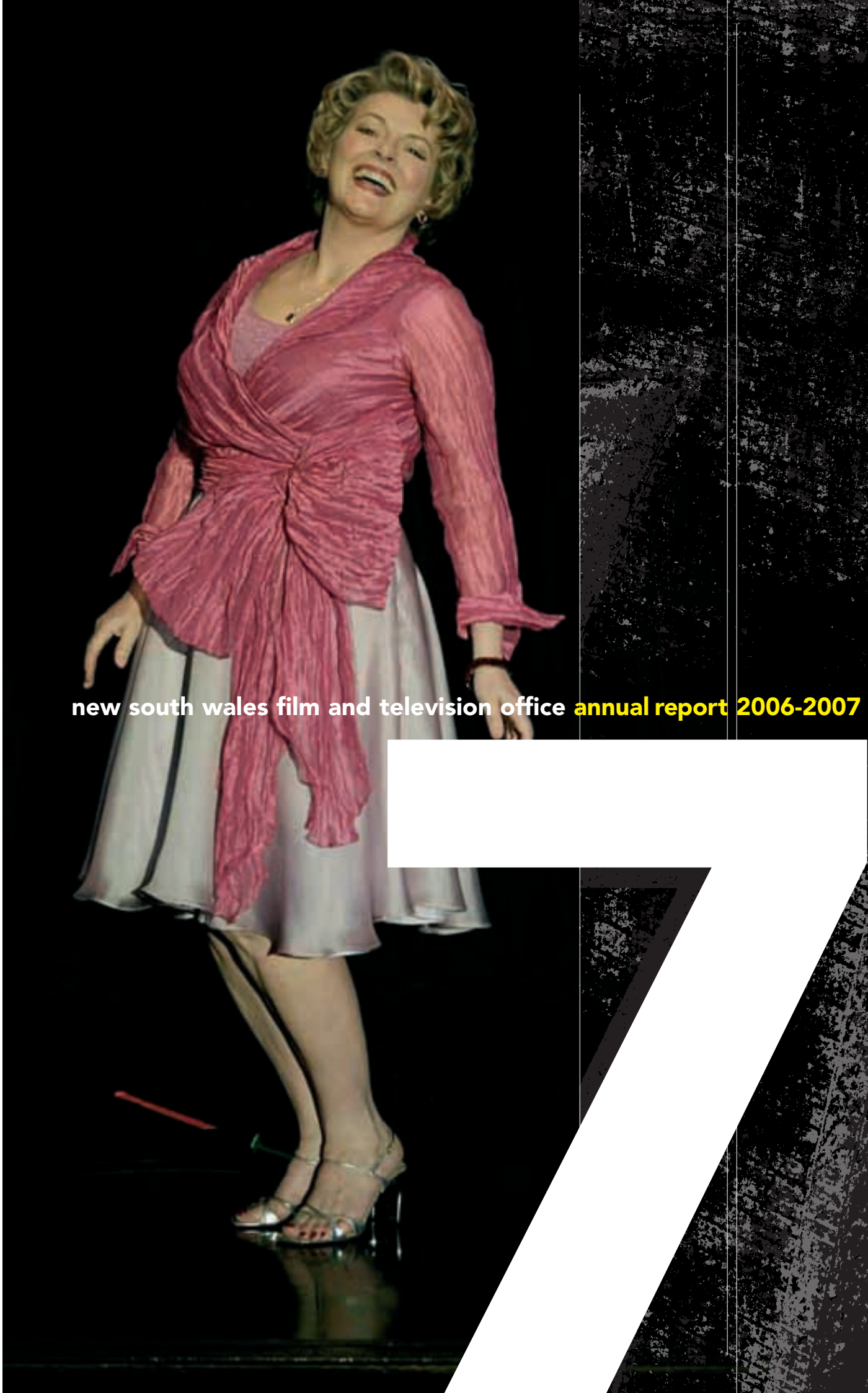


new south wales film and television office annual report 2006-2007

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



New South Wales Film and Television Office Annual Report 2006-07

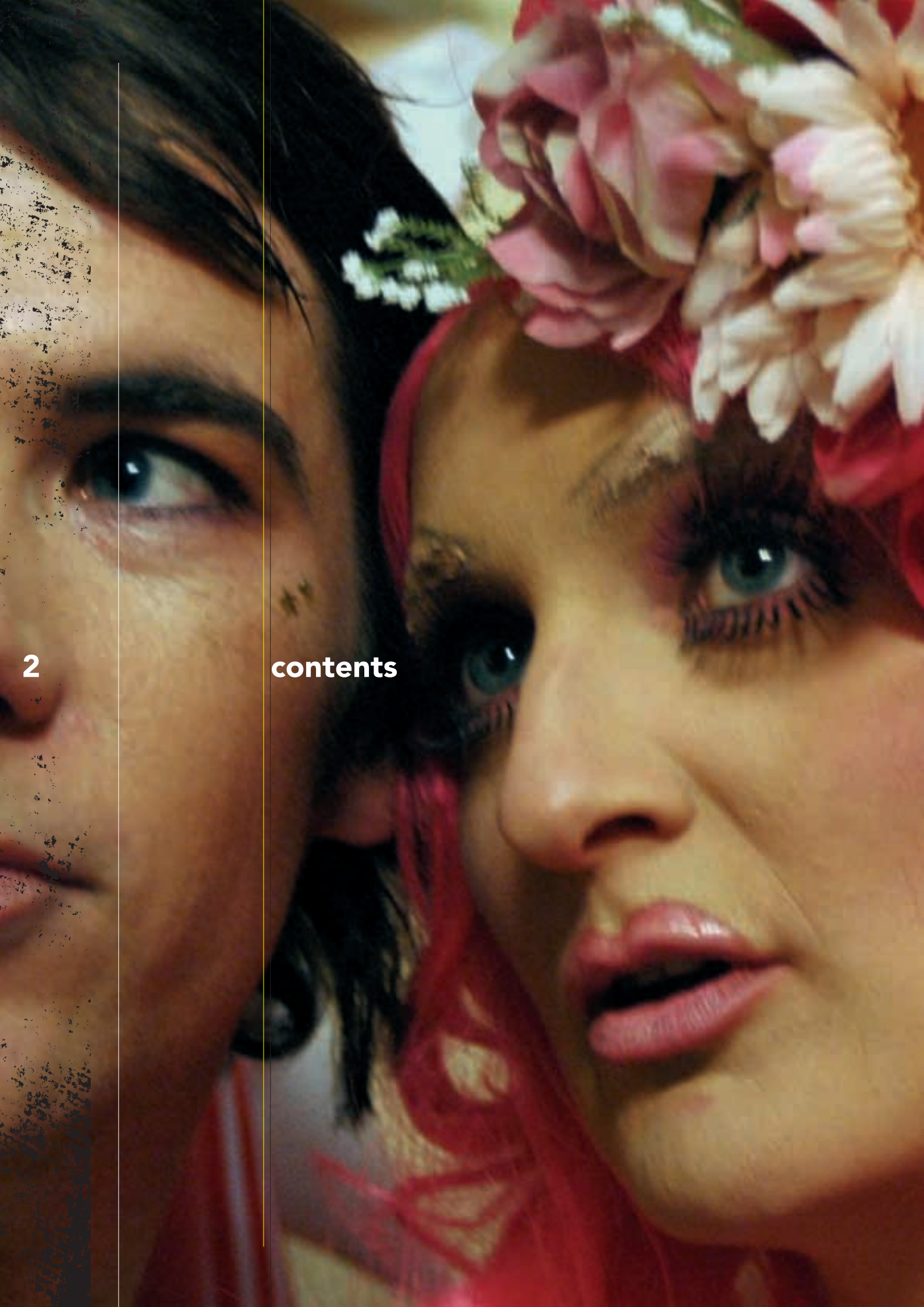
The New South Wales Film and Television Office is a statutory authority of, and principally funded by, the NSW State Government.

New South Wales Film and Television Office
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Hours of Business
9.00am–5.30pm Monday – Friday

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Clubland



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Prada Handbag



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letter to the minister



The Hon. F. Sartor, MP
Minister for Planning,
Minister for Redfern Waterloo,
and Minister for the Arts
Parliament House
Sydney NSW 2000

Dear Minister

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 2007 for tabling in Parliament in accordance with the provisions of the Act.

