Formats* (including DVD and digital projection) soon to be finalised. Future Fact Sheets will include *Programming*, *Film Societies* and *Cinema & The Community*.

PROJECTION FORMATS

Many smaller cinema groups around NSW continue to use 16mm projection, despite ongoing reductions to the number of new release titles available for hire in this format. Some are screening infrequently enough that the fewer new release prints are not effecting their programming; other groups continue to access alternative collections, such as the National Library Film and Video Lending Service, and screen older classic features, documentaries, animations or short films.

However, an increasing number of new or established cinemas and film groups are now exploring video projection (from videos and DVDs) as the basis for their screenings. While cost is a prohibitive factor with this newer format, some groups are accessing funding from alternative sources (such as the Commonwealth Community Technology Centre program), and equipment prices continue to fall as the technology develops.

Video and DVD projection also offers the advantage of the potential for full digital sound and does not require a trained projectionist to operate the equipment. The format has also greatly reduced the resulting freight costs, which pose a considerable ongoing cost to regional groups using 16mm or 35mm.

NSW-based community cinemas or film groups now using video and DVD projection (exclusively, or in association with 16mm or 35mm equipment) include those in Gulargambone, Tenterfield, Bourke, Brewarrina, Robertson, Gunnedah, Bingara, Bowraville, Bellingen, Bonalbo, and Coonabarabran.

PUBLIC AWARENESS

FTO staff regularly travel to different parts of the state, meeting with representatives from various communities to assist with film and cinema projects and generally increase access to and awareness of the FTO's regional cinema initiatives. This year the Regional Cinema Officer visited the Upper Hunter and North West regions, and the towns of Robertson, Goulburn and Bowral, meeting with regional Councils, Arts Councils, film societies, community and cultural groups and volunteer and commercial cinemas.

Staff also participate in radio interviews for national and local stations, to increase public awareness of the innovative approaches taken by many communities to reintroduce cinema to their towns. The first projectionist training course in Gunnedah in November was featured on Prime TV, Tamworth.

The FTO focussed on improving its electronic service delivery to regional communities, and maintains an email listserv for organisations and individuals to stay informed about new cinema developments and upcoming events. In 2004 this service was expanded and opened up to subscribers to promote their regional cinema events, contact other community cinema groups or advertise equipment or services for sale.

The FTO monitors the listserv and controls the content circulated to the list, and the service is available to any current subscriber, NSW-based community cinema groups or film festivals or cinema service providers. The response to this new service has been positive, with over 1,000 subscribers to date, and will further contribute to the development of state-wide networks that have been founded through events such as *Flicks in the Sticks*.

Work also commenced on the redevelopment of the Regional Cinema section of the FTO website, and the revised and updated content, featuring new downloadable Fact Sheets, will be launched in the coming year.

The FTO maintains an extensive database of contacts for regional cinema, arts and cultural organisations, relevant local government personnel, and other regional groups, for distribution of information and the publicising of FTO events and publications. The list is regularly updated and expanded.

This year, the FTO also put together a spreadsheet of the regional cinema projects and groups currently operating in NSW, broken down by region, including information such as the relevant contacts, frequency of screenings and equipment used.

It is planned that this will form the basis of a more comprehensive data collection in the coming year, to gain a clearer portrait of community cinema activity in NSW.

xbox-scream (ambience entertainment)

scion (ambience entertainment)

new me

NEW MEDIA INITIATIVES

The professional and skills development of NSW new media and digital effects practitioners are facilitated by the FTO's New Media program. The program focuses on initiatives that enhance the development of local digital visual effects craft and the effective application of those craft skills to film and television production.

The FTO actively reviews new developments in interactive, broadband and digital media delivery platforms which can potentially have implications for the film and television industry. The Office continues to monitor the activities of other agencies in new media and participates in the promotion of the creative and cultural aspects of this emerging industry area.

This year, the FTO increased its engagement with the electronic games sector, and is working with the NSW Department of State and Regional Development to explore new investment and opportunities for NSW. The NSW games industry is rapidly expanding and requires many of the same technical and creative skills sets as those currently employed in film and television production.

DIGITAL VISUAL EFFECTS TRAINEESHIP SCHEME

Opportunities in Australia for new talent to enter the field of digital visual effects are few and far between. Students from digital and visual effects courses often graduate with developed artistic and technical skills, but little real world production experience. Film and television practitioners with relevant experience in related areas of production may be keen to transfer their skills into a career in visual effects, but may not have had much time with the relevant software. Companies in the sector recognise a real need for a constant flow of new local talent, but are hampered by the cost of bringing a new artist up to speed and managing the many requests for such an opportunity.

Taking into account these factors, and the need to develop and support a sustainable digital FX sector in NSW, the FTO devised and introduced the Digital Visual FX Traineeship Scheme in 1998. This unique initiative assists participating digital effects companies by advertising and administering the program, managing the high volume of enquiries, and assessing and shortlisting prospective trainees. Once a company has selected an individual, the FTO subsidises their wage and oncosts by up to 50%.

Aspiring digital artists are provided with six months of paid work in a real production environment, with some of Australia's leading visual effects companies. The FTO is involved right through the placement period to facilitate individual progression and development, and ensure that both the company and artist are satisfied with the outcome.

This form of targeted industry development continues to achieve direct results with 38 placements made to date. Of these 36 have completed their placements, 21 are in permanent positions (many with their original host companies) and 13 freelance as digital artists in related production, post production and education roles.

Camela Cheng was placed at Ambience Entertainment in 2002 and has since been promoted to a full time 3D position within the company. Camela has executed 3D Studio Max modeling and animation for television identity and branding, including Channel Nine and the Movie Network. She has also been responsible for lighting, texturing and animation work on a number of television commercials, an Australian music video and is currently the lead texture artist on a character animation project which will be a children's DVD release.

Andrew Ritchie was placed in Round 7 as a 3D animator at Animal Logic. During his placement he worked on *The Matrix Reloaded*, and continued on the project until the 3D work was completed. He then moved over to the TVC department to work on the Lara Croft VISA commercial. Andrew is presently working in film again as an environment modeler for George Miller's *Happy Feet*, an animated feature film.

**"The
FTO
Digital
FX
Traineeship
Scheme
has
helped
us
develop
a strong
pool
of
local
talent."**
SAM FAREED,
GROUP OPERATIONS MANAGER,
AMBIENCE ENTERTAINMENT

32 ROUND 8

Applications for Round 8 closed on 1 April 2003 with a total of 105 applications received. An assessment panel consisting of Shilo McClean, Marcus D'Arcy and Nick Hore (FTO) shortlisted a group of 23 applicants. The host companies chose an initial group of four applicants. Unfortunately one trainee proved unsuitable, and was replaced by a fifth shortlisted individual. Another of the original four decided to terminate his placement when another opportunity arose.

TRAINEE	PLACEMENT
Sandy Sutherland	Ambience Entertainment
Christian So	Animal Logic
David Williams	Animal Logic

Sandy Sutherland applied as a 3D animator and was placed at Ambience Entertainment. During his placement he worked on a range of TVCs and other broadcast work for clients such as Microsoft, Mentos, Toyota and Channel Nine. Working in small teams, he was given a wide range of responsibilities, and was able to work with modelling, texture painting, lighting, animation and particle effects.

Christian So began at Animal Logic as a 3D animator, just as the company commenced work on the animated feature film **Happy Feet**, and was placed in the animation team for that project. During the placement he developed skills in XSI and Maya and also benefited from "Acting for Animators" classes within the company.

David Williams was placed at Animal Logic as an animator within the television commercial department. He undertook a variety of tasks including modelling, animating, lighting and texturing. David also attended the "Acting for Animators" classes at Animal Logic.

ROUND 9

Applications for Round 9 closed on 27 April 2004 with a total of 84 applications received. Shilo McClean, Mike Seymour and Nick Hore met to consider the applications and selected a shortlist of 20. Participating companies Ambience Entertainment, Animal Logic and zspace are reviewing those shortlisted and placements will be determined in the coming year.

DIGITAL EFFECTS SEMINAR VIDEO

A video from the FTO's second digital visual effects seminar, *Adding Strings To Your Bow*, was made available this year. The video provides in-depth case studies in digital titles design, matte painting and synthetic realities, digital techniques to shoot day for night and re-light and re-grade live action, creature effects, integrating 3D elements with live action and the process behind developing visual effects from concept through to the finished product. This material furthers the FTO's aim of increasing the understanding and promotion of the potential of digital media in film and television production.

METRO SCREEN NEW MEDIA ACTIVITIES

The FTO has been able to support Metro Screen's innovative digital media program for some years by utilising New Media funds. In this way the FTO funded in 2002 the first year of a three-year training and production project exploring interactive drama. This and each subsequent year aimed to deliver a production project with an accompanying training element.

The second year of this project was funded in 2003, delivering training in planning skills for interactive projects. Ten students completed the project, receiving training in writing and pre-production, concept and interactive design, post-production, compressing, programming and authoring. The project content showcased the work of indigenous filmmakers supported through Metro's Indigenous Mentor Scheme.

XIMEDIAILAB

The FTO provided a second year of funding to XIMedialLab, an intensive development initiative for convergent media projects. The lab provides a concept and production workshop for creative teams working in interactive media, games, advertising, film and television. This approach is similar to the **Aurora** experience—an intensive workshop with world-class mentors.

The second lab was delivered in February 2004, preceded by a professional conference exploring international trends and market opportunities in digital media and broadband technologies. The program featured an impressive line-up of local and international digital media experts including Mark Pesce (author of *The Playful World: How Technology Is Transforming Our Imagination*) and Keith Boesky (founder of the video game department within International Creative Management).

invest

to participate in projects that are likely to be
commercially successful, and/or receive critical acclaim, and/or
substantially contribute to the economic wellbeing of NSW

INVESTMENT

The FTO was pleased to receive an additional \$1.1 million from the NSW Government for its production investment fund for the financial year 03/04 to assist it in retaining more of the NSW industry in this state. A further \$2.1 million will be available bringing the FTO's annual production investment budget to \$4 million for 04/05. The funding has not been confirmed beyond 04/05 and will be reviewed as part of the 05/06 budget process later this year.

As a result of the increase, the FTO was able to review its investment level in individual projects. The FTO Board agreed in November 2003 to increase the cap on feature film investment from \$350,000 to 10% of the budget up to a maximum of \$400,000 per project; to increase the cap on television drama and series investment from \$250,000 to 10% of the budget up to a maximum of \$400,000 per project; and to increase the cap on one-hour documentary investment from \$40,000 to \$80,000. This has assisted NSW producers to better cope with the demands of diminished financing options in a crowded and highly competitive market.

The FTO has continued to make its investment decisions in competitive rounds in order to provide the most effective and fair assessment process. In 2003 the FTO Board decided to continue with the rounds system until further notice.

PRODUCTION INVESTMENT

Production Investment funding is assessed on a range of criteria including the originality and creative quality of the project, its readiness for production, the creative team's vision for the film, the proposed financing strategy and the economic benefit to NSW. The track record and combined experience of the team is also a consideration.

The FTO continues to be a minority investor in most projects with the exception of documentary films that utilise an alternative financing structure that sits outside of the Film Financing Corporation (FFC) in which case the FTO is often the majority (and sometimes only) equity investor. The FTO continues to encourage independent productions to explore alternative financing models.

the finished people



ment

"The FTO's support for THE FINISHED PEOPLE has been absolutely wonderful. They funded us to transfer our picture to film and gave us enormous guidance and advice throughout this process –their assistance was absolutely crucial to our film's success."

KHOA DO, WRITER/DIRECTOR/PRODUCER, THE FINISHED PEOPLE

The FTO delivers a diversity of slate throughout the year for NSW by investing in documentary, feature film, television drama, comedy series and telemovies.

This year the Office received 32 applications for production investment and funded 28. FTO investment remains essential in ensuring that production continues to take place in NSW. The state agency component of a financing deal is important. Production will move to where it can access money. NSW has over half of the Australian film and television industry which makes the FTO's funding very competitive.

Funds were invested in 4 feature films, 12 documentaries, 5 documentary series, 4 tele-features, and 3 television series. In addition to the 28 funded projects, the FTO funded 2 short dramas and 2 documentaries under indigenous production initiatives.

Total production investment committed for the year was \$3,605,420, which includes \$900,00 in forward commitments from 02/03.

The percentage break down of expenditure was: 43% feature film, 35.4% documentary and documentary series, 9.7% tele-features, 9.1% television series and indigenous production initiatives 2.8%.

The FTO received \$282,067 in production investment returns.

Production expenditure in NSW generated by FTO investment commitments (\$3.6M) was \$46.3M, an investment to expenditure ratio of 1 to 13.

The Production Investment Guidelines are reviewed each year to ensure relevancy to industry requirements. This year the FTO Board approved a further five competitive funding rounds and instigated a new approach to its final project approval process: in addition to the Board considering the individual project papers and recommendations, each script will be read by at least two members of the Board.

In recognising that NSW is the centre for film post-production in Australia, the FTO Board moved to encourage support for this section of the industry which had experienced a downturn. The FTO Board decided that projects doing 100% of their post-production in NSW would be eligible for production investment funding and not subject to the 50% minimum spend rule. This was equally applicable to interstate producers and already has attracted several projects.

In response to the FFC's exploration of new financing models, and in an attempt to attract private financing to Australian films, the FTO joined the FFC in providing a distribution guarantee (DG) against the territory of the United States for the Aurora project *Little Fish*. Eventually the financing model underwent significant change and reverted to a more standard equity model, but the private investment was retained.

The FTO also invested in another DG model project that was later withdrawn.

The FTO also explored other models of funding, such as a print and advertising loan (P&A), with a priority recoupment position. P&A is recouped from any net box office income in first position and can assist a film to widen its success at the box office by launching or continuing its release. As a pilot case the FTO considered and approved a P&A loan of up to \$100,000 for the feature film project *Gettin' Square* which was directed by NSW filmmaker Jonathan Teplitzky. The loan underwrote the additional expenses in extending the release for a longer timeframe into regional areas. Though eventually not drawn down, the availability of the loan proved essential in assisting the producers. The film earned an extra \$1 million at the box office because the P&A loan was available. The producers were then able to pay the costs themselves rather than use the FTO loan.

PRODUCTION LOAN FINANCING FUND (REVOLVING FUND)

The Production Loan Financing Fund stands as a one-off provision of \$4 million to assist NSW producers meet their cashflow requirements. Loans are made against marketplace financial commitments such as pre-sales and distribution guarantees which are payable on or within 12 months of delivery. Funds are provided as a loan and only fully financed productions are eligible to apply. The fund operates in a revolving way and new productions are assisted each year as repayments are made.

The FTO expects security such as a first ranking charge, corporate guarantee or letter of credit will be in place to secure the repayment obligations. It is expected that overseas distributors will cashflow at least 40% of their commitment during production. The FTO also continues to review the level of loans and appropriate security arrangements on an ongoing basis.

The FTO continues to explore opportunities to employ different models and strategies for the Production Loan Finance Fund to assist NSW producers. In 2004 the Board agreed to the framework for an inaugural Enterprise Australia Producer Loan to be drawn from the Fund. The one-off \$70,000 loan will be able to be reinvested in the company for up to six years before it becomes repayable to the FTO.

In an effort to ensure compliance with agreed payment schedules the FTO has on occasion been required to commence legal action where appropriate. This year legal action was taken against an UK sales agent which has failed to repay a loan under the FTO agreement despite repeated efforts to negotiate a new repayment schedule. The FTO's UK lawyers have proceeded to wind up the company, and the distribution rights for the film concerned have been relicensed.

During the year one project received approval for a production loan: *The Oyster Farmer* (\$350,000). The FTO received \$13,466 in interest.

MINOR CASH FLOW LOAN

The FTO allocates up a small amount of money from the Production Investment fund each year to provide Minor Cash Flow Loans for film and television production. These loans are provided for a stipulated period of time at an agreed rate of interest and are usually held against broadcaster presale payments. Assistance was provided to Frank Hurley-The Man Who Made History.

INITIATIVES

The FTO invests in selected co-financed initiatives with television broadcasters and other government funding agencies. This year the FTO agreed to commit \$100,000 of its production investment funds to indigenous initiatives where the cost is shared by other partners such as the Australian Film Commission (AFC) and a broadcaster. The FTO also partnered with the ABC to select and produce one half-hour documentary for a series screened in the Reality Bites slot.

NATIONAL INDIGENOUS DOCUMENTARY FUND (NIDF 6)

This year the AFC, FTO and other state agencies were joined by the Film Finance Corporation (FFC) in financing projects for this long-running indigenous initiative. The FTO supported the productions of *Till Death Us Do Part* and *When Andy Met Tanya* at \$20,000 each.

DRAMATICALLY BLACK

For the Dramatically Black initiative, the FTO once again joined the AFC and SBS Independent to fund a series of 30-minute dramas to develop the talents of indigenous filmmakers. The FTO has committed production investment funds to *The Djarns Djarns* (\$50,000) and *The Plains Empty* (\$10,000). The increase in length to 30 minutes (previous series funded films of 15 minutes in length) was intended to provide filmmakers with exposure to long-form drama.

THE NEXT BIG THING

The FTO partnered with ABC Television and other state agencies to support a documentary series initiative that profiles individuals about to make it 'big time' in their field of endeavour. The series features six discrete half-hour documentaries which will be screened as episodes of the Reality Bites series. The FTO invested in the NSW project *Eliza*.

36 CRITICAL ACCLAIM

Projects assisted by the FTO received 31 nominations and 6 awards at the 2003 *Australian Film Institute (AFI) Awards*, 12 nominations and 4 awards at the *Film Critics Circle of Australia Awards* and 16 nominations and 7 awards for the *IF Awards*.

The first Aurora project to go into production—the feature film *Somersault*—was selected for *Un Certain Regard* at the 2004 *Cannes International Film Festival* and screened to a standing ovation.

The 51st *Sydney Film Festival* screened a number of FTO funded projects. Two of the three titles in the Best Documentary category of the Dendy Awards received FTO development and production investment support: *Big Men*, *Bigger Dreams* and *Helen's War*. *Helen's War* was awarded the prize.

In the 'Fiction Under 15 Minutes' category the Young Filmmaker Fund short *Deluge* was nominated. *Deluge* also received a nomination for the Community Relations Commission (CRC) Award, as did *So Close To Home*, a 50 minute feature funded through the *Friday Night Drama* initiative. *So Close To Home* took out the award, and also received the Golden Gate Award at the 2004 *San Francisco International Film Festival*.

Screening in the main program of the *Sydney Film Festival* was the FTO funded documentary *Sydney At War—The Untold Story*; and the first Aurora project financed into production, *Somersault*, which screened as a special sneak preview. *Somersault* was also selected to premiere at the opening night of the *Melbourne International Film Festival*.

Painting with Light in a Dark World won the Odyssey Channel Award for Best Short Documentary (Producer Renata Shuman and Director Sascha Ettinger-Epstein) at the 2004 *IF Awards*, and also picked up Best Direction in a Documentary (Sascha Ettinger-Epstein) and Best Editing in a Non-Feature Film (Roland Gallois with Andrew Arestides) at the 2004 *Australian Film Institute Awards*.

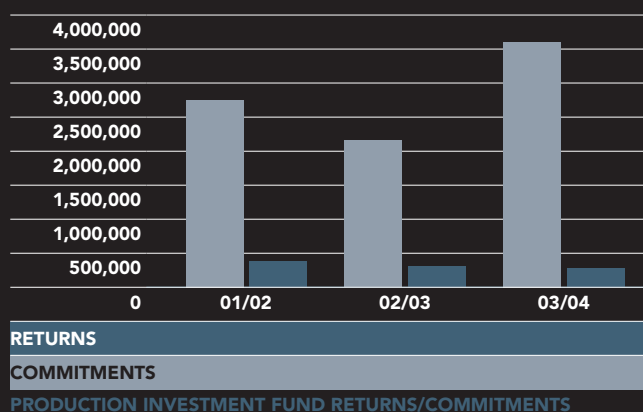
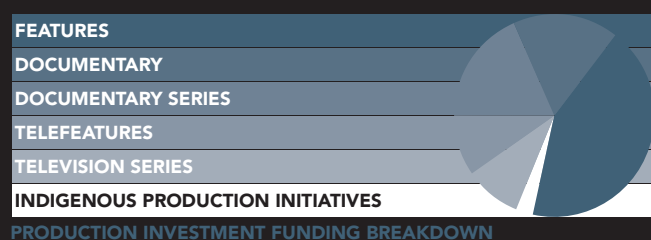
The IF Independent Spirit Award was presented to Khoa Do, who was granted \$44,000 by the FTO in September to complete post-production on his directorial debut *The Finished People* and transfer the film to 35mm. *The Finished People* went on to a successful theatrical run in Sydney and Melbourne.

Also featured at the *Australian Film Institute Awards* were *Travelling Light*, winning Best Supporting Actress for Sacha Horler and *The Rage in Placid Lake* picking up Best Adapted Screenplay for writer Tony McNamara.

NSW projects—*Martha's New Coat*, *You Can't Stop The Murders*, *The Night We Called It A Day*, *The Rage in Placid Lake*, documentaries *Desperate Man Blues* and *Molly & Mobarak*, and YFF films *Deluge* and *Roundabout* were all selected to screen at the 10th *London Australian International Film Festival* held at the Barbican in March.

The Man Who Stole My Mother's Face was awarded Best Documentary at the 2004 *Tribeca International Film Festival* held in New York in May.

At the 2003 *Film Critic's Circle Awards*, FTO funded projects received a range of nominations including *Preservation* for Best Australian Short Feature; both David Field (*The Night We Called It A Day*) and Garry McDonald (*The Rage in Placid Lake*) received nominations for Best Actor in a Supporting Role with David Field the winner; *The Rage in Placid Lake's* Miranda Richardson also received a nomination for Best Actress in a Supporting Role whilst its writer Tony McNamara was nominated for Best Screenplay. Three FTO funded documentaries were nominated: *The Original Mermaid* and *Desperate Man Blues* shared the win. *Molly & Mobarak* was also nominated.



DISTRIBUTION

NSW FILM CORPORATION CATALOGUE

The FTO continues to manage, on behalf of the investors, the licensing and rights for the 20 titles in the Pepper catalogue, of which the FTO regained control in 1998.

The international market for back catalogue product has been particularly slow over the past few years, which has affected the opportunities for licensing of the titles.

The initial 4-year agreement with Daro Film Distribution, the international sales agents for the titles that the FTO manages, finished in April 2004. The FTO has negotiated an interim agreement with Daro to continue to represent the titles while a review of the local and international market for licensing opportunities is carried out.

MARKETING AND DISTRIBUTION WORKING PARTY

The FTO had intended to hire an industry consultant to explore marketing and distribution issues in the industry and how the FTO might be able to make a difference.

Circumstances changed during the year, including the FFC altering its guidelines requiring greater distributor participation for Australian films.

produc

to facilitate film and television production
in NSW by the local and international
production industry

PRODUCTION LIAISON

The task of maintaining and enhancing the level of production in NSW falls to the FTO's Production Liaison Unit. This primarily involves: promoting and marketing the State's advantages to the local and international industry; production facilitation—finding locations, providing production information and trouble-shooting; and product development—growing industry capability, capacity and competitiveness by supporting development of facilities and services, and by improving the production environment.

By applying these elements the FTO strengthens the production sector in NSW, bringing sizable economic and cultural benefits.

The total level of production for the year in NSW rose strongly after a downturn in 02/03, reaching \$389M compared to \$141M the previous year. The 02/03 result showed a dramatic decrease of some 60% from previous years. The Iraq war, the strong Australian dollar and the outbreak of SARS all contributed to this poor result. NSW production figures had been at around the \$300 million per annum or higher level from 98/99.

This year's result shows NSW's strong performance in a poor national result and demonstrates Sydney has clearly established itself as the preferred centre for production in Australia.

However, while foreign drama production is at \$236 million (164% of the 01/02 levels), Australian drama production is \$152 million (76% of the 01/02 levels). In fact, if the cost of *Happy Feet* (defined as an Australian film but fully financed by a studio) is removed from the Australian production level, the NSW result is of similar low proportions to the disastrous 02/03 outcome. Indications for 04/05 are that local production in NSW will be substantially better because of the increased amount of Production Investment funding provided to the FTO by the Government.

somersault



thunderstruck



small claims



“[On Man-Thing] I didn’t think of myself as a director—we were all filmmakers and in a sense that’s the best way to direct...invisibly. It was really easy to do that here [in Sydney]... the process was fresh... and I enjoy that aspect of being here.”

BRETT LEONARD, DIRECTOR, MAN-THING

DRAMA PRODUCTION EXPENDITURE IN AUSTRALIA

\$M	NSW	VIC	QLD	SA/NT/WA	TOTAL
99/00	351	128	80	14	573
00/01	304	144	124	39	611
01/02	353	178	109	22	662
02/03	141	150	197	25	513
03/04	389	115	53	31	588

Source: Australian Film Commission.

40 Major international productions—*Star Wars: Episode III – Revenge of the Sith*, *Mask II: Son Of Mask*, and *Stealth*, as well as the Australian animated feature *Happy Feet* comprised the bulk of this year's healthy figure. These complex, well-budgeted projects located here due to the state's reputation as one of the best international production centres for movies requiring highly skilled creative and technical personnel. There are strong prospects for more such productions in Sydney, including high-budget feature animation.

Apart from *Happy Feet*, three other significant productions were *Somersault*, *The Oyster Farmer* and *The Illustrated Family Doctor*. Australian television audiences have been responding strongly to local movies made for television and a number of such projects were shot during the year. They included the *Blackjack* trilogy and *Small Claims*. One US telemovie—*Dynasty: Behind The Scenes*—was produced in NSW in 03/04.

Australian television drama production remained flat. Series produced during the course of the year were *All Saints* Series 7, *The Cooks*, *FireFlies*, *Life Support* Series 3, and *Home & Away* Series 17.

The US science fiction series *Farscape*, which had ceased production unexpectedly the previous year, was resurrected as a mini-series and brought a much-needed injection of activity. Now that the Federal Government has extended the 12.5% tax offset to high budget television series, there may be more opportunities to win such international business, although the impact may not be immediate as development cycle for such production is lengthy.

Reality television has been a growth area, but because of its generally low production values, does not generate the same level of employment or economic activity as television drama. The continued lull in the production of high quality television is having a serious negative impact on many businesses and individuals and is a threat to the sustainability of the local industry. Fortunately television commercial (TVC) production, a market Sydney dominates, continues to be healthy. The spectacular Nicole Kidman Chanel commercial by Baz Luhrmann will do much to highlight Sydney's TVC capability in the coming year.

It was expected that the development of additional soundstages at Kurnell and Lane Cove last year would have resulted in an increased number of international productions shooting in Sydney. However, the proposed new facilities at Kurnell faced delays in construction and the site for the Lane Cove project has fallen through, and thus growth of production in NSW remains severely constrained by lack of studio space. Fox Studios in Moore Park continues to upgrade its facilities.

The FTO has continued to coordinate closely with the Premier's Department and the NSW Department of State and Regional Development (DSRD) in monitoring the health of the industry, formulating responses to recent trends and developing initiatives to generate growth.

The fact that many international productions are choosing not to undertake post-production in Australia has been a major disappointment to the FTO and its Government partners and concerted efforts have been made to change the situation, including the offer of financial incentives.

The FTO actively seeks to identify new business opportunities and has considerably increased its engagement with the electronic games sector this year. A number of international games producers have expressed an interest in establishing production operations in NSW to take advantage of the creative talent that has accumulated around the local film and television sector. The games industry is in a rapid growth phase and many of the skills required to design and create advanced games are similar to those used in the new digital production methodologies utilised in film, television and television commercials. The FTO is working with DSRD to facilitate new investment in this sector, involving both local and international companies.

MARKETING NSW AS A FILM LOCATION

The FTO promotes NSW as a filmmaking destination to both local and international markets. The international marketing activities are predominantly organised in conjunction with AusFILM, the federally funded film industry marketing agency comprising the state film agencies and film sector businesses. The AusFILM office in Los Angeles acts as the first point of contact with producers and studios in Hollywood and passes on contacts to the FTO and film agencies in other States.

AusFILM also co-ordinates a number of outbound marketing missions each year: visits to events in Los Angeles, New York, Chicago and London occurred during 03/04. This arrangement, where state agencies cooperate to increase Australia's profile in the international market has proved successful and cost-effective for the FTO. However, AusFILM's decision this year to dramatically reduce its services to the television commercial (TVC) sector is expected to adversely impact local TVC producers.

Although previous marketing ventures to the UK had evidenced little enthusiasm for production in Australia, there has been a considerable rise in interest during the past year with both feature film and television series projects now being considered for NSW. Plans to increase the Australian industry's presence in Asia were stalled, due to the outbreak of SARS resulting in a number of key Asian industry events being cancelled or re-scheduled.

The FTO continues to maintain a strong presence in North America and participated in the first Australia Week event in Los Angeles. This event was aimed at boosting the profile of Australia generally, and included involvement by other industry sectors. In October AusFILM organised an invaluable seminar for LA financing and accounting executives where Phillip Noyce, Ann Bruning, Jeff Hayes and Jane Corden gave presentations to explain some of the distinctive practices and cost structures of the local industry.

Awareness in Hollywood of NSW's production capability has never been higher and to many US producers filmmaking in Australia means producing in Sydney. The challenge ahead is to convert this interest into green-lit projects.

Overall the international marketplace for 'footloose' production is becoming crowded and noisier as national and regional governments seek a share of the glamour, media exposure and economic benefits they believe film production can provide. New studios have been announced in South Africa, South America, Thailand, and Western and Eastern Europe. However the successful production of *Stealth* in Sydney by Sony Columbia again reinforced Sydney's attractiveness for large budget productions. The project required extensive set and props builds, including full-scale models of jet fighter aircraft. The work of the crews was considered outstanding and the studio is keen to return in the future with other projects.

Because of the role local talent is playing in developing the reputation of the state as a production centre, the FTO seeks to involve the industry in marketing to producers. During in-bound marketing missions organised with AusFILM, and during producer visits organised independently, the FTO maximises opportunities for face-to-face contact with local businesses.

The FTO continues to update its communications materials and approach. Previously, the marketing of NSW as a production destination focused on the availability of attractive locations. Now that the industry has grown in sophistication and expertise, more emphasis will be given to a broader range of industry capabilities.

sydney at war—the untold story



go big



floodhouse





somersault

the oyster farmer



PITCHING FOR PRODUCTIONS

The total number of projects pitched on by the FTO fell significantly for 03/04, reflecting the general downturn in the level of productions evaluating Australia for shoots. For the year, the FTO pitched for a total of 38 projects worth an estimated \$US1.5B and made effective use of the FTO's sophisticated photographic database system to improve the quality of pitches to both international and local producers.

To show overall trends in this field the FTO analyses data across a number of years. During the five-year period ended 30 June 2004, the FTO pitched on a total of 252 projects. Of these an estimated 52 (21%) have been completed, with the US taking (11), Canada (9), New Zealand (4), Mexico (2), Namibia (2), Romania (1), Hong Kong (1), South Africa (1), Morocco (1), Queensland (4), Victoria (2), South Australia (1) and 11 in NSW.

This represents a strike rate of 6% (up from 5.1% in the previous year) for NSW and is well in excess of the 1-2% average acknowledged by most film commissions as standard. The NSW strike rate is further improved if those films that located to NSW but which were not formally the subject of a 'pitch' are taken into account. This can be the case where producers decide to film in NSW based on its reputation and other factors without requiring competing locations to pitch for the project.

For a full listing of pitches and inbound visits by international production representatives, see Appendix 08.

RETAINING PRODUCTION IN NSW

A strong local Australian film and television sector is the foundation upon which NSW's international reputation has been built, and it is the talent, technical skills and the business infrastructure developed for the local industry that attracts big budget productions from overseas. For international production to continue at a healthy level in NSW, our local sector must also be healthy.

The level of local production is heavily dependent on the availability of financing from public and private sources and many productions will travel interstate to access funds. During this past year the FTO received increased Production Investment funding from the Government in order to boost levels of production in NSW.

Reflecting the strength of Sydney's post-production capabilities, the FTO now allows for investment to be made in projects that undertake 100% of post-production in NSW, even though production may occur in another state.

Retaining the post-production of international films produced in Australia continues to be a challenge. A positive emerging trend is that a number of Sydney digital effects companies are winning elements of the effects work for LA studio films that have shot outside of Australia. This signals that attitudes are changing and that the studios are becoming more aware of the post-production talent available to them in NSW.

INCENTIVES

Incentives for 'footloose' production are becoming increasingly widespread around the world. Even in the United States, where financial incentives were once thought unnecessary, a number of states are now offering incentive schemes. New and/or improved studios are now available in Melbourne and the Gold Coast, supported by incentives from their respective state Governments. In an unprecedented move, the Queensland Government has provided a total of \$200,000 in incentives to the I'm A Celebrity reality television series, which is produced in Northern NSW. New Zealand has been offering rich enticements in the hope of luring further international production to its shores.

In NSW, the FTO and DSRD jointly operate the Film and Television Industry Attraction Fund to attract local and international production to the state. This year funding was offered to four productions—**Man-Thing**, **Stealth**, **Farscape** and **Blackjack**.

The Film and Television Industry Attraction Fund incentive is not automatically granted—projects must satisfy a range of criteria in order to qualify.

Although incentives are necessary to compete successfully for production, it is unwise to make an industry dependent upon them. In NSW the incentives regime and incentives offered are at a level where they are attractive to producers, but not at a level which will disturb the pricing of services in the film sector. In this way the NSW industry can grow in a sustainable manner whilst remaining cost-competitive. Fortunately NSW has comparative advantages beyond incentives that the local industry has worked for many years to develop and these advantages will continue to make NSW attractive to producers, local and international.

The Film and Television Industry Attraction Fund is now due for a formal review. DSRD in consultation with the FTO will appoint external consultants to undertake the exercise.

REGIONAL FILMING FUND

This year the Regional Filming Fund (RFF) provided assistance to projects filming in the Snowy Mountains region, the Hawkesbury and the Blue Mountains. In its fourth year of operation, the Fund continues to encourage and facilitate filming in regional areas so that the benefits of film production can be delivered outside the Sydney metropolitan area.

The RFF provided assistance to five productions including two feature films (**The Oyster Farmer** and **Somersault**), one documentary series (**The Colony**), one documentary (**Goon But Not Forgotten**) and one television movie (**Little Oberon**). The two feature films have been finished and the remaining projects will complete their principal photography in the latter half of 2004.

The grants allocated totalled \$429,000 and are estimated to generate approximately \$2.28M of direct expenditure in regional NSW. This resulted in the employment of over 500 local people in regional areas in roles including production assistants, cast extras, art department casual crew, animal wranglers, construction workers and various trades people.

A full listing of projects funded through Regional Filming Fund can be found at Appendix 03.

The FTO continues to promote film and television production in regional areas of NSW assisted by the network of Regional Film Offices situated across the state. The Film Offices aim to attract production to regional NSW and are responsible for facilitating film and television activity including streamlining the locations approval processes with their respective councils. Communication between the FTO and the Regional Offices has been of reciprocal benefit to both parties and more importantly to the industry at large.

DSRD is the primary financial sponsor of the network. Some Film Offices also receive financial support from the local councils in the region that they represent. In April the Hon. David Campbell, Minister for Regional Development, Small Business and the Illawarra announced that the NSW Government would be providing up to \$300,000 each year over the next three years as ongoing support for the State's regional network. This commitment highlights an effort to both entice industry investment and support local production state-wide.

The Regional Film Offices currently in operation are:

[Film Hunter](#)
[Northern Rivers Screenworks](#)
[Film Mid North Coast](#)
[Film Illawarra](#)
[Film Broken Hill](#)
[Film Central](#)

The most recently established of these is Film Central representing the Central West region of NSW, whose borders extend from Lithgow to Forbes (east to west) and from Gulgong to Cowra (north to south). Film Central have recently appointed a permanent Film Project Officer who will be responsible for coordinating a locations photo database of the region, facilitating council liaison, overseeing all filming activity in the region and attracting production.

The FTO works actively to support and advise the Film Offices and in September hosted a forum for the regional film office representatives to meet and discuss common issues. The Regional Film Officers also participated in a networking event with location managers, scouts and film industry representatives.

In November the FTO and DSRD hosted the Elouera film tour for television commercial producers and independent location managers to scout a variety of locations in the Illawarra region. Nine producers and location managers met with local contacts and scouted locations including the Southern Highlands, Kangaroo Valley and coastal sites from Port Kembla and Wollongong to Batemans Bay. In addition to showcasing the striking locations of the region, the tour promoted Film Illawarra as part of the state-wide network that exists to assist filmmakers with the logistics of shooting in regional NSW. The Hon. David Campbell, MP, Minister for Regional Development, Minister for the Illawarra and Minister for Small Business joined the tour at several destinations.

Earlier in the year a group of producers and location managers scouted the Mid-North Coast and the Northern Rivers. Locations in Broken Hill, the Hunter and Newcastle were the focus of the first tour that was held in the previous year.

IMPROVING THE PRODUCTION ENVIRONMENT

Ensuring that the production environment is conducive to filming is a critical task and the FTO applies considerable energy to facilitating filming activities and assisting producers, local agencies and the community to work well together.

In recent years the FTO has placed significant emphasis on developing sound policy solutions to many of the vexed issues that attend to production activity. Whether the issues be permits, location fees, insurances or notice to the community, it was clear that consistent and transparent procedures were needed to assist all parties and ensure a harmonious filming experience.

Protocols have been developed to assist local Government and State agencies in efficient dealings with the film industry. Regrettably not all councils are adopting the Protocol and the FTO is discussing with the Government options for more stringent compliance by the local Government sector. State agencies have been gradually improving their film-friendliness and the Government has been ready to move quickly where impediments have been identified. One example was the rapid response to amend legislation after the Land and Environment Court unexpectedly blocked the filming of a scene for *Stealth* in the Blue Mountains.

Finalised during the course of the year were the guidelines for major private property owners, developed by the Property Council of New South Wales in conjunction with the FTO. These guidelines will give certainty to many property owners and managers when confronted with requests for use of their land and premises. Following an approach to the NSW State Chambers of Commerce, a set of guidelines will be developed to help this sector streamline its dealings with the film industry.

The *Children and Young Persons (Care and Protection-Child Employment) Savings and Transitional Regulation* 2004 commenced on 1 February 2004. The Regulation ceases to have effect on 1 February 2005. A new Regulation is expected to commence in February 2005.

The FTO has worked to ensure that film and television industry interests are fully considered as part of the process, coordinated by the Office of the Children's Guardian, regarding the proposed provisions of a new Regulation.

SYSTEM IMPROVEMENTS

Plans to streamline processes for managing client liaison are underway, but converting the reporting system to an electronic model has been deferred until next financial year, pending software updates.

There continues to be some confusion within the industry over the respective roles of AusFILM and the FTO in respect to marketing, liaison and troubleshooting. Further clarification will occur in 04/05.

As part of providing broad-based support to international filmmakers shooting in NSW, the FTO coordinates the provision of translation services for foreign filmmakers. However, no requests for these services were made during the reporting period.

profile

to position NSW locally and internationally
as a preferred choice for filming and post-production
to position the FTO as an active facilitator of the
film and television industry in NSW



farscape

go big

mr patterns



PROFILE

The FTO plays a critical development role for the local film and television industry and works actively to ensure NSW maintains a profile as a preferred and competitive location for offshore production. A healthy production sector generates economic benefit and provides cultural and creative opportunities for NSW filmmakers.

The FTO maintains a network of strategic industry, government and community partnerships, to facilitate collaboration, engage new communities and enhance our reputation and standing as a key industry development agency.

Workshops and information sessions are regularly presented to industry and community organisations in both regional NSW and metropolitan Sydney. This year staff travelled to Dungog, Bingara, Gunnedah, Goulburn, Robertson, Wollongong, Broken Hill, Orange, Cowra, Armidale and Newcastle in regional NSW and Penrith and Parramatta in Sydney's West to participate in workshops and present information about FTO programs and services. A second *Shooting West* Industry Information Day was also delivered this year, showcasing a range of industry services and opportunities to emerging filmmakers in Western Sydney.

Advertising strategies and marketing materials are periodically reviewed to ensure continuity across programs, cost-effectiveness and wider awareness of agency programs and services. New flyers promoting the Young Filmmakers Fund and Digital FX Traineeship Scheme were developed and the marketing database was comprehensively revised to allow a more strategic approach to direct mail promotion. A flyer celebrating the selection of the Aurora project, *Somersault* into the *Cannes International Film Festival* was produced and circulated extensively amongst financiers, distributors, sales agents and potential advisors for the *Aurora* program at the festival and market. The FTO also trialled the use of radio advertising on the community youth station 2SER FM to augment existing promotional activities.