Yours sincerely

Neal Blewett
Chair

Tania Chambers
Chief Executive

Cactus

message from the chair and chief executive



Bit of Black Business - Nana

It has been a year of significant change at the NSW Film and Television Office with a new Chief Executive and a new NSW Arts Minister following the re-election of the Iemma Government in March 2007.

It was encouraging that the NSW State Plan, released in November 2006, and the Government's subsequent Innovation Statement, recognised the entertainment, media, fashion and creative arts sector – of which screen content is a key part – as one of five key sectors with the greatest capacity to drive the prosperity of NSW in the future. This follows work by former Harvard Business School Professor Jonathan West on an innovation framework for NSW.

FTO is looking forward to working across Government and with industry colleagues to achieve the NSW State Plan. State Plan priorities with major relevance to the screen content sector are:

- → increased business investment
- → increased business in regional NSW
- → cutting red tape
- → more people participating in the arts and cultural activity.

The NSW screen industries have much to be proud about in the year that has passed. The outstanding capabilities of our visual effects and animation sector were internationally recognised with an Oscar win for the work by Dr George Miller and Animal Logic colleagues on ***Happy Feet*** and an Oscar nomination for visual special effects work on ***Superman Returns*** undertaken by Rising Sun Pictures.

Further critical and marketplace success was achieved this year by a number of projects with FTO production finance. NSW productions supported by the FTO received more than 50 Australian Film Institute (AFI) nominations in October 2006, a record for FTO supported projects. ***Suburban Mayhem*** received 12 AFI nominations, the most for any single film. The ground-breaking TV drama ***RAN*** won its category as did the feature documentary ***Hunt Angels***. The **Young Filmmakers' Fund (YFF)** continued its record of success with 23 recently produced YFF films collectively screening at more than 200 international and local venues, and receiving 61 nominations and awards.

Clubland, which sold for US$4.1m after its premiere at the Sundance Film Festival, became the first Australian film ever to open to United States audiences on the July 4 Independence Day holiday.

This year the **Production Fund** invested $3.55m to generate a NSW production spend of $38.6m. The **Regional Filming Fund** provided grants valued at $498,000 to nine projects, generating a record regional production spend of $3.72m. One **Aurora** project, ***The Black Balloon***, was financed into production and two others are at advanced stages of finance.

The FTO continued its support for Indigenous filmmakers with ***Bit of Black Business***, a joint initiative with the Australian Film Commission (AFC), which provided opportunities for emerging Indigenous program-makers to experiment in the short format and to make their first television drama.

The FTO's **Industry and Audience Development Program** supported projects and events that generated audiences throughout NSW of 460,000 and reached substantial Western Sydney and regional audiences.

The FTO's Production Liaison Unit provided support and advice to a range of national and international productions, most notably: Baz Luhrmann's high budget feature ***Australia*** and the Bollywood production ***Heyy Babyy***, which will showcase Sydney to a wide international audience. ***Australia*** received considerable support from the **NSW Film and Television Industry Attraction Fund** and was a major boost for the NSW industry, employing approximately 980 cast and crew from NSW.

The NSW Government recognises the importance of securing future large budget productions and we are confident that NSW will secure additional local production activity in 2007-08 and onwards once the Federal Location Offset, PDV Offset and Producer Offsets are introduced.

The FTO announced a review of its Development and Investment Guidelines in June 2007 and issued a briefing paper inviting industry comments. The review is an opportunity to reflect on changes in development and production practices, especially in the light of digital technology, and for the FTO to respond to changes in the federal funding environment. Signalling plans to provide a level of support to businesses that goes beyond one-off projects, the FTO began a round of public consultations to canvass ideas with filmmakers and industry guilds following the release of the paper.

In line with the Government's commitment to cutting red tape the FTO has worked with the Department of Premier and Cabinet and Department of State and Regional Development (DSRD) to progress a package of measures to ensure NSW is film-friendly and open for business. The FTO worked with DSRD on a review of the NSW PDV (post-production, digital and special effects) industry to identify ways of fostering innovation and building on the sector's international reputation.