The FTO newsletter is circulated to a wide range of industry stakeholders and community organisations, and three issues were produced in the months of September, December and May. Regular updates and bulletins are posted to the electronic news list, which registered 2,253 subscribers as at 30 June 2004. The website continues to be a key communication tool and is consistently promoted as the first point of contact for FTO programs and services. Visits to the site rose by 39% in the reporting period.

the sentimental blokes



small claims



the easter tide



The FTO's publicity and media relations operations were put to tender this year, seeking a media specialist to provide advice across the range of organisational activities and functions. Three applications were received, and film industry publicist and media strategist Fiona Nix of Nix Co. was appointed for two years.

The Office maintains a comprehensive library of publicity stills which are used for a variety of promotional purposes. Strategies to collate and manage this collection are under consideration, and it is hoped that the software used to manage the location images library with minor modification might be employed for this purpose.

PARLIAMENTARY SCREENINGS

The FTO held two screenings at Parliament House this year, showcasing recently completed projects by NSW filmmakers. Each program included an FTO supported feature and a YFF funded short. Members of Parliament, electoral staff and guests are invited to these screenings.

The rock and roll road movie *Thunderstruck* (writer/director Darren Ashton, writer Shaun Angus Hall, producer Jodi Matterson and executive producers Al Clark & Andrena Finlay) was screened in February, at an evening hosted by the Hon. Amanda Fazio, MLC. Screening before the feature was the experimental short film *Le Violoncelle*, conceived and directed by Adam Sebire and produced by Fiorenza Zito.

In May the FTO presented *The Finished People*, (writer/director/producer Khoa Do and co-produced by Anh Do) an independent, low budget feature conceived and produced in collaboration with youth at risk in the Cabramatta region. Prior to the feature screened *The Scree*, a YFF project written and directed by Paul McDermott and produced by Justine Kerrigan. The evening was hosted by the Hon. David Campbell, Minister for Regional Development, Minister for the Illawarra and Minister for Small Business.

48 INDUSTRY LIAISON

The FTO holds a number of functions and briefings each year to promote networking opportunities for local and international filmmakers, announce new funding recipients and to raise the profile of the Office. This year the following events were held:

SEPTEMBER 2003

Hosted function for representatives from the regional film offices and Location Managers at the Fox and Lion, Fox Studios

OCTOBER 2003

Young Filmmakers Fund (YFF) Round 13 projects announced by Vincent Sheehan and Anthony Anderson at Chicane Lounge Bar

New Feature Film Writers Scheme Round 2 announced by Vincent Sheehan and Anthony Anderson at Chicane Lounge Bar

Digital FX Traineeship Scheme Round 8 placements announced by Vincent Sheehan and Anthony Anderson at Chicane Lounge Bar

NOVEMBER 2003

Aurora Round 2 follow-up workshop at the W Hotel, Woolloomooloo

Inaugural Enterprise Australia workshop held at Lindenerry, Red Hill, Victoria

Projection Training Course delivered at the Civic Theatre, Gunnedah

Illawarra tour held for TVC producers, organised in partnership with NSW Department of State and Regional Development

DECEMBER 2003

Hosted Flicks In The Sticks workshop at The James Theatre, Dungog

FEBRUARY 2004

Screened *Thunderstruck* and YFF short *Le Violoncelle* at NSW Parliament House

MARCH 2004

YFF Round 14 projects announced by FTO Chair, Shane Simpson

Aurora Round 3 projects announced by FTO Chair, Shane Simpson

Annual FTO Christmas Party at The Sebel, Walsh Bay

YFF Forum held at Chauvel Cinemas

APRIL 2004

Aurora cocktail party at Arena Bar, Fox Studios to welcome international advisors

Aurora Round 3 workshop at Paperbark Camp, Jervis Bay

Hosted Shooting West Information Day at Penrith Regional Gallery & The Lewers Bequest

Projection Training Course delivered at the Lilac City Cinemas, Goulburn

MAY 2004

Hosted Community Cinema Forum at Roxy Theatre, Bingara

Hosted industry function at FTO Offices to celebrate *Somersault's* selection to *Un Certain Regard* at *Cannes International Film Festival*.

Arista workshop held in regional Victoria

Screened *The Finished People* and YFF short *The Scree* at NSW Parliament House

JUNE 2004

Hosted drinks at *Somersault* preview screening at *Sydney Film Festival*



fto

**to manage systems and services
to support the staff, Board, Government
and external clients of the FTO**



the great dark

double the fist

the djarn djarns



organi

BOARD

The FTO Board is scheduled to meet every month and on occasions when required. During 2003/04, Board Meetings were held at the FTO's offices on 12 occasions, and by teleconference for specific and urgent matters on another 3 occasions.

HUMAN RESOURCES

The number of staff at the FTO increased to 23 in 03/04. One full-time and one part-time position were created in the Development & Finance unit to manage the additional workload brought about, in part, by the enhancement to Production Investment funding and also the increase in Project Development applications. The position of Office Manager was created in response to a review of the administration roles and functions in the office, and the Admin Assistant/Reception role is now job-shared.

As part of the negotiated 16% increase in salaries staged over 2000-2004, salaries for employees under the Crown Employees (Public Sector-Salaries Jan 2002) Award were increased by 5% from July 2003.

All staff except SES employees at the FTO are employed under the *Public Sector Employment and Management Act (2002)*, which came into force during the year. This new Act has required a review of the terms and conditions for permanent and temporary employment at the FTO.

As a result, the Office has identified those positions that do not depend on current industry experience or knowledge with a view to establishing those employees as permanent. For the positions that rely on current industry experience and knowledge, the FTO has secured the approval of the Public Sector Employment Office and the Public Sector Association to offer fixed term contracts of up to three years, with a possible extension of up to another three years.

During the year, new systems have begun to be introduced that include streamlining recruitment, the induction of new staff and the process for staff leaving the FTO.

An appraisal of the FTO Staff Manual commenced that includes a review of all key policies and procedures for staff and the Office, including the flexible working hours arrangement.

The Board and Management of the FTO encourage all staff to take advantage of professional development opportunities when they are available. These include attending industry conferences and information sessions and also specific courses related to an employee's areas of expertise.

Position

down the line



somersault



the djarn djarns



A number of valued employees left the FTO during 03/04 including Sharon Baker, the Manager, Industry & Audience Development, Nick Hore, the New Media Officer, Senior Project Officer Amanda Duthie and Regional Film Fund Officer Robyn Seiboth.

The Board and Management extend our thanks to them for their commitment and work during their time at the FTO and wish them well in their new endeavours.

New staff welcomed to the FTO during the year were Karena Slaninka, Prue Adams, Janine Burchett, Saskia Moore, Aden Rolfe and Malina Hamilton-Smith.

CORPORATE SERVICES PROVISION & CORPORATE GOVERNANCE

The relocation of the FTO's corporate services functions to the Powerhouse Museum in July 2002 continues to offer the FTO increased reliability and efficiency in its financial and HR operations, processing and reporting.

The FTO and the Powerhouse are continuing to develop and implement a comprehensive Service Level Agreement for all aspects of the corporate services provision.

The FTO continues to fulfill all the required reporting and statutory requirements.

INFORMATION MANAGEMENT

The FTO has continued to review and streamline its information management strategies and procedures.

Recommendations from previous reviews of the Office's data management and records management practices and policies formed the basis for a comprehensive analysis of the FTO's total information management policies, procedures and practices.

It is expected that the results of these reviews, which are planned to be implemented in 04/05, will lead to more efficient and cost effective methods for total information management across all functions and operational areas of the FTO.

A large, stylized number '7' in a dark teal color with a grainy texture. It is positioned diagonally across the page, starting from the top left and extending towards the bottom right. The word 'perfor' is overlaid on this graphic. The letters 'per' are white, and the letters 'for' are a lighter teal color, matching the graphic's color.

perfor

AWARDS AND NOMINATIONS

	01/02	02/03	03/04
AWARDS ACHIEVED AT LOCAL AND INTERNATIONAL FESTIVALS			
Young Filmmakers Fund	3	5	9
NOMINATIONS FOR FTO-FUNDED PROJECTS IN KEY AUSTRALIAN AWARDS (AFI Awards, IF Awards, Film Critics Circle of Australia, Dendy Awards)			
	-	-	42

REASONABLE RETURN OF INVESTMENT

Since 1992 (until 30 June 2004), the FTO has invested \$23,364,203 for an overall return of \$5,281,067 (22.6% return of investment).

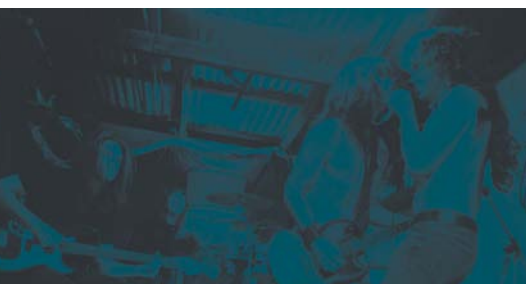
INVESTMENT CONTRIBUTION TO ECONOMIC BENEFIT IN NSW

	01/02	02/03	03/04
FTO Investment in film & television production	\$2.7M	\$2.2M	\$3.6M
Production expenditure in NSW generated by investment	\$29.9M	\$25.4	\$46.3M
Regional Filming Fund grants	\$425,197	\$383,598	\$429,160
Spend in regional NSW generated by investment	\$2.82M	\$1.26M	\$2.74M

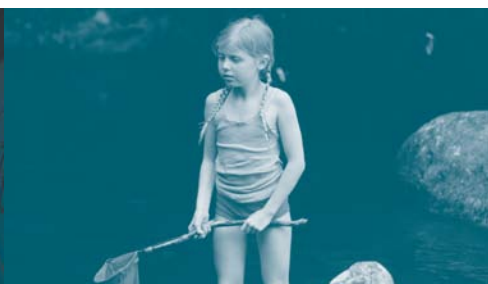
FILM PRODUCTION SPEND IN NSW

	01/02	02/03	03/04
	\$353M	\$140M	\$389M

thunderstruck



floodhouse



korean anzacs



AURORA PROJECTS IN PRODUCTION

	03/04
	1

FACILITATE ACCESS FILM AND TELEVISION ACTIVITIES

	01/02	02/03	03/04
INDUSTRY & AUDIENCE DEVELOPMENT PROGRAM			
I&AD funds expended in Western Sydney*	1.9%	**5.8%	**9.5%
I&AD funds expended in Regional NSW*	18.8%	26%	26.2%

*percentage of total budget. **The FTO received a budget enhancement for the I&AD (02/03 - 04/05) which provided additional support for Western Sydney initiatives.

REGIONAL CINEMA PROGRAM

In 03/04, the FTO facilitated regional access to cinema with a range of initiatives:

Delivered two accredited training courses in Cinema Projection in partnership with Metro Screen. Delivered in Gunnedah in November 03 and Goulburn in May 04. 24 participants successfully completed the two-week training course.

Hosted two *Flicks in the Sticks* Regional Cinema workshops (Dungog and Broken Hill)

Hosted Community Cinema Forum and screening of *Lantana* as part of celebrations for the official opening of the Roxy Theatre in Bingara (May).

Regional Cinema Officer visited four regional areas to meet with cinema and community groups.

Four FTO interviews or news items on regional radio and television.

One additional Regional Cinema Fact Sheet published (*Marketing & Promotion*). Four new Fact Sheets to be published in the coming year

(*Projection Formats, Film Societies, Cinema & the Community and Programming*). All Fact Sheets to be available for download from FTO website.

Established Regional Cinema Email Bulletin service to allow community cinema groups to promote their activities, contribute to regional networks and advertise equipment and services. 29 bulletins circulated at June 04.



financ

Financials

Pursuant to Section 41C of the *Public Finance and Audit Act 1983*, we certify, to the best of our knowledge and belief, and in accordance with a resolution of the Board of the New South Wales Film and Television Office, that:

The Financial Statements have been prepared in accordance with the provisions of the Act, the *Public Finance and Audit (General) Regulation 2000* (as applicable), the *Financial Reporting Code for Budget Dependant General Government Sector Agencies* and the Treasurer's Directions;

The Financial Statements exhibit a true and fair view of the financial position of the New South Wales Film and Television Office as at 30 June 2004, and of the operations for the year then ended;

We are not aware of any circumstance at the date of this statement, which would render any particulars included in the financial statements to be misleading or inaccurate.



Shane Simpson
Chair

At: Sydney
Date: 12 October 2004



Andrew Mason
Deputy Chair

At: Sydney
Date: 12 October 2004



To Members of the New South Wales Parliament

AUDIT OPINION

In my opinion, the financial report of the New South Wales Film and Television Office:

(a) presents fairly the Office's financial position as at 30 June 2004 and its financial performance and cash flows for the year ended on that date, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia, and

(b) complies with Section 41B of the *Public Finance and Audit Act 1983* (the Act).

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

THE BOARD'S ROLE

The financial report is the responsibility of the Board of the New South Wales Film and Television Office. It consists of the statement of financial position, the statement of financial performance, the statement of cash flows, the summary of compliance with financial directives and the accompanying notes.

THE AUDITOR'S ROLE AND THE AUDIT SCOPE

As required by the Act, I carried out an independent audit to enable me to express an opinion on the financial report. My audit provides *reasonable assurance* to members of the New South Wales Parliament that the financial report is free of *material* misstatement.

My audit accorded with Australian Auditing and Assurance Standards and statutory requirements, and I:

evaluated the accounting policies and significant accounting estimates used by the members of the Board in preparing the financial report, and examined a sample of the evidence that supports the amounts and other disclosures in the financial report.

An audit does *not* guarantee that every amount and disclosure in the financial report is error free. The terms 'reasonable assurance' and 'material' recognise that an audit does not examine all evidence and transactions. However, the audit procedures used should identify errors or omissions significant enough to adversely affect decisions made by users of the financial report or indicate that the members of the Board had not fulfilled in their reporting obligations.

My opinion does *not* provide assurance:

about the future viability of the Office,

that it has carried out its activities effectively, efficiently and economically,

about the effectiveness of its internal controls, or

on the assumptions used in formulating the budget figures disclosed in the financial report.

AUDIT INDEPENDENCE

The Audit Office complies with all applicable independence requirements of Australian professional ethical pronouncements. The 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 are not compromised in their role by the possibility of losing clients or income.

S McLeod, FCPA
Director of Audit

Sydney
13 October 2004

	NOTE	ACTUAL 2004 \$'000	BUDGET 2004 \$'000	ACTUAL 2003 \$'000
EXPENSES				
Operating Expenses:				
Employee Related	2(a)	1,754	1,646	1,698
Other Operating Expenses	2(b)	2,019	1,747	2,434
Maintenance		46	28	48
Depreciation	2(c)	44	142	142
Grants and Subsidies	2(d)	6,140	6,007	6,087
TOTAL EXPENSES		10,003	9,570	10,409
Less:				
RETAINED REVENUE				
Investment Income	3(a)	267	209	291
Other Revenue	3(b)	548	420	1,416
TOTAL RETAINED REVENUE		815	629	1,707
NET COST OF SERVICES	20	9,188	8,941	8,702
GOVERNMENT CONTRIBUTIONS:				
Recurrent Appropriation	4	8,537	7,427	7,406
Capital Appropriation	4	44	44	44
Acceptance by the Crown Entity of Employee Benefits and Other Liabilities	5	126	135	137
TOTAL GOVERNMENT CONTRIBUTIONS		8,707	7,606	7,587
SURPLUS/(DEFICIT) FOR THE YEAR FROM ORDINARY ACTIVITIES		(480)	(1,335)	(1,115)
TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY		0	0	0
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	15	(480)	(1,335)	(1,115)

[The accompanying notes form part of these statements]

	NOTE	ACTUAL 2004 \$'000	BUDGET 2004 \$'000	ACTUAL 2003 \$'000
CURRENT ASSETS				
Cash	7	7,552	6,522	7,759
Receivables	8	629	1,092	1,093
Other Assets	10	57	0	0
TOTAL CURRENT ASSETS		8,238	7,614	8,852
NON-CURRENT ASSETS				
Plant and Equipment	9	97	0	97
Receivables	8	238	0	0
TOTAL NON-CURRENT ASSETS		335	0	97
TOTAL ASSETS		8,573	7,614	8,949
CURRENT LIABILITIES				
Payables	12	726	636	636
Provisions	13	142	131	131
Other	14	9	6	6
TOTAL CURRENT LIABILITIES		877	773	773
NON-CURRENT LIABILITIES				
Other	14	52	52	52
Provisions	13	5	4	4
TOTAL NON-CURRENT LIABILITIES		57	56	56
TOTAL LIABILITIES		934	829	829
NET ASSETS		7,640	6,785	8,120
EQUITY				
Accumulated Funds	15	7,640	6,785	8,120
TOTAL EQUITY		7,640	6,785	8,120

[The accompanying notes form part of these statements]

	NOTE	ACTUAL 2004 \$'000	BUDGET 2004 \$'000	ACTUAL 2003 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES				
PAYMENTS				
Employee Related		(1,729)	(1,596)	(1,628)
Grants and Subsidies		(6,754)	(6,007)	(6,087)
Other		(2,179)	(2,605)	(3,594)
TOTAL PAYMENTS		(10,662)	(10,208)	(11,309)
RECEIPTS				
Interest Received		284	209	256
Other		1,350	1,250	2,113
TOTAL RECEIPTS		1,634	1,459	2,369
CASH FLOWS FROM GOVERNMENT				
Recurrent Appropriation		8,537	7,427	7,406
Capital Appropriation		44	44	44
Cash Reimbursements from the Crown Entity		117	85	115
NET CASH FLOWS FROM GOVERNMENT		8,698	7,556	7,565
NET CASH FLOWS FROM OPERATING ACTIVITIES	20	(330)	(1,193)	(1,375)
CASH FLOWS FROM INVESTING ACTIVITIES				
Purchases of Plant and Equipment		(44)	(44)	(45)
Repayment of Revolving Fund Advances		925	0	610
Advances from Revolving Fund		(758)	0	(1,755)
NET CASH FLOWS USED ON INVESTING ACTIVITIES		123	(44)	(1,100)
NET INCREASE/(DECREASE) IN CASH		(207)	(1,237)	(275)
Opening Cash and Cash Equivalents		7,759	7,759	8,034
CLOSING CASH AND CASH EQUIVALENTS	7	7,552	6,522	7,759

[The accompanying notes form part of these statements]

2004					2003			
	RECURRENT APPROPRIATION	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND	CAPITAL APPROPRIATION	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND	RECURRENT APPROPRIATION	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND	CAPITAL APPROPRIATION	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
ORIGINAL BUDGET APPROPRIATION/EXPENDITURE								
- Appropriation Act	7,427	7,427	44	44	7,406	7,406	44	44
- Additional Appropriations								
- s 21A PF&AA - Special Appropriation								
- s 24 PF&AA - Transfer Functions Between Departments								
- s 26 PF&AA Commonwealth Specific Purpose Payments								
	7,427	7,427	44	44	7,406	7,406	44	44
OTHER APPROPRIATION/EXPENDITURE								
- Treasurer's Advance	1,110	1,110						
- Section 22 - Expenditure for Certain Works and Services								
- Transfers from Another Agency (s 26 of the Appropriation Act)								
TOTAL APPROPRIATIONS/ EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND (INCLUDES TRANSFER PAYMENTS)								
	8,537	8,537	44	44	7,406	7,406	44	44
AMOUNT DRAWN DOWN AGAINST APPROPRIATION								
		8,537		44		7,406		44
LIABILITY TO CONSOLIDATED FUND								
		0		0		0		0

Notes to the Summary of Compliance with Financial Directives

- (a) FTO is a single program entity and as such does not prepare a separate Program Statement.
- (b) The Summary of Compliance is based on the assumption that Consolidated Fund moneys are spent first, unless for specifically identifiable appropriations.
- (c) The Liability to Consolidated Fund is calculated as the difference between 'Amount drawn down against Appropriation' and 'Total Expenditure/Net Claim on Consolidated Fund'.

(a) REPORTING ENTITY

The New South Wales Film and Television Office (FTO), as a reporting entity, includes the agency's commercial activities, namely promoting and assisting the NSW film and television industry.

The reporting entity is consolidated as part of the NSW Total State Sector and as part of the NSW Public Accounts.

The FTO is a separate reporting entity. There are no other entities under its control.

As the FTO is a single program entity, the financial operations disclosed in the Statement of Financial Performance and Statement of Financial Position are those of the FTO's programs. Accordingly, a separate supplementary program information schedule has not been prepared.