Jane Smith resigned as Chief Executive at the end of 2006 after ten years at the helm. Jane was a passionate advocate for the screen industries in New South Wales and under her leadership the FTO pioneered many groundbreaking initiatives including **Aurora**, the **Young Filmmakers Fund** and the award winning **Regional Cinema Program**. The FTO also farewelled Sally Browning, Head of Development and Investment, and Board members Penny Chapman and Robert Connolly. The FTO welcomed a new Chief Executive, Tania Chambers, Linda Tizard, Head of Development and Investment and new Board members Geoffrey Atherden and Rosemary Blight.

We thank the FTO Board members for contributing their time and considerable expertise throughout the year. The Board has an exceptional depth and range of industry experience. Finally, none of our many achievements would have been possible without the FTO's talented and dedicated staff. We thank them and look forward to building on the strengths of the NSW screen industries in the coming year.



Dr Neal Blewett
Chair



Tania Chambers
Chief Executive

8

members of the board

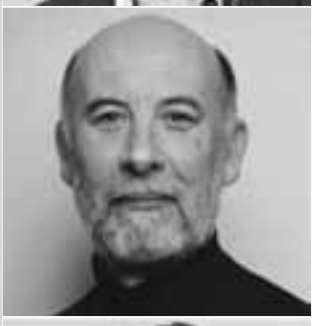
The Board of the FTO is constituted by Section 6 of the *NSW Film and Television Office Act*, 1988 (NSW), amended 1996.

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 2007 are:



DR NEAL BLEWETT (CHAIR) AC
APPOINTED FOR 3 YEARS FROM JANUARY 2006
Former National President of the Australian Institute of International Affairs (1998 - 2005),
Australian High Commissioner in London (1994 - 1998),
Commonwealth Minister for various portfolios (1983 - 1993).



MR ANDREW MASON (DEPUTY CHAIR)
REAPPOINTED FOR 3 YEARS FROM 1 JANUARY 2006
Producer of ***Dark City***, ***The Matrix*** trilogy, ***Swimming Upstream*** and ***Silent Hill***.



MR ROSS GIBSON
REAPPOINTED FOR 3 YEARS FROM 1 JANUARY 2005
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*** (1993).



MR TROY LUM
REAPPOINTED FOR 3 YEARS FROM 1 JANUARY 2005
Managing Director of leading Australian independent distributor Hopscotch, whose releases include ***Bowling For Columbine***, ***Nowhere In Africa***, ***Somersault***, ***Travelling Birds*** and ***Fahrenheit 911***.
Former Head of Dendy Films.



MS LIBBY RHYS-JONES
REAPPOINTED FOR 3 YEARS FROM 1 JANUARY 2007
National Marketing Manager of Sony Pictures Releasing.
Previously ran her own distribution and marketing company for 6 years.
Former General Manager of Roadshow Film Distributors, and Marketing Manager prior to this.



ROSEMARY BLIGHT
APPOINTED FOR 3 YEARS FROM 1 JANUARY 2007
Joint Chief Executive Officer of Essential Viewing.
Producer of ***Clubland***, ***Stepfather of the Bride***, ***In The Winter Dark***, ***Fresh Air***, ***Small Claims*** and ***Love is a Four Letter word***.



GEOFFREY ATHERDEN
APPOINTED FOR 1 YEAR FROM 1 JANUARY 2007
Screenwriter. Credits include ***Stepfather of the Bride***, ***Grass Roots*** and ***Mother and Son***.
FTO Board member from 1997 to 2001.
President of Australian Writers' Foundation.
Former President of the Australian Writers' Guild

MINISTER FOR THE ARTS

DIRECTOR GENERAL
DEPARTMENT OF ARTS, SPORT & RECREATION

FTO BOARD



CHIEF EXECUTIVE
TANIA CHAMBERS

AUDIENCE DEVELOMENT & MARKETING

- INDUSTRY & AUDIENCE DEVELOPMENT PROGRAM
- COMMUNICATIONS & BRAND MANAGEMENT
- REGIONAL CINEMA POLICY



MANAGER, AUDIENCE DEVELOPMENT & MARKETING
WENDY NYE



MARKETING COORDINATOR
AGNIESZKA KOLACZKOWSKI

DEVELOPMENT & INVESTMENT

- PRODUCTION FINANCE
- SCRIPT DEVELOPMENT
- AURORA
- PRODUCTION LOAN FINANCE FUND
- YOUNG FILMMAKERS FUND
- NEW FEATURE FILM WRITERS SCHEME
- VISUAL FX SCHEME
- TRAVEL GRANTS & LOANS