(b) BASIS OF ACCOUNTING

FTO's financial statements are a general purpose financial report, which has been prepared on an accrual basis and in accordance with:
applicable Australian Accounting Standards;
other authoritative pronouncements of the Australian Accounting Standards Board (AASB);
Urgent Issues Group (UIG) Consensus View;
the requirements of the Public Finance and Audit Act 1983 and Regulations; and
the Financial Reporting Directions published in the Financial Reporting Code for Budget Dependent General Government Sector Agencies or issued by the Treasurer under section 9(2)(n) of the Act.

Where there are inconsistencies between the above requirements, the legislative provisions have prevailed.

In the absence of a specific Accounting Standard, other authoritative pronouncements of the AASB or UIG Consensus View, the hierarchy of other pronouncements as outlined in AAS 6 'Accounting Policies' is considered.

The financial statements are prepared in accordance with the historical cost convention. All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

The New South Wales Film and Television Office will apply the Australian Equivalents to International Financial Reporting Standards (AIFRS) from the reporting period beginning 1 July 2005.

The transition to the new standards will be achieved by allocating internal resources and/or engaging consultants to analyse the pending standards and Urgent Issues Group Abstracts to identify key areas regarding policies, procedures, systems and financial impacts affected by the transition.

The Manager, Administrative Services and Distribution at the New South Wales Film and Television Office, is working in liaison with the Finance Manager of its Corporate Services provider, and reports regularly to the Executive and Board of the New South Wales Film and Television Office on the progress of the project.

The following issue has been identified as having an impact on the New South Wales Film & Television Office's accounting policies;
The cost and fair value of property, plant and equipment to be increased to include restoration costs as required by AASB116.

In order to comply with the changes the New South Wales Film and Television Office will be taking the following action in the 2004/05 year;
Property plant and equipment will be revalued prior to 30 June 2005 and will identify restoration costs as required.
In conjunction with the above valuations a determination of impairment costs in accordance with AASB 136 will be carried out.

In addition NSW Treasury is assisting agencies to manage the transition by developing policies, including mandates of options; presenting training seminars to all agencies; providing a website with up-to-date information to keep agencies informed of any new developments; and establishing an IAS Agency Reference Panel to facilitate a collaborative approach to manage the change.

(c) PROJECT DEVELOPMENT

Project Development funding is recognised as payments are made (Note: 2(d)). Unpaid instalments scheduled in each contract have been shown at year end as commitments in Note: 2(e) and Note: 16(b). If a project goes into production the principal is repaid to the FTO and treated as revenue (see Note: 3(b)).

Further details are provided in Note: 17.

(d) PRODUCTION INVESTMENT

Production Investment funding is recognised as payments are made (Note: 2(d)). Unpaid instalments scheduled in each contract have been shown at year end as commitments in Note: 2(e) and Note: 16(b). Investment Grants are provided on the basis that repayment to the FTO will be made from proceeds arising from any profitable production. Further details are provided in Note: 17.

(e) ADMINISTERED ACTIVITIES

Except for interest earned on Project Development funding, the FTO does not administer any activities on behalf of the Crown Entity.

(f) REVENUE RECOGNITION

Revenue is recognised where the FTO has control of the goods or right to receive, it is probable that the economic benefits will flow to the FTO and the amount of revenue can be measured reliably. Additional comments regarding the accounting policies for the recognition of revenue are discussed below.

(i) PARLIAMENTARY APPROPRIATIONS AND CONTRIBUTIONS FROM OTHER BODIES
 Parliamentary appropriations and contributions from other bodies (including grants and donations) are generally recognised as revenues when the FTO obtains control over the assets comprising the appropriations/contributions. Control over appropriations and contributions are normally obtained upon the receipt of cash.

An exception to the above is when appropriations are unspent at year-end. In this case, the authority to spend the money lapses and generally the unspent amount must be repaid to the Consolidated Fund in the following financial year. As a result, any unspent appropriations are now accounted for as liabilities rather than revenue.

(ii) SALE OF GOODS AND SERVICES

Revenue from the sale of goods and services comprises revenue from the provision of products or services, i.e. user charges. User charges are recognised as revenue when the FTO obtains control of the assets that result from them.

(iii) INVESTMENT INCOME

Interest revenue is recognised as it accrues.

(g) EMPLOYEE BENEFITS AND OTHER PROVISIONS

(i) SALARIES, ANNUAL LEAVE, SICK LEAVE AND ON-COSTS

Liabilities for salaries and wages, annual leave and vesting sick leave are recognised and measured as the amount unpaid at the reporting date at current pay rates in respect of employees' services up to that date.

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 employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

As a result of the adoption of Accounting Standard AASB 1044 "Provisions, Contingent Liabilities and Contingent Assets", accrued salaries and wages and on-costs has been reclassified to "Payables" instead of "Provisions" in the Statement of Financial Position and the related note disclosures, for the current and comparative period. On the face of the Statement of Financial Position and in the notes, reference is now made to "Provisions" in place of "Employee entitlements and other provisions". Total employee benefits (including accrued salaries and wages) are reconciled in Note "Provisions".

(ii) LONG SERVICE LEAVE AND SUPERANNUATION

The FTO's liabilities for long service leave and superannuation are assumed by the Crown Entity. The FTO accounts for the liability as having been extinguished resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of Employee benefits and Other Liabilities'.

As a result of the adoption of Treasury Circular NSW TC 03/08 long service leave is measured on a present value basis. The present value method is based on the factors determined by the Government Actuary and applied to remuneration rates at year end for all employees with five or more years of service.

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 Fund 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 past experience.

(i) ACCOUNTING FOR THE GOODS AND SERVICES TAX (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except: the amount of GST incurred by the agency as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense; and receivables and payables are stated with the amount of GST included.

(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 determined as the fair value of the asset given as consideration plus the costs incidental to the acquisition.

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 means the amount for which an asset could be exchanged between a knowledgeable, willing buyer and a knowledgeable, willing seller in an arm's length transaction.

(k) PLANT AND EQUIPMENT

Items of plant and equipment costing \$500 and above individually are capitalised.

(l) REVALUATION OF PHYSICAL NON-CURRENT ASSETS

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 written down value of its non-current assets (computers, plant and equipment etc) would approximately equate to market value.

As the FTO is a not-for-profit entity whose service potential is not related to the ability to generate net cash inflows, the recoverable amount test has not been applied.

(m) DEPRECIATION OF NON-CURRENT PHYSICAL ASSETS

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	% RATE
Computer Equipment	25.00%
General Plant and Equipment	14.30%
Office Fit Out	Over the life of the lease

(n) MAINTENANCE AND REPAIRS

The costs of 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.

(o) LEASED ASSETS

A distinction is made between finance leases which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of the leased assets, and operating leases under which the lessor effectively retains all such risks and benefits.

The leasing transactions of FTO are restricted to operating leases of buildings. Lease payments are recognised as expenses over the lease terms.

(p) RECEIVABLES

Receivables are recognised and carried at cost, based on the original invoice amount less a provision for any uncollectible debts. An estimate for doubtful debts is made when collection of the full amount is no longer probable. Bad debts are written off as incurred.

(q) PAYABLES

These amounts represent liabilities for goods and services provided to the FTO and other amounts, including interest. Interest is accrued over the period it becomes due.

(r) BUDGETED AMOUNTS

The budgeted amounts are drawn from the budgets as formulated at the beginning of the financial year and with any adjustments for the effects of additional appropriations, s21A, s24 and/or s26 of the *Public Finance and Audit Act 1983*.

The budgeted amounts in the Statement of Financial Performance and the Statement of Cash Flows are generally based on the amounts disclosed in the NSW Budget Papers (as adjusted above). However, in the Statement of Financial Position, the amounts vary from the Budget Papers, as the opening balances of the budgeted amounts are based on carried forward actual amounts per the audited financial statements (rather than carried forward estimates).

(a) EMPLOYEE RELATED

	2004	2003
	\$'000	\$'000
Employee Related Expenses comprise the following specific items:		
Salaries and Wages (including Recreation Leave)	1,545	1,493
Superannuation	106	99
Payroll Tax on Superannuation	6	6
Long Service Leave	14	34
Workers Compensation Insurance	7	8
Payroll and Fringe Benefits Tax	76	58
	1,754	1,698

The FTO charges the full cost of long service leave and the current service cost of superannuation to operations. However, as the FTO's liability for long service and superannuation is assumed by the Crown Entity, the FTO accounts for the liability as having been extinguished. The results in non-monetary revenue described as 'Acceptance by the Crown Entity of Employee Benefits and Other Liabilities' (Refer Note: 1(g)(ii)).

(b) OTHER OPERATING EXPENSES

	2004	2003
	\$'000	\$'000
Advertising	50	84
Auditor's Remuneration (Audit or Review of the Financial Reports)	20	28
Communications / IT	57	71
Contractors	137	166
Consultancies	84	51
Corporate Services	91	98
Doubtful Debts	0	183
External Assessors & Advisors	284	228
Hosted Workshops & Events	132	81
Insurance	13	10
Legal Fees	194	361
Marketing & Promotional Activity	221	353
Office & Administration Costs	184	131
Operating Lease Rental Expenses (Minimum Lease Payments)	250	264
Travel & Accommodation	257	239
Misc. Operating Expenses	45	86
	2,019	2,434

* Note: External Advisors & Assessors, Hosted Workshops & Events, Travel & Accommodation and Legal Fees contain amounts expended that directly and specifically relate to the provision of grants and other industry programs operated by the FTO.

(c) DEPRECIATION AND AMORTISATION

	2004	2003
	\$'000	\$'000
Depreciation		
Computer Equipment	30	28
General Plant and Equipment	5	4
Amortisation		
Office Fit Out	9	110
	44	142

(d) GRANTS AND SUBSIDIES

	*2004	2003
	\$'000	\$'000
Aurora Script Development Workshops	120	130
Australian Childrens' Television Foundation	110	110
Industry and Audience Development	722	611
New Media	106	202
Other Industry Promotion	185	107
Production Investment Fund	2,904	3,216
Project Development	1,463	1,037
Regional Filming Fund	268	493
Young Filmmakers Fund	262	181
	6,140	6,087

* Grants & Subsidies paid includes the expensed portion of 2003/04 funding commitments (see Note: 2(e)) as well as unpaid commitments brought forward from previous years.

(e) DETAILS OF FUNDING PROGRAMS APPROVED IN 2003/04

	EXPENSED*	FORWARD YEARS COMMITMENT**	TOTAL
	\$'000	\$'000	\$'000
Aurora Script Development Workshops	84	69	153
Australian Childrens' Television Foundation	110	0	110
Industry and Audience Development	722	0	722
New Media	106	0	106
Other Industry Promotion	185	0	185
Production Investment Fund	2,325	1,281	3,605
Project Development	1,295	311	1,607
Regional Filming Fund	200	229	429
Young Filmmakers Fund	57	183	240
TOTAL	5,084	2,073	7,157

* Details of grants approved in 03/04 and included Note: 2(d).

** Details of unpaid grants (excluding GST) approved in 03/04, which will be expensed in forward years.

3. REVENUES

(a) INVESTMENT INCOME

	2004	2003
	\$'000	\$'000
Interest	267	291
	267	291

(b) OTHER REVENUE

	2004	2003
	\$'000	\$'000
Project Development Returns	200	81
Production Investment Returns	283	330
Others	65	1,005
	548	1,416

4. APPROPRIATIONS

	2004	2003
	\$'000	\$'000
RECURRENT		
Total Recurrent Drawdowns from Treasury (per Summary of Compliance)	8,537	7,406
	8,537	7,406
Comprising:		
Recurrent Appropriations (per Statement of Financial Performance)	8,537	7,406
TOTAL	8,537	7,406
CAPITAL		
Total Capital Drawdowns from Treasury (per Summary of Compliance)	44	44
	44	44
Comprising:		
Capital Appropriations (per Statement of Financial Performance)	44	44
TOTAL	44	44

5. ACCEPTANCE BY THE CROWN ENTITY OF EMPLOYEE BENEFITS AND OTHER LIABILITIES

	2004	2003
	\$'000	\$'000
The following liabilities and/or expenses have been assumed by the Crown Entity		
Superannuation	106	99
Payroll Tax	6	6
Long Service Leave	14	32
	126	137

PROGRAM 1 Objective: To promote and assist the NSW film and television industry.

7. CURRENT ASSETS – CASH

	2004	2003
	\$'000	\$'000
Cash at bank and on hand	7,552	7,759
	7,552	7,759

For the purposes of the Statement of Cash Flows, cash includes cash on hand and cash at bank.

Cash assets recognised in the Statement of Financial Position are the same as those recognised in the Statement of Cash Flows.

8. CURRENT/NON-CURRENT ASSETS - RECEIVABLES

	2004	2003
	\$'000	\$'000
CURRENT		
Sale of Goods and Services	59	105
Less: Provision for Doubtful Debts	(40)	(40)
	19	65
GST Receivable	140	135
Accrued Interest	136	153
Revolving Fund	677	1,083
Less: Provision for Doubtful Debts	(343)	(343)
	629	1,093
NON-CURRENT		
Revolving Fund	238	0
	238	0

9. NON-CURRENT ASSETS – PLANT AND EQUIPMENT

	2004	2003
	\$'000	\$'000
PLANT & EQUIPMENT		
At Cost	659	616
Accumulated Depreciation at Cost	(562)	(519)
TOTAL PLANT AND EQUIPMENT AT NET BOOK VALUE	97	97
RECONCILIATIONS		
Carrying Amount at Start of Year	97	194
Additions	44	45
Depreciation Expense	(44)	(142)
CARRYING AMOUNT AT END OF YEAR	97	97

10. CURRENT/NON-CURRENT ASSETS – OTHER ASSETS

	2004	2003
	\$'000	\$'000
CURRENT		
Prepayment	57	0
	57	0

11. RESTRICTED ASSETS

Cash at bank includes \$3,084,404 (2003 \$3,917,215). 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.

The total value of the Production Loan Fund was previously \$5m. Permission was received during the year to utilise \$1m of the Fund for Production Investment.

In addition, funds of \$52,413 (2003 \$51,659) 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 14

12. CURRENT LIABILITIES – PAYABLES

	2004	2003
	\$'000	\$'000
Accrued Salaries and Wages	44	32
Creditors	682	604
	726	636

13. CURRENT/NON CURRENT LIABILITIES – PROVISIONS

	2004	2003
	\$'000	\$'000
EMPLOYEE BENEFITS AND RELATED ON-COSTS		
Recreation Leave	142	131
Long Service Leave On-costs	2	1
Payroll Tax on Long Service Leave	3	3
	147	135
AGGREGATE EMPLOYEE BENEFITS AND RELATED ON-COSTS		
Provisions - Current	142	131
Provisions – Non Current	5	4
Accrued Salaries and Wages (Note 12)	44	32
	191	167

14. CURRENT/NON-CURRENT LIABILITIES - OTHER

	2004	2003
	\$'000	\$'000
CURRENT		
Prepaid Interest – Revolving Fund Loans	9	6
	9	6
NON-CURRENT		
Funds Held on Behalf of Investors in Motion Pictures	52	52
	52	52

15. CHANGES IN EQUITY

CHANGES IN EQUITY – MOVEMENT	ACCUMULATED FUNDS		TOTAL EQUITY	
	2004	2003	2004	2003
Balance at the beginning of the financial year	8,120	9,235	8,120	9,235
Changes in equity – transactions with owners as owners	0	0	0	0
TOTAL	8,120	9,235	8,120	9,235
Changes in equity – other than transactions with owners as owners				
Surplus/(Deficit) for the year	(480)	(1,115)	(480)	(1,115)
TOTAL	(480)	(1,115)	(480)	(1,115)
BALANCE AT THE END OF THE FINANCIAL YEAR	7,640	8,120	7,640	8,120

16. COMMITMENTS FOR EXPENDITURE**(a) CAPITAL COMMITMENTS**

As at 30 June 2004, the FTO had no capital commitments.

(b) OTHER EXPENDITURE COMMITMENTS

As at 30 June 2004, the FTO had committed the following amounts for payment within the next twelve months:

	2004	2003
	\$'000	\$'000
Aurora Script Development Workshops	76	40
Project Development	407	250
Production Investment	1,459	686
Regional Filming Fund	254	77
Young Filmmakers Fund	206	220
TOTAL	2,403	1,273

The total expenditure commitments include GST of \$218,420 (\$115,757 in 02/03) which is a contingent asset for the FTO.

(c) OPERATING LEASE COMMITMENTS

	2004 \$'000	2003 \$'000
Future non-cancellable operating lease rentals not provided for and payable:		
Not later than one year	280	280
Later than one year and not later than five years	564	844
TOTAL (INCLUDING GST)	844	1,124

The lease on the FTO's premises on level 7, 157 Liverpool Street, Sydney was renewed on 1 June 2003 for a period of 4 years. An estimated amount of \$76,727 (02/03 \$101,000) is expected to be claimed from the Australian Taxation Office as input tax credits.

17. 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 Note: 1(d) and 1(e) respectively.

	GRANTS PROVIDED \$'000	RETURNS RECEIVED \$'000
PROJECT DEVELOPMENT (PERIOD ENDING)		
30 June 1998	1,043	211
30 June 1999	942	237
30 June 2000	1,010	164
30 June 2001	939	185
30 June 2002	1,088	145
30 June 2003	1,037	81
30 June 2004	1,463	200
PRODUCTION INVESTMENT (PERIOD ENDING)		
30 June 1998	1,757	567
30 June 1999	1,674	221
30 June 2000	2,439	687
30 June 2001	2,102	308
30 June 2002	1,605	508
30 June 2003	3,216	330
30 June 2004	2,902	283

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 the timing of returns cannot be quantified accurately.

18. CONTINGENT LIABILITIES

Other than commitments mentioned elsewhere in these notes, the FTO is not aware of any contingent liability associated with its operations.

19. BUDGET REVIEW

NET COST OF SERVICES

There is a variation between budgeted and actual net cost of services of \$466,000. Approval was received from Treasury during the year for an additional \$1.1M for Production Investment funding. The increase in actual to budgeted Net Cost of Services reflects the partial drawdown of this increased funding.

FINANCIAL PERFORMANCE

Variation in Employee Related and Other Operating expenses were attributable to an increase in resources to process the additional applications as a result of the increase in Production Investment funding, and the variation in Grants & Subsidies is due to the partial drawdown of the increase in Production Investment funding.

The increase in Other Revenue is due to increased amounts received from previous grants and investments in Script Development and Production Investment.

ASSETS AND LIABILITIES

There is variation of \$635,000 between budgeted and actual total equity. This is attributable to the additional \$1,100,000 in Production Investment funds made available that were only partially drawdown in the financial year. The balance of these funds are due to be paid out in the coming twelve months and are included in Notes 2(e) and 16 (b).

CASH FLOWS

The cash flow reflects the variations outlined above.

20. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET COST OF SERVICES

	2004	2003
	\$'000	\$'000
NET CASH FROM OPERATING ACTIVITIES	(330)	(1,375)
Cash flows from Government/Appropriations	(8,581)	(7,450)
Acceptance by Crown Entity of Employee Benefits and Other Liabilities	(126)	(137)
Depreciation	(44)	(142)
Provision for Doubtful Debts	0	(183)
Decrease/(Increase) in Provisions	(11)	(47)
Increase/(Decrease) In Receivables and Other Assets	(2)	58
Decrease/(Increase) in Creditors	(91)	(491)
Decrease/(Increase) in Other Liabilities	(3)	1,065
NET COST OF SERVICES	(9,188)	(8,702)

21. FINANCIAL INSTRUMENTS

The terms, conditions and accounting policies applied by FTO in relation to financial instruments are as follows:

CASH

Cash comprises cash on hand and bank balances. Bank balances within the Treasury banking system earn interest on daily bank balances at the monthly average NSW Treasury Corporation (T-Corp) 11 am unofficial cash rate adjusted for a management fee to Treasury. The average rate during the year was 4.03% (02/03 3.39%) and the rate at year end was 4.25% (02/03 3.75%).

RECEIVABLES

All debtors are recognised as amounts receivable at balance date. Collectability of debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. A provision for doubtful debts is raised when some doubt as to collection exists. The credit risk is the carrying amount (net of any provision for doubtful debts). Interest is earned on Revolving Fund and Cashflow Loans debtors. The carrying amount approximates net fair value.

MINOR CASHFLOW LOANS

The FTO provides Minor Cashflow Loans for small amounts of funds over a stipulated period of time at an agreed rate of interest to support projects during the early production period prior to the drawdowns from the projects major funding sources. Loans must be secured by a distribution agreement or presale to a broadcaster and do not exceed the amount of the presale or guarantee. The carrying amount approximates net fair value.

PRODUCTION LOAN FUND (REVOLVE FUND)

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.

TRADE CREDITORS AND ACCURALS

The liabilities are recognised for amounts due to be paid in the future for goods and services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer's Direction 219.01. If trade terms are not specified, payment is made no later than 14 days after the date of an invoice. Treasurer's Direction 219.01 allows the Minister to award interest for late payment. No interest was paid during the year (30 June 2003, \$0).

FUNDS HELD ON BEHALF OF INVESTORS IN MOTION PICTURES

Royalties are received from distributors of motion pictures in accordance with the terms and conditions of the individual distribution agreement. After specified costs and expenses are deducted, these royalties are then be distributed to the original investors in the motion picture in accordance with the individual contract. Funds held on behalf of investors represent royalties received but not yet either reconciled or distributed under the terms of the contract. The carrying amount approximates net fair value.

22. AFTER BALANCE DATE EVENTS

There were no events subsequent to balance date which affect the financial report.

(END OF AUDITED FINANCIAL STATEMENTS)

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74_development–forward commitments

74_development assistance

74_development returns

75_projects in production that received development assistance

75_production investment–projects funded

76_production investment

76_production investment–forward commitments

76_production investment returns

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86_appendix 26 guarantee of service

86_appendix 27 reviews and audits undertaken

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TITLE	APPLICANT	WRITER	AMOUNT
FEATURES			
Axe Fall	Liberty Productions P/L	Lynne Vincent McCarthy	\$23,000
Bali	Robert Caswell	Robert Caswell	\$16,000
Beautiful Kate	Porchlight Films P/L	Rachel Ward	\$17,000
Bernadette	Autumn Films P/L	Teresa-Jayne Hanlon	\$12,000
Blindsight	Kathryn Millard	Kathryn Millard	\$16,000
Bollywood Masala	Zara Films P/L	Madhavi Rao/Kay Rasool	\$12,000
Bridge of Secrets	Country of OZ P/L	Oliver Howes	\$16,000
Candelo	Porchlight Films P/L	Elizabeth Mars	\$12,800
Candy	Margaret Fink Films P/L	Luke Davies/Neil Armfield	\$22,000
Carrier, The	Belinda Chayko	Belinda Chayko	\$13,600
Crime of Silence	Tama Films P/L	Robert Marchand	\$12,500
Critic, The	Wild Strawberries P/L	Steve Jacobs	\$30,000
Cut Snake	Film Graphics Entertainment P/L	Blake Ayshford	\$21,000
Darkest Hours, The	Film Buff Productions P/L	Dion Leedham	\$14,000
Dead Man's Curve	Vincent Ward Films P/L	Vincent Ward	\$16,000
Dressmaker, The	Mirabella Productions P/L	Emily Ballou	\$16,000
Eden's Team	Sherman Pictures	Geoffrey Atherden	\$15,000
Evil, The	Ken Welsh	Anthony Egan	\$17,500
From the Shadows	Black Frame	Jonathan Ogilvie	\$13,000
Hear No Evil	James McTeigue	Nicole Mitchell	\$12,000
Highway Toll	Rococo Pop	Raymond X Devitt	\$24,000
Highways to a War	Sasci Films P/L	Christopher Koch	\$26,000
I'm Trying to Break Your Heart	Christine Olsen	Christine Olsen	\$13,000
Ice	Matt Carroll Films	Sofya Gollan	\$16,500
Jindabyne	Close to Home Productions P/L	Beatrix Christian	\$70,000
Keeping It Family	Keeping It Family Productions	Kent Williams	\$12,000
Leftovers	Vadudu P/L	Stephen Davis/Andrew McPhail	\$16,000
Little Fish	Porchlight Films P/L	Jacqueline Perske	\$30,000
Looking Glass, The	Grand Bay Films P/L	Peter Duncan	\$16,000
Love Thy Neighbour	Monkey Business P/L	Roger Monk	\$15,500
Mount Warning	Red Carpet Productions	Kim Mordaunt	\$14,000
Mozart Maulers	Martin Brown Films P/L	Louis Nowra	\$30,000
My Mother Eve	As If Productions	Margot Nash	\$12,000
Nerd Formal	Stephen Vagg	Stephen Vagg	\$9,150
Night Cargo	Eidolon P/L	Alfred Bell	\$24,000
Perfect Drive, The	Macgowan Films P/L	Justin Walsh	\$16,500
Return Engagement	ACME Productions P/L	Tony Morphet	\$11,500
Set Up	Siren Pictures P/L	Lynne Vincent McCarthy	\$19,840
Shiver	Toi-Toi Films P/L	Christina Andreef	\$21,000
Sods	Vadudu P/L	Stephen Davis	\$16,500
Space	Liberty Productions P/L	Lynne Vincent McCarthy/Mish Moore	\$16,000
Square, The	Film Depot P/L	Joel Edgerton/Matthew Dabner	\$15,000
Talk Shit and Dance Like a Girl	Film Depot P/L	David Hely	\$18,500
Tweak the Bullet	Pagan Films	Claire Haywood	\$16,000
White Crane, The	Paul Brown	Paul Brown	\$16,000
Wild Honey	Dragonet Films P/L	Stephen Wallace	\$15,400
Winging It	Hadass Segal	Hadass Segal	\$12,000
Year of Wonders	Rumbalara Films (Aust) P/L	Pip Karmel	\$16,000
Vampire Man	Ivan Sen	Ivan Sen	\$12,000
Zebras, The	J McElroy Holdings P/L	David Williamson	\$16,000
TOTAL			\$893,790
DOCUMENTARY			
A 1000 Different Angles	Amanda King	Amanda King	\$6,500
Auctioning Airds	Anne Delaney/Lara Cole	Anne Delaney/Lara Cole	\$15,555
Bankstown Habib	Virus Media P/L	Brian Rapsey/Enda Murray	\$13,100
Pawlowski/Pawlowska	Barking Cat Productions P/L	John Fink	\$9,350
Roudenko File, The	Nautilus Films	Yuka Sekiguchi	\$14,000
Shift, The	Kaye Harrison	Kaye Harrison	\$13,890
Zero Hour: The Bombing of Darwin	Cojo Productions	Pru Colville	\$14,000
TOTAL			\$86,395
DOCUMENTARY SERIES			
An Australian Family Century	Orana Films P/L	Julie Nimmo/Richard Dennison	\$8,000
Back to the Floor	Flaming Star Films P/L	Catherine Marciniak/Sharyn Prentice	\$19,500
Dust to Dust	Hilton Cordell Productions P/L	Ian Walker	\$15,000
First Australians	Blackfella Films P/L	Louis Nowra/Ian David/Rachel Perkins	\$80,000
Hats Off	Sonja Armstrong Productions P/L		\$15,800
House of Love, The	Enchanted Edge Media	Cynthia Connop	\$16,500
Short stories	Get Stuffed P/L	Matthew Duffy/Stuart McCarney	\$12,000
Trailblazers	Melsa Films P/L	Peter Castaldi	\$11,750
TOTAL			\$178,550

TITLE	APPLICANT	WRITER	AMOUNT
FEATURE DOCUMENTARY			
Bollywood Bazaar	Melsa Films P/L/Film and Casting Temple P/L	Anupam Sharma/Peter Castaldi	\$16,000
Its All Over the Moon	Ruth Cullen	Ruth Cullen	\$6,500
TOTAL			\$22,500
MULTIMEDIA			
Let's Face It	Hatchling Productions P/L	Cathy Henkel	\$10,000
TOTAL			\$10,000
TELEFEATURES			
Campaign, The	Rapacious Pictures P/L	Tony McNamara	\$30,000
Hell Has Harbour Views	Hilton Cordell Productions P/L	Peter Duncan	\$13,500
Molly Morgan	FJH Nominees P/L	Michelle Pettigrove/Michael O'Brien/Frank Holden	\$12,000
TOTAL			\$55,500
TELEVISION SERIES			
Death by Horoscope	DBH Productions P/L	Stephen Harrop/Stephen Fearnley/Andrew Traucki	\$15,500
Double Trouble	CAAMA Productions P/L	Beck Cole/Mitch Torres	\$18,400
Fat Tuesday	Macgowan Films P/L	Roger Monk/Carla Drago	\$15,000
Pilots, The	Big and Little Films P/L	Paul McDermott/Bruce Griffiths	\$22,878
Silence, The	Jan Chapman Films P/L	Alice Addison/Mary Walsh	\$18,500
Wog Street Soccer Club	Storm Productions P/L	Ebsen Storm/Adam Bowen	\$25,000
TOTAL			\$115,278
TELEVISION MINISERIES			
Waterfront: The Battle That Changed Australia	Decade Films P/L	Sue Smith	\$26,400
TOTAL			\$26,400
ANIMATION SERIES			
Adventures Charlotte and Henry, The	Mammal P/L	Angela Weber/Tammy Burnstock	\$18,200
Chiko Space Cadet: Mission to Squerk	Argos Productions P/L	Stu Connolly	\$16,000
Elliot Pie	Kapow Pictures P/L	Stu Connolly	\$22,000
Superewe	Louise Alston	Alexa Moses	\$12,250
TOTAL			\$68,450
ANIMATION FEATURE			
Midnite	Rapt Animation	Richard Tulloch	\$19,200
TOTAL			\$19,200
NEW FEATURE FILM WRITERS SCHEME			
Growing Up is Hard To Do	Peter Jattke	Peter Jattke	\$12,000
Stranded	Robert Macdonald	Robert Macdonald	\$12,000
Summer of Little Bombs, The	Charlotte Jones	Charlotte Jones	\$12,000
Underage Society	Thomas Morrison	Thomas Morrison	\$12,000
TOTAL			\$48,000
TRAVEL			
Al Clark	Cannes	Seek finance and marketplace interest in production slate.	\$6,000
Emile Sherman	AFM	Seek finance and marketplace interest in production slate.	\$5,000
Jan Chapman	London Film Festival	Seek finance and marketplace interest in production slate and to accompany screening of <i>In the Cut</i> .	\$7,000
Janet Merewether	Amsterdam IDFA Forum	Seek finance and marketplace interest in production slate.	\$5,000
Jeff Canin & Cathy Henkel	South Africa, Amsterdam, Germany, London	Seek finance and marketplace interest in production slate. To accompany screening of <i>The Man Who Stole MyMother's Face</i>	\$5,000
Jessica Hobbs	San Francisco International Film Festival (Golden Gate Award)	Professional development To accompany screening of <i>So Close To Home</i> .	\$3,000
Jonathan Teplitzky	Cannes/Los Angeles	Seek finance and marketplace interest in production slate. To accompany screening of <i>Gettin' Square</i> .	\$5,000
Melinda Wearne	Fourth World Summit on Media for Children and Associates	Seek finance and marketplace interest in production slate.	\$4,000
Michelle Harrison	European Film Market	Seek finance and marketplace interest in production slate.	\$2,659
Oren Siedler	Amsterdam IDFA Forum	Seek finance and marketplace interest in production slate.	\$3,383
Sherine Salama	Amsterdam IDFA Forum	Seek finance and marketplace interest in production slate.	\$6,250
Stuart Scowcroft	History & Science Congresses	Seek finance and marketplace interest in production slate.	\$4,700
Liz Watts	Cinemart and The Berlin Films Market	Seek finance and marketplace interest in production slate.	\$5,500
Stephane Zerbib	MIP-TV	Seek finance and marketplace interest in production slate.	\$5,000
TOTAL			\$67,492
APPLICANT	DESTINATION	PURPOSE	AMOUNT

APPLICANT	DESTINATION	PURPOSE	AMOUNT
INDIGENOUS TV DRAMA WORKSHOP			
		Workshop where indigenous writers are given the opportunity to work with experienced television practitioners. Run in conjunction with the AFC.	\$15,000
TOTAL 03/04 COMMITMENTS			\$1,606,555

APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE FORWARD COMMITMENTS – DEVELOPMENT 03/04

TITLE	APPLICANT	WRITER	AMOUNT
FEATURES			
Eden's Team	Sherman Pictures	Geoffrey Atherden	\$20,000
Year of Wonders	Rumbalara Films (Aust) P/L	Pip Karmel	\$20,000
Suburban Mayhem	Suburban Mayhem P/L	Alice Bell	\$17,000
Leftovers	Vadudu P/L	Stephen Davis/Andrew McPhail	\$16,000
DOCUMENTARY			
Diana Doherty and the New York Phil	JOTZ Productions P/L	Tom Zubrycki	\$6,000
Enlightenment Project, The	Light Corporation P/L	Sally Bongers	\$16,000
TELEVISION SERIES			
Wog Street Soccer Club	Storm Productions P/L	Ebsen Storm/Adam Bowen	\$25,000
MINI SERIES			
Fortunes of Richard Mahoney, The	Rosenbaum Whitbread Film and Television Productions	Bruce Beresford	\$25,000
TOTAL			\$145,000

APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE DEVELOPMENT ASSISTANCE 03/04

479 Applications*		
102 Funded		
	SPEND	% OF TOTAL DEV SPEND
Features**	941,790	58.62%
Documentaries	86,395	5.39%
Documentary Series	178,550	11.11%
Feature Documentary	22,500	1.4%
Multimedia	10,000	0.62%
Television Series	115,278	7.18%
Mini Series	26,400	1.64%
Animation series	68,450	4.26%
Animation Feature	19,200	1.2%
Travel	67,492	4.2%
Initiatives	15,000	0.93%
Telefeatures	55,500	3.45%
TOTAL	1,606,555	100%

* Note: Includes New Feature Film Writer's Scheme Round 2, Arista and No Borders applications

** Note: Includes New Feature Film Writer's Scheme

APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE DEVELOPMENT RETURNS 03/04

PROJECT	PRINCIPLE RETURNED	INTEREST TO TREASURY	ROYALTIES
Australian Family Century	\$8,000	\$124	
Bottletop Bill		\$25,000	\$5,479
Fellowship – John O'Brien	\$22,000		
Fellowship – Rosemary Blight	\$19,250		
Helen's War			\$1,479
Last Christmas in Jaranwallah	\$15,000	\$1,122	
Lantana			\$413
Mr Patterns		\$16,500	\$3,322
Oyster Farmer, The	\$16,300	\$1,955	
Piano, The			\$1,311
Priscilla, Queen of the Desert			\$1,667
Sentimental Blokes, The	\$15,000	\$542	
Shine			\$196
Somersault (aka More Than Scarlet)	\$54,240	\$2,026	
Travel Assistance - Penny Robins	\$5,000	\$727	
So Close To Home		\$395	
TOTAL	\$196,290	\$17,171	\$3,587

**APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE
PROJECTS IN PRODUCTION IN 03/04 THAT HAVE RECEIVED FTO DEVELOPMENT ASSISTANCE**

PROJECT	DEVELOPMENT ASSISTANCE	PRODUCTION INVESTMENT
An Australian Family Century	\$8,000	
Bottletop Bill	\$25,000	
Colony, The	\$18,000	\$360,000
Divorce Stories (Penny Robins Travel Assistance)	\$5,000	
End Game, The (Sherine Salama - travel assistance)	\$6,250	\$80,000
Fireflies (Fellowship - John O'Brien)	\$10,000	
Last Christmas in Jaranwallah	\$15,000	
Loot (Fellowship - John O'Brien)	\$10,000	
Mr Patterns	\$16,500	
Oyster Farmer, The	\$16,300	\$350,000
Secret World of Sleepwalkers	\$15,299	\$80,000
Sentimental Blokes, The	\$15,000	
Shift, The	\$13,890	\$80,000
Short Stories	\$12,000	\$100,000
Small Claims (Fellowship - Rosemary Blight)	\$20,000	
Somersault (aka More Than Scarlet)	\$54,240	\$400,000

APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE PROJECTS FUNDED – PRODUCTION INVESTMENT 03/04

PROJECT	APPLICANT	AMOUNT
DOCUMENTARY SERIES		
Blood, Sweat and Cheers	Goldie Dahdal New Media P/L	\$80,000
Colony, The	Hilton Cordell Productions P/L	\$360,000
Missing	Pony Films P/L	\$80,000
Short Stories	Get Stuffed P/L	\$100,000
Street Practice	Hilton Cordell Productions P/L	\$40,000
TOTAL		\$660,000
DOCUMENTARY		
End Game, The	Habibi Films P/L	\$80,000
Frank Hurley – The Man Who Made History	Real Pictures P/L	\$20,000
In the Shadow of the Palms	Ipsos-facto Productions P/L	\$80,000
Jabe Babe	Go Girl Productions	\$75,000
Jimmy Little's Gentle Journey	Indigo Films	\$15,000
Korean Anzac – A Warrior's Tale	Liberty Productions P/L	\$20,000
My Life After Josh	Ramsey Films P/L	\$25,420
Secret World of Sleepwalkers, The	Paul Scott Films	\$80,000
Selling Sickness – An Ill for Every Pill	Paradigm Pictures	\$20,000
Shift, The	Change Focus Media	\$80,000
Still Croaking	Stoney Creek Productions	\$40,000
Vietnam Symphony	Stonebridge Productions	\$80,000
TOTAL		\$615,420
FEATURE		
Hating Alison Ashley	HAA Films P/L	\$350,000
Little Fish	Porchlight Films P/L	\$450,000
Oyster Farmer, The	Anthony Buckley Films P/L	\$350,000
Somersault (aka More Than Scarlet)	Red Carpet Productions P/L	\$400,000
TOTAL		\$1,550,000
TELEFEATURES		
Blackjack II, III & IV	Jigsaw Entertainment P/L	\$100,000
Go Big	RB Films P/L	\$250,000
TOTAL		\$350,000
TELEVISION SERIES		
Double the Fist	Fistworthy P/L	\$80,000
Snobs	Southern Star Entertainment P/L	\$250,000
TOTAL		\$330,000
INDIGENOUS PRODUCTION INITIATIVES		
Dramatically Black Drama Initiative		
Djarn Djarns, The	R B Films P/L	\$40,000
Plains Empty, The	Film Depot P/L	\$10,000
NIDF 6 - Documentary initiative		\$50,000
TOTAL		\$100,000
TOTAL PRODUCTION INVESTMENT		\$3,605,420

Applications received 32

Applications funded 28

TYPE	COMMITTED	% OF TOTAL SPEND
5 Documentary series	\$660,000	18.30%
12 Documentaries	\$615,420	17.07%
4 Features	\$1,550,000	43.00%
4 Telefeatures	\$350,000	9.71%
3 Television series	\$330,000	9.15%
Indigenous Production Initiatives (2 short dramas and 2 documentaries)*	\$100,000	2.77%
TOTALS	\$3,605,420	100%

* The Projects funded under the indigenous productions initiatives were not the subject of applications and thus not counted in 28 projects funded.

APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE FORWARD COMMITMENTS – PRODUCTION INVESTMENT

PROJECT	APPLICANT	AMOUNT
FEATURE FILMS		
Book of Revelations, The	Wildheart Zizani P/L	\$400,000
Candy	Sherman Pictures P/L	\$350,000
TOTAL		\$750,000
TELEFEATURES		
Hell Has Harbour Views	Hilton Cordell Productions P/L	\$250,000
Small Claims	R B Films P/L	\$400,000
TOTAL		\$650,000
TELEVISION SERIES		
Love My Way (aka Is This It?)	Southern Star Entertainment P/L	\$350,000
MINI SERIES		
Mary Bryant	Screentime P/L	\$400,000
RAN	Chapman Pictures P/L	\$400,000
TOTAL		\$800,000
TOTAL 03/04 COMMITMENTS		\$3,605,420
TOTAL 04/05 FORWARD COMMITMENTS		\$2,550,000
TOTAL ALL COMMITMENTS		\$6,155,420

APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE PRODUCTION INVESTMENT RETURNS 03/04

INVESTMENT RETURNS	\$282,067
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APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE PROJECTS APPROVED – PRODUCTION LOAN FINANCING FUND 03/04

PRODUCTION LOANS	AMOUNT APPROVED
Oyster Farmer, The	\$350,000
REPAID IN FULL	
Down the Line (approved 01/02)	
Travelling Light (approved 01/02)	
Ned (approved 02/03)	

APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE PROJECTS APPROVED – MINOR CASHFLOW LOAN 03/04

MINOR CASHFLOW LOANS	
Frank Hurley - The Man Who Made History	\$20,000
REPAID IN FULL	
Frank Hurley - The Man Who Made History (approved 03/04)	
Somersault (aka More Than Scarlet) (approved 02/03)	

APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE SPECIAL INITIATIVES – SUPPORT PROVIDED 03/04

ARISTA		
TITLE	APPLICANT	WRITER
Chinese Whispers	Film Depot P/L	Liz Doran
Her and Her Bloody Opera	Sonja Armstrong Productions P/L	Allen Palmer

ENTERPRISE AUSTRALIA

NSW PRODUCERS	PRODUCTION COMPANY
Rosemary Blight	RB Films P/L
Martin Brown	Martin Brown Films P/L
Penny Chapman	Chapman Pictures P/L
Chris Hilton	Hilton Cordell & Associates P/L
Marian Macgowan	Macgowan Films P/L
Hal McElroy	McElroy Television P/L
Mark Tesoriero	Brainwaave Interactive P/L
Liz Watts	Porchlight Films P/L

APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE READERS & BUDGET ANALYSTS 03/04

READERS

Miro Bilbrough	Michelle Harrison	Damien Parer
Madeleine Blackwell	Frank Hatherly	Nick Parsons
Annette Blonski	Claire Haywood	Scott Patterson
Michael Brindley	Cathy Henkel	Sonya Pemberton
Martin Brown	John Hewitt	Tim Richards
Charlie Carman	Solrun Hoass	David Roach
Ruth Carr	John Hughes	Peter Sainsbury
Sue Castrique	Julie Janson	Kristin Sanderson
Ruth Cullen	Samantha Jennings	Scott Patterson
Matthew Dabner	Jeni Kendall	Charlotte Seymour
Stephen Davis	Susan Lambert	Tim Slade
Jenny Day	Rachel Landers	Dennis Smith
Maree Delofski	Curtis Levy	Morgan Smith
Claire Dobbin	Helen Lovelock	Billy Marshall Stoneking
Liz Doran	Melissa Lucashenko	Jared Thomas
Matthew Duchesne	Alison Lyssa	Atlanta Treloar
Cathy Eatock	George Mannix	Russell Vines
Wesley Enoch	Robert Marchand	Alicia Walsh
Annie Fox	Catherine Marciniak	Liz Watts
Kathryn Fry	Lynne Vincent McCarthy	Kate Kennedy White
Barry Gamba	Elise McCredie	Linden Wilkinson
Lilliana Gibbs	Catriona McKenzie	Martin Williams
Marcus Gillezeau	Jeni McMahon	Moya Wood
Veronica Gleeson	Kathryn Millard	Greg Woodland
David Goldie	Mary-Ellen Mullane	Alexa Wyatt
Mitzi Goldman	Margot Nash	Aviva Zielgler
Trevor Graham	Julie Nimmo	Tom Zubrycki
Frank Haines	Chris Noonan	
Glenda Hambly	Jane Oehr	
Brian Hannant	Jonathan Ogilvie	

BUDGET AND FINANCE ANALYSTS

Sandra Alexander	Ben Grant	Mary-Ellen Mullane
Anne Bruning	Frank Haines	Brenda Pam
Ruth Cullen	Cathy Henkel	Damien Parer
Jenny Day	Samantha Jennings	Vicki Watson
Trevor Graham	Helen Lovelock	Liz Watts

NEW FEATURE FILM WRITERS SCHEME ASSESSORS

Tony Ayres	Samantha Jennings	Peter Sainsbury
Miro Bilbrough	Lynne Vincent McCarthy	Morgan Smith
Charlie Carman	Nerida Moore	Martin Williams

NEW FEATURE FILM WRITERS SCHEME SCRIPT CONSULTANTS

Tony Ayres	Samantha Jennings	Vincent Sheehan
Charlie Carman	Rachel Landers	Greg Woodland
Belinda Chayko	Lynne Vincent McCarthy	

APPENDIX 02 AURORA PROJECTS FUNDED 03/04

TITLE	WRITER	PRODUCER	DIRECTOR	AMOUNT
The Armageddon Girl	Joel Anderson	Liz Watts	Joel Anderson	\$ 35,000
The Black Balloon	Jimmy Jack/Elissa Down	Tristram Miall	Elissa Down	\$ 35,000
J	David Michod	Bec Smith	David Michod	\$ 35,000
Prime Mover	David Caesar	Vincent Sheehan	David Caesar	\$ 35,000
TOTAL				\$ 140,000

Miro Bilbrough (FTO)	Lynne Vincent McCarthy	Tim Richards
Sally Browning (FTO)	Roger Monk	Duncan Thompson
Claire Dobbin	Chris Noonan	Safina Uberoi

APPENDIX 03 REGIONAL FILMING FUND PROJECTS FUNDED 03/04

PROJECT	APPLICANT	REGION	AMOUNT GRANTED	JOBS	REGIONAL SPEND
FEATURES					
Oyster Farmer, The*	Anthony Buckley Films P/L	Hawkesbury	\$100,000	60	\$833,540
Somersault	Red Carpet Productions P/L	Snowy Mountains (Jindabyne, Cooma & Canberra)	\$100,000	7	\$659,828
DOCUMENTARY SERIES					
Colony, The**	Hilton Cordell P/L	Hawkesbury	\$100,000	35	\$879,703
DOCUMENTARY					
Goon but not Forgotten	Hatchling Productions P/L	Woy Woy/Gosford & surrounding areas	\$29,160	14	\$83,514
TELEMOVIE					
Little Oberon**	Christie Films P/L	Blue Mountains	\$100,000	180	\$285,980
TOTAL			\$429,160	296	\$2,742,565

* Denotes estimated regional spend & employment on original application-final cost report not yet received. Final figures can vary from pre production estimates.

Consequently the amount granted to the production may also vary.

** As above and yet to commence filming at time of publication.

APPENDIX 04 YOUNG FILMMAKERS FUND PROJECTS FUNDED 03/04

TITLE	APPLICANT/S	TYPE	AMOUNT
ROUND 13			
A Wonderful Day	Robbie Baldwin/Kylie O'Donnell	Drama	\$30,000
Atomic Confessions	Kathy Aigner	Documentary	\$30,000
Harry the Hunchback	Husein Alicajic	Drama	\$30,000
Transient	Craig Boreham	Drama	\$30,000
TOTAL			\$120,000
ROUND 14			
Brother	Galvin Scott Davis	Drama	\$30,000
Eye Inside, The	Cordelia Beresford/Alison Dredge	Experimental	\$30,000
In the Middle	Anna Truman/Tony Redevski	Drama	\$30,000
Monster	Jennifer Kent	Drama	\$30,000
TOTAL			\$120,000
MARKETING ALLOWANCES			
A Wonderful Day	Robbie Baldwin/Kylie O'Donnell	Drama	\$3,000
Deluge	Flordeliz Bonifacio/Sam Jennings	Drama	\$3,000
Mongrel's Ghost	Kim Mordaunt/Sylvia Wilczynski	Drama	\$1,500
Museum of Dreams	Gregory Godhard	Animation	\$1,000
Scree, The	Justine Kerrigan	Drama	\$5,000
TOTAL MARKETING ALLOWANCES			\$13,500

APPENDIX 04 YOUNG FILMMAKERS FUND BROADCAST SALES AND DISTRIBUTION DEALS 03/04

DELUGE	FLICKERFEST
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APPENDIX 04 YOUNG FILMMAKERS FUND ASSESSORS

ROUND 14	ROUND 15
Roland Gallois	Prue Adams (FTO)
Matt Hawkins	Craig Anderson
Nerida Moore	Anna Broinowski
Sean O'Brien	Liz Doran
Sally Regan	Sam Meikle
Karena Slaninka (FTO)	Steve Pasvolksky

A WONDERFUL DAY

Mardi Gras Film Festival, Australia, 2004 - Apple Centre Development Award/Audience Award - Best Short Film/Audience Award - Best Australian Short Film Award
 Melbourne Queer Film Festival, Australia, 2004 – Best Australian Short Film Award
 Bendigo Gay and Lesbian Film Festival, Australia, 2004
 Brisbane Gay and Lesbian Film Festival, Australia, 2004
 Outtakes, New York, USA, 2004,
 San Francisco International Gay and Lesbian Film Festival, USA, 2004

CONTEMPORARY CASE STUDIES

Women Make Waves Film Festival, Taipei, Taiwan, 2003

DELUGE

Clermont-Ferrand International Film Festival, France, 2004 - Winner Special Jury Prize
 Dendy Awards, Sydney Film Festival 2004 - Finalist
 Granada Short Film Festival, Spain, 2004 - Best Director
 Commonwealth Film Festival, Manchester, UK, 2004
 Canadian Worldwide Short Film Festival, Toronto, Canada, 2004
 Almeria en Corto International Film Festival, Spain, 2004 - First Prize

LAQUIEM

Sacramento Music and Film Festival, USA, 2003
 Rhode Island International Film Festival, USA, 2003
 Cinema des Antipodes, St Tropez, France, 2004

LE VIOLONCELLE

Parliamentary Screening, Sydney, Australia, 2004
 Man Ray Exhibition, Art Gallery of New South Wales, Sydney, Australia 2004

MONGREL'S GHOST

Los Angeles Short Film Festival. USA, 2003
 Telluride Indiefest, USA, 2003

MUSEUM OF DREAMS

MicroCinefest Baltimore, USA 2003 – Grand Jury Award for Best Animated Short

THE SCREE

Berlin International Film Festival, Germany, 2004
 Parliamentary Screening, Sydney, Australia, 2004

APPENDIX 05 DIGITAL VISUAL FX TRAINEESHIP SCHEME TRAINEES

ROUND 8	COMPANY
Christian So	Animal Logic
Sandy Sutherland	Ambience Entertainment
David Williams	Animal Logic

APPENDIX 05 DIGITAL VISUAL FX TRAINEESHIP SCHEME ASSESSORS

ROUND 9
Mike Seymour
Nick Hore (FTO)
Shilo McClean

APPENDIX 06 CREATIVE INITIATIVES PROJECTS FUNDED 03/04

ORGANISATION	PROJECT	AMOUNT
Australian Academy of Digital Arts and Sciences P/L	XIMedialLab 2004	\$25,000
Indigenous Screen Australia	Message Sticks Film Festival 2004	\$5,000
Mememe Productions	Unda.Ragers attendance at XIMedialLab	\$1,200
Serenity Cove Studios	Training School Feasibility Study	\$5,000
Sydney Film Festival	Sydney Film Festival Booking Guide	\$40,000
TOTAL		\$76,200

ORGANISATION	PROJECT	AMOUNT
EVENTS & PROJECTS PROGRAM		
Albury City Council	Border and Region Film Festival	\$7,000
Arts Law Centre of Australia	Cast and Crew Sample Agreement	\$5,000
Arts Mid North Coast	Dorrigo Film & Documentary Festival	\$5,000
Australian Film Institute	AFI Awards Judging Screenings/Nominations Announcement	\$40,000
Australian Film & Television and Radio School	Scriptwriting Award 2004	\$2,000
Australian Guild of Screen Composers	AGSC Seminars and Workshops	\$5,000
Australian International Documentary Conference	Australian International Documentary Conference 2004	\$5,000
Australian Screen Directors Association	ASDA Conference 2003	\$7,500
Australian Screen Directors Association	ASDA NSW Screen Culture and Professional Development	\$18,000
Australian Teachers of Media Inc	Film and Text Guides	\$8,000
Australian Teachers of Media (Vic)	ATOM Awards 2004	\$2,000
Australian Writers Guild	AWG Annual Conference 2003	\$10,000
Australian Writers Guild	Comedy Workshop and Script Clinics	\$5,000
Australian Writers Guild	Membership Support Services	\$10,000
Cinewest	Auburn International Film & Video Festival for Children & Young Adults	\$6,000
Cinewest	Cinewest Multimedia and Screen Culture Program	\$20,000
Coffs Harbour Arts Council Inc	Cool Bananas Film festival	\$7,500
Danielle Carter	Racing Against Time - A Film and TV Manual for Actors	\$4,000
dLux Media Arts	Business Planning and Development	\$5,000
dLux Media Arts	d>Art.04	\$7,785
dLux Media Arts	Future Screen	\$7,785
dLux Media Arts	Western Sydney Indigenous New Media Project	\$8,000
dLux Media Arts	Tour dLux	\$8,750
Flickerfest	Flickerfest International Short Film Festival 2004	\$15,000
Flickerfest	Flickerfest NSW Tour	\$7,500
Hurstville City Council	Enter the Dragon Film Festival	\$4,000
IF Magazine P/L	Western Sydney Distribution Project	\$5,000
IF Media	Inside Film (IF) Magazine	\$10,000
IF Media	Lexus IF Awards	\$15,000
Metro Magazine	Metro Magazine	\$10,000
National Screenwriters' Conference Inc	National Screenwriters' Conference 2003	\$7,500
North Coast Camera	WAT 2	\$20,000
Northern Rivers Screenworks Ltd	Creative Business	\$9,000
Northern Rivers Writers Centre	Byron Bay Writers Festival Film Component	\$7,500
Open City Incorporated	Real Time + OnScreen	\$6,000
Parramatta City Council	Sydney Indigenous Film Festival	\$8,000
Popcorn Taxi	Popcorn Taxi - Sydney Season	\$10,000
Queer Screen	Fundraising/Business Plan	\$5,000
Queer Screen	Mardi Gras Film Festival	\$10,000
Queer Screen	QueerDOC	\$4,000
Screen Producers' Association of Australia	SPAA Conference 2003	\$10,000
Screen Producers' Association of Australia	SPAA Fringe 2003	\$13,000
Short Sited Film Festival	Short Sited 8 Film Festival	\$3,000
South East Arts Region (SEAR) Inc	South East Film Festival 2004	\$7,500
Sutherland Shire Council	Sutherland Shire Film Festival Cronulla Shorts Film Festival	\$2,000
Sydney Asia Pacific Film Festival	Sydney Asia Pacific Film Festival 2004	\$15,000
Sydney Film Festival	Sydney Film Festival 2004	\$45,000
Sydney Film Festival	Travelling Film Festival	\$22,000
The Crystal Palace	The Crystal Palace	\$4,000
The Octapod Association	ELECTROFRINGE	\$12,000
TropFest Events P/L	Intel Tropfest 2004	\$15,000
University of Technology, Sydney	UTS Golden Eye Awards	\$1,500
TOTAL		\$507,820
ORGANISATION PROGRAM		
Metro Screen Ltd	Membership Services	\$48,000
	Indigenous Mentor Scheme	\$14,000
	Multicultural Mentor Scheme	\$14,000
	Metro Digital Salon	\$7,500
	Mobile Unit Services	\$55,000
	Tools & Technology Program	\$12,000
TOTAL		\$150,500
NEW MEDIA PROGRAM		
Metro Screen Ltd	Metro Screen Web DVD Project	\$45,000
TOTAL		\$45,000

APPENDIX 07 INDUSTRY & AUDIENCE DEVELOPMENT ASSESSORS

Sharon Baker (FTO)	Nick Hore (FTO)	Richard Kuipers
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Aeon Flux	Paramount	Confirmed for Europe
Air Bud: Aussie Rules	International Keystone Ent.	Considering locations
Alpha Force 1 (13 ep series)	TailorMade Films	Scouted August 2003
Call Heidi	Damien Ganczewski (Once Upon a Time Films)	Awaiting response
Capote	Guy Penini-Baron Pictures	Considering locations
Dave Kopay Story, The	Gallant Entertainment	Considering Locations
Demeter	Phoenix Pictures	Considering locations
Dolan's Cadillac	Jonathon Sanger/Trevor Macy	Considering locations
Dynasty: Behind the Scenes	Von Zerneck/Sertner Prods	Completed in Sydney
Eliza Graves	Icon Films	Considering locations
Fear Itself	Intermedia	Awaiting decision
Fly Me to Dunoon	Stewart Entertainment/ Optik Film & TV	Scouted Sept
Forever Eden	Mentorn-Rob Bagshaw	Confirmed for Carribean
Froggy Do	Fairplay Pictures	Considering locations
Ghost Rider	Columbia Pictures	Considering locations
Greek Road, The	Greg Gaynor	Awaiting response
Howling, The	Joel Castleberg (Panamar Pictures)	Scouted NSW Nov 03
Half Light	Intermedia	Confirmed for Canada
Hedda Gabler	Martin Brown Films	In hibernation
Hustle: The Pete Rose Story	Orly Adelson	Considering locations
I Was Amelia Earhart	Silver Lion Films	Sold to New Line
Kraal	Wall to Wall Productions	Confirmed for Queensland
Last Buffalo Hunt	Intermedia	Considering locations
Lightning Rivers	Tim Baker	Funded locally
Lion, The Witch & the Wardrobe, The	Frozen Lake/ Disney	Confirmed shoot in New Zealand
Memoirs of a Geisha	Sony Pictures	Confirmed for California
My Friend Flicka	20th Century Fox	Considering locations
Napoleon	Marcia Nasatir Productions	Considering locations
Outback Jack	Andrew Jebb-Nash Entertainment	Completed (not in NSW)
Potter's Field	Phoenix Pictures	Considering locations
Redline	Robert Katz/Stratus Film Co	Likely for Queensland
Revelations	Jim McGee-NBC/Tony Winley	Considering locations
Rosenthal Experiment, The	Chris Patton/Zero Point Pictures	Considering locations
Sleepwalker	Mark McNair (Intermedia Films)	Awaiting response
Spyhunter	Bret Johnson (Universal Pictures)	Confirmed for Europe
Three Bad Men	David Barron (Contagious Films)	Awaiting response
TNT Western Series	Aaron Khristeus (TNT and Dreamworks TV)	Awaiting response
Tutor, The	Lou Phillips (Phoenix Pictures)	Awaiting response

APPENDIX 08 PRODUCTION LIAISON INWARD VISITS 03/04

Following FTO support and general facilitation during June 2003 to the producer, director and production designer of **Mask II: Son of Mask**, further support was given this year in the form of assistance with child employment issues.

FTO hosted independent producer Tani Cohen who met with a number of local producers and facilities and scouted the Sydney area for locations (July 2003). Transport assistance was provided for a scout by a Korean television series which considered shooting a number of episodes in the Blue Mountains (August 2003).

The FTO provided extensive information, advice and introductions to representatives from Sony Columbia who investigated and ultimately located **Stealth** (directed by Rob Cohen) in Sydney.

Lou Phillips (Senior Vice President, Physical Production and Post-Production) from Phoenix Pictures returned to Sydney for his second visit. Lou toured several facilities and met with various line producers and production personnel (August 2003).

Independent producer Bill Todman (Todman Productions) met with line producers and VFX companies in Sydney, scouted locations and attended SPAA 2003 (August 2003).

Miriam Segal and Isobel Thomas visited Sydney twice for meetings with writers, directors and various heads of departments and scouted locations for a television series (August/September 2003).

Joel Castleberg of Panama Pictures visited to explore the possibility of shooting a major franchise horror movie in Sydney. He has a slate of 20 low budget projects in development, and is seeking low cost production environments (November 2003).

Mark McNair of Intermedia visited Sydney to evaluate locations for several low and mid budget projects, for which ideal sites were located. He also met with crew and toured facilities in Sydney (September 2003).

Peter Green and Alex Zamm, LA-based producer and director respectively, made an unofficial visit to evaluate possible creative partners for an animation feature.

Reid Shane oversees all Paramount Pictures network television production and recently visited Sydney. In December, the FTO hosted a day of meetings with line producers, technical and creative crew and production service providers (December 2003).

Senior Hollywood film composer, Randy Edelman, visited Sydney to see film score recording facilities (February/March 2004).

Damian Ganczewski (Production Executive, Once Upon A Time Films) visited Sydney from 15 March 2004. Damian spent a week in Sydney and met with technical and creative talent and toured Sydney locations. FTO met with Alain Gottesman of Gottesman Production to discuss a feature adaptation of a major television science fiction series for a proposed shoot in the second half of 2004 (March 2004).

FTO also met with Samuel Amar and Sylvestre Guarino for Farrudg Entertainment Worldwide, the producers of a film called RTT, which is also proposed for a shoot in Sydney and regional NSW (April 2004).

FTO assisted producers of the latest Godzilla feature (Japan), and a Thai language kick-boxing feature, both arranging shoots in the coming months.

FTO met with a Chinese delegation from Beijing led by Mr Han Sanping (President and Vice Chairman of the China Film Group Corporation and Beijing Film Studio). The group of technicians and architects were seeking information about studio construction.

FTO hosted the Sydney portion of an AusFILM inbound for a contingent from Stratus Film, an LA-based film company that finances and produces films budgeted between US\$10 and \$60 million (April 2004).

FTO also met with George Yang (Phoenix Satellite Television Company and Petrel International Communications). Mr Yang is facilitating in Sydney for a company called China Cultural Association Audio Visual Publishing, which is affiliated with the China Cultural Association.

FTO hosted director Rob Marshall and other members of his team who surveyed Sydney for the filming of **Memoirs of a Geisha** (Sony Columbia).

82 APPENDIX 08 PRODUCTION LIAISON PROJECTS PRODUCED IN NSW

LOCAL FEATURES	CO-PRODUCTIONS	LOW BUDGET/SHORT/PARTIAL **
Burke & Wills	Oyster Farmer, The*	Aerosol
Dark Love Story		Atomic Confessions
Illustrated Family Doctor, The*	OVERSEAS FEATURES	Burke & Wills
Left Ear*	Godzilla: The Final Wars (Part)*	Deluge
Oyster Farmer, The*	Man-Thing*	Deck Dogz* **
Right Here, Right Now	Mask II: Son of the Mask*	Extra, The**
Somersault*	Star Wars: Episode 3 - The Revenge of the Sith	Gabriel
Three: The Hard Way*	Stealth*	Great Dark, The
Three Dollars		Harry the Hunchback
Wango and Maloy	OVERSEAS TELEMOVIES	Hating Alison Ashley **
	Dynasty: Behind the Scenes*	Jimmy Little's Gentle Journey
LOCAL TELEMOVIES		Left Ear*
Alice, The	OVERSEAS MINISERIES	Le Violoncelle
Blackjack: Ace Point Game*	Farscape Series 5	Man Who Stole My Mothers Face, The
Blackjack: In the Money*		Strange Bedfellows **
Blackjack: Sweet Science*	TV DRAMA SERIES	Street Practice
Small Claims*	All Saints, Series 7	Through My Eyes **
	Cooks, The*	Transient
ANIMATED FEATURE	Double the Fist	Traumschiff--Das Australien
Happy Feet	FireFlies*	Wango and Maloy
	Home & Away, Series 17*	
ANIMATED MINI-SERIES	Life Support, Series 3	
Flipper and Lopaka	Out There, Series 2	
	Snobs*	

* Projects that received FTO assistance through the Production Liaison Unit.

** Indicates part of the production was shot or post-production was conducted in NSW.

APPENDIX 09 CONSULTANTS

CATEGORY	NUMBER OF ENGAGEMENTS	TOTAL COST
CONSULTANCIES UNDER \$30,000		
Management Services	9	\$36,354
Organisational Review	1	\$11,500
TOTAL CONSULTANCIES LESS THAN \$30,000		\$47,854
CONSULTANCIES OVER \$30,000		
Management Services	1	\$36,000
TOTAL CONSULTANCIES MORE THAN \$30,000		\$36,000
TOTAL CONSULTANCIES		\$83,854

APPENDIX 10 HUMAN RESOURCES PERSONNEL POLICIES AND PRACTICES

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

APPENDIX 11 STAFF STRUCTURE A FOUR YEAR COMPARISON

CLASSIFICATION AND GRADINGS	STAFF NUMBERS AS AT	30/6/01	30/6/02	30/6/03	30/6/04
Senior Executives		1	1	1	1
Clerk Grade 11/12		3	2	2	2
Clerk Grade 9/10		3	2	2	2
Clerk Grade 7/8		6	8	7	7
Clerk Grade 5/6		1	1	1	1
Clerk Grade 3/4		4	5	5	6
Clerk Grade 1/2		1		1	2
TOTAL		19	19	19	21

APPENDIX 11 STAFF STRUCTURE SENIOR EXECUTIVE SERVICE

SES LEVEL	POSITION TITLE	SEX
2	Chief Executive	Female

The number of SES positions at the FTO remained unchanged from the previous year at one: Chief Executive. The position of Chief Executive is held by Jane Smith.

Being a small agency, there is limited opportunity for major achievements or outcomes in EEO. As such, the FTO has no specific planned outcomes or priorities in EEO.

Wherever possible, the FTO adheres to and follows the key outcomes identified for public sector employment, specifically:

a diverse and skilled workforce;

improved employment access and participation for EEO group members; and

a workplace culture displaying fair practices and behaviours.

TRENDS IN THE REPRESENTATION OF EEO GROUPS ¹

EEO GROUP	BENCHMARK OR TARGET	% OF TOTAL STAFF ²			
		2001	2002	2003	2004
Women	50%	53%	58%	74%	76.1%
Aboriginal people and Torres Strait Islanders	2%			0%	0%
People whose first language was not English	20%			12%	5%
People with a disability	12%			0%	0%
People with a disability requiring work-related adjustment	7%			0%	0%

TRENDS IN THE DISTRIBUTION OF EEO GROUPS ³

EEO GROUP	BENCHMARK OR TARGET	DISTRIBUTION INDEX			
		2001	2002	2003	2004
Women	100	n/a	n/a	n/a	n/a
Aboriginal people and Torres Strait Islanders	100			0	0
People whose first language was not English	100			n/a	n/a
People with a disability	100			0	0
People with a disability requiring work-related adjustment	100			0	0

Notes:

1. Staff numbers are as at 30 June.

2. Excludes casual staff.

3. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

APPENDIX 13 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	\$186,632	\$85,178	\$16,140	\$528	\$24,483
December Quarter	\$177,275	\$78,787	\$25,360	\$1,006	\$21,632
March Quarter	\$113,545	\$26,164	\$1,654	\$3,954	\$18,752
June Quarter	\$339,270	\$44,129	\$11,567	\$9,467	\$450

APPENDIX 13 ACCOUNTS PAYABLE PERFORMANCE ACCOUNTS PAID ON TIME WITHIN EACH QUARTER

QUARTER	TOTAL ACCOUNTS PAID ON TIME		TOTAL AMOUNT PAID	
	TARGET	ACTUAL		
September Quarter	90%	93%	\$3,423,739	\$3,695,449
December Quarter	90%	96%	\$2,862,328	\$2,992,752
March Quarter	90%	85%	\$1,144,352	\$1,351,000
June Quarter	90%	93%	\$1,962,491	\$2,107,471

During 03/04 there were no instances where penalty interest was paid in accordance with Section 18 of the *Public Finance and Audit (General) Regulation 1995*.

There were no significant events that affected payment performance during the reporting period. The FTO is committed to improving future performance with greater emphasis on enhancing electronic processing of accounts together with increased use of Purchase Orders for recurring purchases.

APPENDIX 14 GOVERNMENT ENERGY MANAGEMENT POLICY CORPORATE COMMITMENT

The FTO is committed to energy management principles and to achieving sustained reduction in energy use. Reduced energy consumption, greater use of 'green' energy technologies and buying energy economically are all integral to this objective.

The FTO is a small office-based agency situated at one location. It neither owns nor manages buildings, does not have a vehicle fleet and does not manufacture goods. The FTO uses standard office equipment such as computers and photocopiers. As such, the avenues for energy conservation are limited.

PLANNING

The FTO adopted an Energy Management Plan in 00/01. The goals of the Plan are to, wherever possible, include Green Power in electricity contracts, purchase energy efficient office equipment, and benchmark the FTO's performance.

PERFORMANCE

The table below details the energy usage and costs for the FTO over the past three years. The percentage decrease achieved in energy use and in costs exceeds the goals set out in the FTO's Plan and also that for the whole-of-government target.

The FTO's energy usage:

	01/02	02/03	03/04	CHANGE
KWh	72,913	59,896	52,132	-13%
Cost	*\$8,077	*\$6,100	*\$5,600	-8%

*excluding GST

APPENDIX 15 ETHNIC AFFAIRS PRIORITIES STATEMENT REPORT

In accordance with requirements under the *Ethnic Affairs Commission Amendment Act 1996*, the FTO has implemented an Ethnic Affairs Priorities Statement (EAPS).

The Office is committed to building on the State's culturally diverse society through its programs of assistance. The FTO has identified priority areas of opportunity within core business to incorporate the principles of cultural diversity. These include:

access to information on FTO programs and activities; data capture; key decision making processes; staff training; training for community applicants; loans and grants criteria; audience development; industry development; liaison with key government bodies.

These key issues and their recommended strategies are based on delivering outcomes against three key result areas covering (1) social justice, (2) community harmony and (3) cultural and economic opportunities. FTO's core business operates largely under the key result area of economic and cultural opportunities.

APPENDIX 15 KEY EAPS ISSUES AND STRATEGIES FOR THE FTO FROM 03/04 CORPORATE PLAN

ETHNIC AFFAIRS INITIATIVE	STRATEGIES/TASK	PERFORMANCE INDICATORS	OUTCOMES ACHIEVED
Access to Information	Identify languages for publication production in areas of market opportunity.	Number of specific publications and publicity materials. Level of increase in NSW production from culturally diverse backgrounds.	Promotional brochures available in Chinese, Japanese and Korean. Assistance provided to Production Services companies from China, Japan, Korea and India.
Industry Development	Broaden the pool of individuals involved in industry development programs, particularly encouraging people from diverse backgrounds.	Work with organisations that are active within NESB communities. Proportion of readers from NESB or culturally diverse backgrounds.	Metro Screen's Multicultural Mentorship Scheme supported. Second Shooting West industry day held at Penrith with participation from Western Sydney communities. Readership database includes wide diversity and industry expertise.
Industry Development	Extend links with multicultural arts associations to provide information and increase access of filmmakers of non-English speaking background to FTO programs.	Publicise relevant funding programs (eg Young Filmmakers Fund) in publications identified as having a significantly diverse readership. Develop initiatives to promote awareness of FTO programs and services to filmmakers from culturally and linguistically diverse backgrounds.	Filmmakers from culturally and linguistically diverse backgrounds were targeted through the promotion of FTO grant programs in publications with a significant culturally diverse readership such as <i>ArtsWest</i> and <i>Artfiles</i> . Links and partnerships with Western Sydney-based community cultural development and arts organisations such as Casula Powerhouse, the Information & Cultural Exchange (Granville) and Penrith Regional Gallery were further developed through the second industry event, Shooting West.
Data Capture	Improve the collection of data on ethnicity of applicants in order to support accountability and improved performance.	Data capture method identified.	All applicants to the FTO's script development programs are requested to complete a data ethnicity sheet. This information is entered into a database to track performance in this area.
Staff Training	Provide staff with tailored skills development on cross cultural issues and use of language services.	All staff understand EAPS principles.	EAPS principles included in staff handbook provided to all employees and used for staff inductions. Understanding of cultural diversity included in all new position descriptions.
Loans and Grants Criteria	Continue to make core decisions on the basis of cultural creativity in funding projects which resonate for a range of audiences.	Scripts and projects supported reflect cultural diversity. Industry & Audience Development projects supported reflect cultural diversity.	Ongoing cultural assessment by project assessors in selecting material for investment to ensure that where possible contemporary/diverse culture is reflected in cinema/television production. The FTO works to a diverse range of government policies and priorities, including NESB, and makes every attempt to support projects and events that reflect the cultural diversity of Australian audiences and practitioners.
Audience Development.	Explore opportunities for funding multicultural audience development in the industry.	Participate in events supporting multicultural ideals.	Supported in 03/04: Auburn International Film & Video Festival for Children & Young Adults; Sydney Asia Pacific Film Festival; Metro Screen Multicultural Mentor Scheme; Cinewest Multimedia and Screen Culture Program.
Liaise with key Government bodies.	Participate in policy debates with key Commonwealth and State agencies which impact on funding culturally diverse projects.	Continue contact across portfolio to liaise on multicultural program development. Cooperative implementation of specific strategies.	FTO liaison with Western Sydney Unit at Ministry for the Arts has resulted in increased support from Treasury for a Western Sydney strategy, which took effect in 02/03, and has lead to additional support for audience development activities and a second Western Sydney industry event (Shooting West).

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 03/04, support and funding was provided to women in the following programs:

Development Assistance—102 applications funded, 51 were women applicants
Production Investment—28 applications funded, 15 were women applicants
Young Filmmakers Fund—8 applications funded, 5 were women applicants

APPENDIX 17 RISK MANAGEMENT

The FTO's insurance requirements are covered by the Treasury Managed Fund, a self insurance scheme administered by the GIO. This inclusive scheme covers workers compensation, property and public liability.

During the year there were no claims instigated by the FTO.

APPENDIX 18 FREEDOM OF INFORMATION

The following Statement of Affairs is presented in accordance with section 14(1)(b) and (3) of the *Freedom of Information Act* 1989. The FOI statement of the New South Wales Film and Television Office is correct as at 30 June 2004.

ESTABLISHMENT

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

FUNCTIONS

The FTO plays a critical development role for the NSW film and television industry and has a number of programs of assistance including Project Development, Production Investment, a Young Filmmakers Fund, the Digital Visual FX Traineeship Scheme and support for Industry & Audience Development. It also provides expert advice on locations, policy, industry contacts and production matters.

PUBLIC PARTICIPATION

Direct public participation in FTO policy making is limited. However, opportunities for public participation are set out in the FTO's Guarantee of Service which encourages the public to make suggestions and complaints by telephone on 02 9264 6400, by fax on 02 9264 4388 or by mail to GPO Box 1744, Sydney NSW 2000.

The Board of the FTO consists of experienced industry professionals nominated by the Minister for the Arts and appointed by the Government. The FTO consults with key parts of the industry on specific issues. The annual review of the FTO program guidelines involves circulating a draft to industry groups.

Categories of documents held by the FTO include documents relating to the FTO's:
investment in and development of film and television projects;
management of the NSW Film Corporation catalogue of films;
grants to Industry & Audience Development projects and other organisations;
Government Documentary projects;
promotion of Sydney and NSW as film and television locations;
policy and procedures which guide the FTO's operations.

ACCESSING AND AMENDING DEPARTMENTAL DOCUMENTS

Applications for access or amendment of FTO documents under the *Freedom of Information Act* should be accompanied by a \$30 application fee and directed to:

The FOI Coordinator
FTO
GPO Box 1744
SYDNEY NSW 2000

During 03/04 the FTO received no Freedom of Information (FOI) applications. No applications were brought forward from 02/03. There were no internal reviews of decisions under the Act conducted in 03/04 by the FTO.

STACKS OF FACTS – 2004 EDITION

Published January 2004

SYDNEY, AUSTRALIA (LOCATION MARKETING BOOKLET) – 2004 EDITION

Published November 2004

FILMING IN REGIONAL NSW, AUSTRALIA

Published October 2003

Produced jointly with NSW Department of State & Regional Development

APPENDIX 20 OVERSEAS TRAVEL

OCTOBER 2003

Garry Brennan, Manager Production Liaison: Travelled to San Diego to attend the annual Conference of the Association of Film Commissioners International. Visited Los Angeles for liaison with Hollywood studio executives and producers regarding proposed production in NSW. Visited Chicago and New York as part of an AusFILM delegation to market Australia as a destination for the production of television commercials.

JANUARY 2004

Jane Smith, Chief Executive: Travelled to Los Angeles to attend Australia Week promotion and meet with agents to discuss potential advisors for the FTO's Aurora program 04/05.

Garry Brennan, Manager Production Liaison: Travelled to Los Angeles to participate in the Australia Week promotion and meet Hollywood studio executives and producers regarding proposed production in NSW. Continued to London with AusFILM delegation to participate in the Australia UK Film and TV Network, an initiative to increase UK awareness of Australian film production capability.

JANUARY-FEBRUARY 2004

Sally Browning, Manager Development and Finance: Travelled to London, UK to meet with creative artists' agents and distributors to discuss Advisors for Aurora 2004. Continued on to Rotterdam, Netherlands at the invitation of the *Rotterdam International Film Festival* Cinemart to meet with distributors, sales agents and financiers in the co-production market to seek support for the marketing component of Aurora; and finally to Berlin, Germany to attend the *Berlin International Film Festival*, the European Film Market and as an invited guest for the inaugural Berlinale Co-Production market.

APRIL 2004

Jo-Anne McGowan, Project Officer, Development and Finance: Travelled to New Zealand to attend the Film Business School, a well-established intensive workshop for feature film producers and executives. Garry Brennan, Manager Production Liaison: Travelled to Los Angeles as part of AusFILM marketing delegation to exhibit at AFCE LA Expo, the annual filming locations market. Conducted liaison meetings with Hollywood studio executives and producers regarding future projects for NSW.

MAY 2004

Jane Smith, Chief Executive: Travelled to France for the 57th *Cannes International Film Festival* to participate in meetings with international industry executives and filmmakers, and to assess the performance of Australian films in the international marketplace.

APPENDIX 21 DEPARTMENTAL REPRESENTATIVES ON SIGNIFICANT COMMITTEES

JANE SMITH—CHIEF EXECUTIVE

AusFILM Board and Policy Committee
Screen Finance Group
Australian International Documentary Conference, Local Organising Committee Board

GARRY BRENNAN—MANAGER PRODUCTION LIAISON

AusFILM Policy Committee
Screen Production Safety Review Committee

APPENDIX 22 MAJOR WORKS IN PROGRESS

Nil to report.

The Board of the FTO met on 15 occasions during the year. Three of these meetings were held by teleconference.

Meetings attended by Board Members:

SHANE SIMPSON

Attended 14. Eligible to attend 15.

ANDREW MASON

Attended 11. Eligible to attend 13.

MEGAN MCMURCHY

Attended 9. Eligible to attend 10.

SUE MASTERS

Attended 9. Eligible to attend 15.

SUE MURRAY

Attended 3. Eligible to attend 4.

LIBBY RHYS-JONES

Attended 13. Eligible to attend 15.

ROBERT CONNOLLY

Attended 11. Eligible to attend 11.

SARAH DOWLAND

Attended 1. Eligible to attend 3.

ROSS GIBSON

Attended 4. Eligible to attend 4.

TROY LUM

Attended 5. Eligible to attend 6.

APPENDIX 24 DISABILITY ACTION PLAN

Consistent with its obligations under the *Disability Services Act* and to the industries in which it operates, the FTO adopted a Disability Action Plan in 2000. The broad objectives of this plan are to ensure that people with disabilities have equality of access and are able to participate in opportunities that are available to people without disabilities.

As proposed in the 2000 Plan, the FTO is in the process of reviewing progress against the Plan's objectives and updating the Plan where necessary.

APPENDIX 25 STATUTORY AMENDMENTS

During the year, the *NSW Film and Television Office Act 1988* (the legislation under which the FTO is constituted) was amended by the *Statute Law (Miscellaneous Provisions) Act 2003*.

The amendments provide that in calculating the maximum number of consecutive terms for which a Board Member of the FTO may hold office, any period of appointment to fill a casual vacancy is to be disregarded.

The amendments also repealed the provisions specifying that the appointment of a Board Member takes effect on 1 January in the year following the year in which the appointment is made. The instrument of appointment may now specify the date the appointment takes effect.

The amendments took effect from 22 July 2003.

APPENDIX 26 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.

CONTACT

With a small staff and limited resources, it is not always possible for the FTO to provide immediate information and advice, but every endeavour is made to do so.

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.

APPENDIX 27 REVIEWS AND AUDITS UNDERTAKEN

Corruption Prevention Policy

Corruption Risk Assessment

Production Investment

Young Filmmakers Fund

APPENDIX 28 CONSUMER RESPONSE (COMPLAINTS HANDLING)

The FTO received four complaints this year all relating to guidelines and funding.

The issues have been reviewed.

APPENDIX 29 PRIVACY MANAGEMENT PLAN

As required by the *Privacy and Personal Information Protection Act 1998*, to protect the privacy of individuals from the inappropriate collection, storage, use and disclosure of personal information by NSW Public Sector agencies, the FTO's Privacy Management Plan was reviewed and finalised during the year.

The Plan identifies the personal information the FTO maintains and outlines the way in which the FTO complies with the requirements of the Act. Personal information maintained by the FTO relates mainly to the various programs of financial assistance the Office administers.

APPENDIX 30 REPORT ON OCCUPATIONAL HEALTH AND SAFETY

One workers compensation claim was made during the reporting period, resulting in a cost of \$1,491.00. There were no work-related illnesses or prosecutions under the *Occupational Health and Safety Act 1983*.

APPENDIX 31 WAGES & SALARIES-EXCEPTIONAL MOVEMENTS

A 5% wage increase was awarded to staff covered by the Crown Employees (Public Sector Salaries-January 2000) Award, effective July 2003.

APPENDIX 32 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.

APPENDIX 33 COST OF ANNUAL REPORT

Total cost of producing FTO Annual Report 03/04 was \$23,105 (exclusive of GST). 900 copies were printed. Electronic copies of the FTO Annual Report can be obtained from www.fto.nsw.gov.au.

A |

A Wonderful Day | **5 | 25**
 Aboriginal Imagination Exhibition | **27**
 Adams, Prue | **11 | 25 | 52**
 Adding Strings To Your Bow | **32**
 Aigner, Kathy | **25**
 Alicajic, Husein | **25**
 All Saints | **40**
 Almeria en Corto International Film Festival (Spain) | **24**
 Ambience Entertainment | **5 | 31 | 32**
 American History X | **23**
 Anderson, Anthony | **21 | 23 | 25 | 48**
 Anderson, Craig | **25**
 Anderson, Joel | **23**
 Arbuthnot, Andrew | **25**
 Animal Logic | **5 | 31 | 32**
 Arestides, Andrew | **36**
 Arista Australia | **5 | 17 | 19 | 48**
 Arista Development UK | **17**
 Armageddon Girl, The | **23**
 Armstrong, Gillian | **23**
 Armstrong, Sonja | **17**
 Arts Councils | **29**
 Art Gallery of NSW | **24**
 Arts Law Centre of Australia | **8**
 Arts North West | **28**
 Ashton, Darren | **47**
 Atomic Confessions | **25**
 Aurora
 | **5 | 7 | 13 | 17 | 22 | 23 | 32 | 36 | 47 | 48 | 54**
 AusFILM | **40 | 44**
 Australian Broadcasting Corporation (ABC)
 | **8 | 35**
 Australian Centre for the Moving Image | **8**
 Australian Childrens' Television Foundation
 | **13**
 Australian Family Century, The | **19**
 Australian Film Commission (AFC) | **8 | 18 | 35**
 Australian Film Institute (AFI) | **7 | 8**
 Australian Film Institute (AFI) Awards
 | **7 | 8 | 36 | 54**
 Australian Film Television & Radio School
 (AFTRS) | **18 | 19**
 Australian International Documentary
 Conference (AIDC) | **19**
 Australian Screen Directors' Association
 (ASDA) | **19**
 Australian Society of Authors | **8**
 Australian Writers' Guild (AWG) | **5 | 19 | 21**
 Ayres, Tony | **21**

B

Baker, Sharon | **10 | 11 | 52**
 Baldwin, Robbie | **25**
 Bancroft, Andrew | **17**
 Bank, The | **8**
 Barltrop, Mary | **11**
 Barrett, Nikki | **23**
 Barrett, Shirley | **23**
 Barron, Paul | **18**
 Bartsch, Marian | **18**
 Beaton, Brian | **18**
 Beaufoy, Simon | **23**
 Bendigo Gay and Lesbian Film Festival | **5 | 25**
 Beresford, Cordelia | **25**
 Berlin International Film Festival | **5 | 24**
 Big Men, Bigger Dreams | **36**
 Bilbrough, Miro | **11 | 21 | 23**
 Bilcock, Jill | **23**
 Bingara Shire Council | **28 | 29**
 Black Balloon, The | **23**
 Black, Helen | **11**
 Blackjack | **40 | 43**
 Blacktown Arts Centre | **27**
 Blanchett, Cate | **5 | 23**
 Blight, Rosemary | **18 | 19**

Blondin, Kya | **11**
 Blow | **23**
 Boesky, Keith | **32**
 Bonifacio, Flordeliz | **24**
 Border & Regional Film Festival | **27**
 Boreham, Craig | **25**
 Bottletop Bill | **19**
 Bowling for Columbine | **8, 18**
 Boys, The | **8**
 Brisbane Gay and Lesbian Film Festival | **25**
 Broinowski, Anna | **25**
 Broken Hill Regional Art Gallery | **29**
 Brother | **25**
 Brousek, John | **18**
 Brown, Martin | **18**
 Browning, Sally | **21 | 23**
 Bruning, Ann | **40**
 Burchett, Janine | **10 | 11 | 52**
 Burnett, Ewan | **18**
 Byrne, Frank | **18**
 Byron Bay Writers' Festival | **27**

C

Caesar, David | **23**
 Camera Natura | **8**
 Campbell, Helen | **23**
 Campbell, The Hon David | **7 | 27 | 44 | 47**
 Canadian Worldwide Short Film
 Festival | **24**
 Canin, Jeff | **19**
 Cannes International Film Festival
 | **5 | 19 | 23 | 36 | 47 | 48**
 Capital Infrastructure Grant (NSW
 Ministry for the Arts) | **7 | 29**
 Carew-Reid, Amelia | **10**
 Carman, Charlie | **21**
 Carr, The Hon Robert | **3 | 7 | 29**
 Castaldi, Peter | **27**
 Casula Powerhouse Arts Centre | **7 | 27**
 Caswell, Brian | **21**
 Chambers of Commerce (NSW) | **44**
 Channel Nine | **31**
 Chapman, Jan | **19, 23**
 Chapman, Penny | **18**
 Chauvel Cinemas | **5 | 25 | 48**
 Chayko, Belinda | **5 | 17 | 21**
 Cheng, Camela | **31**
 Chicane Lounge Bar | **21 | 25 | 48**
 Chiem, David | **21**
 Children's Employment Regulations (NSW) | **44**
 Children's Guardian, Office of the | **44**
 Chinese Whispers | **17**
 Cinema des Antipodes, St Tropez | **25**
 Cinemart (Rotterdam) | **19 | 23**
 Cinewest | **27**
 City Loop | **17**
 City Productions | **8**
 Civic Theatre (Gunnedah) | **28 | 48**
 Clark, Al | **19 | 47**
 Cleary, Stephen | **17**
 Clermont-Ferrand International Short
 Film Festival | **5 | 24**
 Clubland | **19**
 Collins, Priscilla | **18**
 Colony, The | **19 | 43**
 Commonwealth Film Festival (UK) | **24**
 Community Technology Centres | **29**
 Connolly, Robert | **7 | 8**
 Contact | **25**
 Cooks, The | **40**
 Copyright Agency Ltd | **8**
 Corden, Jane | **40**
 Cornish, Abbie | **19**
 Crown Employees (Public Sector-Salaries
 Jan 2002) Award | **51**
 Cruickshank, Jane | **26**
 Cut Snake | **23**

D

D'Arcy, Marcus | **32**
 Danny Deckchair | **8**
 Daro Film Distribution | **36**
 Davis, Stephen | **21**
 De Carvalho, Paul | **11**
 Dead to the World | **8**
 Deluge | **5 | 7 | 24-25 | 36**
 Dendy Awards | **5 | 7 | 24 | 36 | 54**
 Dendy Films | **8**
 Dennis, Kate | **17**
 Desperate Man Blues | **7 | 36**
 Digital Visual Effects Traineeship Scheme
 | **5 | 25 | 30-32 | 47 | 48**
 Distribution Guide, The | **29**
 Djarn Djarns, The | **35**
 dLux Media Arts | **27**
 Do, Anh | **47**
 Do, Khoa | **27 | 34 | 36 | 47**
 Dobbin, Claire | **23**
 Donovan, Michael | **18**
 Doran, Liz | **17 | 25**
 Dorrigio Film & Documentary Film
 Festival | **27**
 Doughty, Julie | **21**
 Dow Sainter, Craig | **18**
 Dowland, Sarah | **7**
 Down, Elissa | **23**
 Dramatically Black | **35**
 Dredge, Alison | **25**
 Duncum, Ken | **17**
 Duthie, Amanda | **11 | 52**
 Dynasty: Behind the Scenes | **40**

E

Edinburgh International Film Festival | **5**
 Electric Pictures | **23**
 Electrofringe | **27**
 Eliza | **35**
 Elouera Film Tour | **44**
 Enter the Dragon Short Film Festival | **25**
 Enterprise Australia | **5 | 16 | 17 | 18 | 35 | 48**
 Entertainment Industry Training Package | **28**
 Ettinger-Epstein, Sascha | **36**
 Eye Inside, The | **25**

F

Family Matters | **7**
 Fandango Australia | **8**
 Fareed, Sam | **31**
 Farrington, Shaun | **23**
 Farscape | **40 | 43**
 Fazio MLC, The Hon Amanda | **47**
 Federation Square | **8**
 Feeder, The | **21**
 Festinger, Robert | **23**
 Field, David | **36**
 Film and Television Industry
 Attraction Fund | **43**
 Film Broken Hill | **44**
 Film Central | **44**
 Film Critics Circle of Australia Awards
 (FCCA) | **7 | 36 | 54**
 Film Financing Corporation (FFC)
 | **23 | 34 | 35**
 Film Hunter | **44**
 Film Illawarra | **44**
 Film Mid North Coast | **44**
 Film Victoria | **5 | 17 | 18 | 19**
 Fine Line Features | **8**
 Finished People, The
 | **27 | 34 | 36 | 47 | 48**
 Finlay, Andrena | **47**
 Fiona Nix & Co | **47**
 Fireflies | **17 | 40**
 Flake | **21**
 Flicks in the Sticks | **28 | 29 | 54**

Forsyth, Bill | **23**
 Fox Studios | **40 | 48**
 Foyle Film Festival (Ireland) | **25**
 Frank Hurley-The Man Who Made History | **35**
 Free Trade Agreement | **7**
 Freedman Foundation | **8**
 Friday Night Drama | **36**
 FTO Board | **8 | 51**
 Full Story, The | **21**

G

Gallois, Roland | **25 | 36**
 Gamba, Barry | **25**
 George, Sandy | **25**
 Gettin' Square | **7 | 35**
 Gibson, Ross | **7 | 8**
 Goodbye Lenin | **8**
 Goon But Not Forgotten | **43**
 Granada Short Film Festival (Spain) | **5 | 24**
 Greenestreet Films | **18**
 Growing Up Is Hard To Do | **21**

H

Hall, Shaun Angus | **47**
 Hamilton-Smith, Malina | **10 | 11 | 52**
 Hanley, Ashleigh | **21**
 Happy Feet | **5 | 31 | 32 | 39 | 40**
 Harry the Hunchback | **25**
 Hasluck, Melissa | **25**
 Hawkins, Matt | **25**
 Hayes, Jeff | **40**
 Helen's War | **7 | 36**
 Henkel, Cathy | **19**
 Herbert, Robert | **25**
 Her and Her Bloody Opera | **17**
 Highway Toll | **23**
 Hilton, Chris | **18**
 Home & Away | **40**
 Hope | **21**
 Hopscotch | **8**
 Hore, Nick | **11 | 32 | 52**
 Horler, Sacha | **36**

I

I'm A Celebrity: Get Me Out Of Here | **43**
 Ice | **23**
 IF Awards | **7 | 36 | 54**
 IF Magazine | **27**
 Illustrated Family Doctor, The | **40**
 In The Bedroom | **23**
 In The Middle | **25**
 Independent Film Producers (US) | **19**
 Indigenous Mentor Scheme | **32**
 Industry & Audience Development
 | **13 | 26-27 | 52**
 In-Human | **21**
 International Creative Management | **32**
 Islam, Needeya | **10 | 11**

J

J | **23**
 Jack, Jimmy | **23**
 James Theatre (Dungog) | **29**
 Japanese Story | **23**
 Jattke, Peter | **21**
 Jennings, Samantha | **21 | 24**
 Jones, Charlotte | **21**

K

Karaoke Killers | **21**
 Kent, Jennifer | **25**
 Kerrigan, Justine | **24 | 47**
 Kidman, Nicole | **40**
 King, Christine | **23**
 Kojic, Natasa | **11**
 Kurop, Natalia | **10 | 11**

Land and Environment Court | **44**
 Landers, Rachel | **21**
 Lantana | **29** | **54**
 Laquiem | **25**
 Le Violoncelle | **24** | **47** | **48**
 Leonard, Brett | **39**
 Life Support | **40**
 Lilac City Cinemas (Goulburn) | **28** | **48**
 Little Fish | **5** | **19** | **23** | **35**
 Little Oberon | **43**
 Local Government Filming Protocol | **7** | **44**
 London Australian International Film Festival | **7** | **36**
 Los Angeles International Film Festival | **25**
 Luhrmann, Baz | **40**
 Lum, Troy | **7** | **8**

M

MacDonald, Robert | **21**
 MacGowan, Marian | **18**
 Macquarie Film Corporation | **8**
 Macquarie University | **19** | **25**
 Maizels, Susie | **23**
 Man Who Stole My Mother's Face, The | **36**
 Mann, Dina | **23**
 Man-Thing | **39** | **43**
 Mardi Gras Film Festival | **5** | **25**
 Marlow, Julie | **11**
 Martha's New Coat | **7** | **36**
 Mask II: Son of Mask | **7** | **40**
 Mason, Andrew | **8**
 Masters, Sue | **8**
 Matrix Reloaded, The | **31**
 Matrix, The | **8**
 Matterson, Jodi | **47**
 McClean, Shilo | **11**, **32**
 McCreadie, Sue | **11**
 McDermott, Paul | **24**, **47**
 McDonald, Garry | **36**
 McDonald, Robert | **21**
 McElroy, Hal | **16** | **18**
 McGowan, Jo-Anne | **10** | **11** | **21** | **25**
 McKenna, David | **22** | **23**
 McMahon, Michael | **18**
 McMurphy, Megan | **7**
 McNamara, Tony | **36**
 Media Film Business Skills Course (NZ) | **17**
 Meikle, Sam | **25**
 Melbourne International Film Festival | **5** | **36**
 Melbourne Queer Film Festival | **5** | **25**
 Members Production Group (Metro Screen) | **25**
 Menzies, Stuart | **18**
 Meredith, John | **11**
 Merewether, Janet | **25**
 Metro Screen | **7** | **19** | **25** | **26** | **27** | **28** | **32** | **54**
 Michod, David | **23**
 MicroCinefest (USA) | **25**
 Miller, George | **31**
 Miller, Richard | **18**
 Ministry for the Arts (NSW) | **29**
 Miramax | **23**
 Mobile Training Unit (Metro Screen) | **7** | **27**
 Molly & Mobarak | **36**
 Momentum Pictures | **23**
 Monaghan, Des | **18**
 Mongrel's Ghost | **25**
 Monk, Roger | **23**
 Monkey's Mask, The | **8**
 Monster | **25**
 Moore, Nerida | **21** | **25**
 Moore, Saskia | **10** | **52**
 Morrison, Thomas | **21**
 Morvern Callar | **23**
 Movie Network | **31**
 Murphy, Matt | **21**
 Murray, Sue | **7** | **8**

Museum of Dreams | **25**
 Museum of Sydney | **8**

N

National Association for the Visual Arts (NAVA) | **8**
 National Indigenous Documentary Fund | **35**
 National Library Film and Video Lending Service | **29**
 Network Ten | **8**
 New Feature Film Writers Scheme (NFFWS) | **5** | **19** | **20** | **21** | **25** | **48**
 New Zealand Film Commission | **5** | **17** | **19** | **23**
 Night We Called It A Day, The | **36**
 No Borders | **5** | **17** | **19**
 Noonan, Chris | **23**
 North Coast Camera | **27**
 Northern Rivers Screenworks | **44**
 Nowhere in Africa | **8**
 Nowlan, Cherie | **19**
 Noyce, Phillip | **40**
 NSW Film and Television Office Act | **8** | **14**
 NSW Film Corporation | **36**

O

O'Brien, Sean | **25**
 O'Connor, Cass | **18**
 O'Donnell, Kylie | **25**
 Ogilvie, Jonathan | **11**
 Olsberg SPI | **18**
 Olsberg, Jonathon | **5** | **18**
 Original Mermaid, The | **36**
 Outtakes Festival (NY) | **25**
 Oyster Farmer, The | **19** | **35** | **40** | **43**

P

Painting with Light in a Dark World | **7** | **36**
 Palm Springs International Film Festival (USA) | **25**
 Palmer, Allen | **17**
 Paperbark Camp (Jervis Bay) | **23** | **48**
 Parliamentary screenings | **24** | **47** | **48**
 Pasvolsky, Steve | **25**
 Peggy Glanville-Hicks Composers' Trust | **8**
 Penotti, John | **18**
 Penrith Regional Gallery & Lewers Bequest | **7** | **25** | **27** | **48**
 Perske, Jacquelin | **23**
 Pesce, Mark | **32**
 Plains Empty, The | **35**
 Play With Matches | **21**
 Power, Damian | **21**
 Powerhouse Museum | **52**
 Premier's Department (NSW) | **40**
 Preservation | **36**
 Prime Mover | **23**
 Prime TV (Tamworth) | **29**
 Production Investment Fund | **13** | **34-35** | **39** | **43** | **51**
 Production Liaison | **39-44**
 Production Loan Financing Fund | **13** | **35**
 Projectionist Training | **7** | **28** | **48** | **54**
 Property Council of NSW | **44**
 Prue MacSween & Associates | **8**
 Public Sector Association | **51**
 Public Sector Employment and Management Act (2002) | **51**
 Public Sector Employment Office | **51**
 Purcell, Leah | **29**

Q

Queerscreen | **27**

R

Rabbit Proof Fence | **23**
 Rage In Placid Lake, The | **36**
 Ramsay, Lynne | **23**

Ratcatcher | **23**
 Reality Bites | **35**
 Redevski, Tony | **25**
 Regan, Sally | **25**
 Regional Arts (NSW) | **29**
 Regional Cinema | **13** | **28-29** | **54**
 Regional Cinema Conference | **29**
 Regional Cinema Fact Sheets | **28-29** | **54**
 Regional Cinema Guide, The | **29**
 Regional Film Offices | **44**
 Regional Filming Fund | **7** | **13** | **43-44** | **51** | **54**
 Reynolds, Robert | **21**
 Rhode Island International Film Festival | **25**
 Rhys-Jones, Libby | **8**
 Richards, Tim | **23**
 Richardson, Miranda | **36**
 Ritchie, Andrew | **31**
 Road to Nhill | **23**
 Road to Perdition | **23**
 Roadshow Film Distribution | **8**
 Rolfe, Aden | **10** | **11** | **52**
 Roundabout | **36**
 Roxy Theatre (Bingara) | **7** | **29** | **48** | **54**

S

S.W.A.T | **23**
 Sacramento Music and Film Festival | **25**
 Sainsbury, Peter | **21**
 San Francisco International Film Festival | **36**
 San Francisco International Gay and Lesbian Film Festival | **25**
 SBS Independent | **7** | **35**
 Scott Davis, Galvin | **25**
 Scree, The | **5** | **24-25** | **47** | **48**
 Screen Producers Association of Australia (SPAA) | **19** | **23**
 Screen West | **5** | **17** | **18**
 Sebel Hotel, The | **48**
 Sebire, Adam | **24** | **47**
 Seiboth, Robyn | **11** | **52**
 Sentimental Blokes, The | **19**
 Seymour, Mike | **32**
 Sheehan, Vincent | **21** | **23** | **25** | **48**
 Shelper, Kath | **17**
 Shiver | **23**
 Shooting West | **7** | **19** | **25** | **27** | **47** | **48**
 Short Sited Film Festival | **27**
 Short Stories | **19**
 Shortland, Cate | **23**
 Shuman, Renata | **36**
 Simpson, Shane | **3** | **7** | **8** | **23** | **25** | **48**
 Simpson's Solicitors | **8**
 Slaninka, Karen | **10** | **11** | **21** | **25** | **52**
 Small Claims | **40**
 Smith, Bec | **23**
 Smith, Jane | **3** | **7** | **10**
 Smith, Morgan | **21**
 So Close To Home | **7** | **36**
 So, Christian | **32**
 Somersault | **5** | **7** | **19** | **23** | **36** | **40** | **43** | **47** | **48**
 SPAA Fringe | **19**
 Spellbound | **8**
 Star Wars: Episode III – Revenge of the Sith | **7** | **40**
 State and Regional Development, Department of (DSRD) | **31** | **40** | **43** | **44** | **48**
 Stealth | **7** | **40** | **43** | **44**
 Stranded | **21**
 Strictly Ballroom | **23**
 Strudwick, Tom | **23**
 Summer of the Little Bombs, The | **21**
 Sundance Institute, The | **19**
 Sutherland, Sandy | **32**
 Swimming Upstream | **8**
 SWITCH Multimedia Access Centre | **7** | **27**

Sydney At War–The Untold Story | **36**
 Sydney Film Festival | **5** | **7** | **24** | **27** | **36** | **48**
 Sydney Indigenous Film Festival | **25** | **27**
 Sydney Writers' Festival | **19**

T

2SER | **25** | **47**
 Tattoo | **21**
 Telefilm Canada | **19**
 Telluride Indiefest (USA) | **25**
 Teplitzky, Jonathon | **19** | **35**
 Tesoriero, Mark | **18**
 Thompson, Duncan | **11** | **23**
 Thompson, Keith | **19**
 Thunderstruck | **47** | **48**
 Till Death Do Us Part | **35**
 Tilson, Alison | **23**
 Toronto Film Festival | **5**
 Transient | **25**
 Travelling Birds | **8**
 Travelling Light | **36**
 Treole, Victoria | **23**
 Tribeca International Film Festival | **36**
 Truman, Anna | **25**
 Turcotte, Gerry | **21**

U

Uberoi, Safina | **23**
 UK Film Council, The | **19**
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