HEAD, DEVELOPMENT & INVESTMENT
LINDA TIZARD



SENIOR PROJECT OFFICER
MARTIN WILLIAMS



PROJECT OFFICER
NERIDA MOORE



PROJECT OFFICER
MIRO BILBOROUGH



ADMINISTRATOR, DEVELOPMENT & INVESTMENT
KAREN TELFER



COORDINATOR, DEVELOPMENT & INVESTMENT
MICHAEL BARBER



COORDINATOR, AURORA
HARRIET McKERN



COORDINATOR, YFF & VISUAL FX SCHEME
VALERIE ALLERTON



ASSISTANT, DEVELOPMENT & INVESTMENT
ANGELIQUE EDMONDS

10 organisational chart

(as at 30 June, 2007)



MANAGER, POLICY
SUE McCREADIE



EXECUTIVE ASSISTANT
SANDRA STOCKLEY

PRODUCTION LIAISON

- PRODUCTION ATTRACTION
- REGIONAL FILMING FUND
- LOCATIONS ASSISTANCE
- REGIONAL FILM OFFICE SUPPORT



MANAGER, PRODUCTION LIAISON UNIT
ROBIN CLIFTON



LOCATIONS OFFICER
KYA BLONDIN



LOCATIONS, REGIONAL & INDUSTRY SERVICES OFFICER
CHERYL CONWAY



LOCATIONS DATABASE OFFICER
ADEN ROLFE

FINANCE & ADMINISTRATION

- FINANCE
- ADMINISTRATION & OPERATIONS
- INFORMATION TECHNOLOGY
- HUMAN RESOURCES
- DISTRIBUTION
- COMPLIANCE & CORPORATE GOVERNANCE
- GOVERNMENT REPORTING
- RECORDS MANAGEMENT



MANAGER, FINANCE & ADMINISTRATION
LINDSEY COX



IT & OFFICE MANAGER
PHILLIP MYERS



ACCOUNTS OFFICER
SHANNON WHEELER



ADMINISTRATIVE ASSISTANT
NICOLE POWELL



Emerald Falls

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.



The Black Balloon



[section 02] development


I got a ROCKET!



Project development

A number of projects developed by the FTO went into production this year, including ***The Black Balloon***, ***East of Everything***, ***Emerald Falls*** (aka ***The Falls***), ***The Square***, ***The Tender Hook***, ***Deported to Danger***, ***Fat Chance***, ***Global Haywire***, ***Inspiring Teachers***, ***Kick*** (aka ***Wog Street Soccer Club***), ***Clubland***, ***Razzle Dazzle***, ***Suburb 4 Sale***, ***Double Trouble***, ***Forbidden Lie$***, ***Naked on the Inside***, ***Bastard Boys***, ***The Home Song Stories*** and ***Mortified***.

This year the FTO received 127 funding applications for development and invested $529,160 in 55 projects with 46% allocated to features, 24% to factual programming, 16% to television drama and 14% to travel.

Aurora

Aurora, the first intensive script program of its kind in Australia, continues to provide high-level skills development for creative teams. The program has already produced two very successful films, ***Somersault*** and ***Little Fish***. ***The Black Balloon*** went into production this year and will release in 2008.

Aurora Round 5 attracted 19 applications. A panel of six assessors – Nerida Moore (FTO), Linda Tizard (FTO), Tim Richards, Sue Murray, Liz Watts and Artistic Director Duncan Thompson – selected a shortlist of nine projects for further consideration. Linda Tizard and Duncan Thompson made the final selection.

Filmmaker Dr George Miller announced the four successful projects at a press conference on 14 March 2007:

- ***Mr Darwin's Shooter***, the story of a friendship between a boy and a young Charles Darwin, has been adapted from Roger MacDonald's book by screenwriter John Alsop (***RAN***, ***My Brother Jack***, ***Brides of Christ***) and will be directed by Fred Schepisi (***Six Degrees of Separation***, ***Plenty***, ***The Chant of Jimmy Blacksmith***) and produced by Penny Chapman (***The Road from Coorain***, ***RAN***).
- ***Six Weeks in Heaven*** tells of a nine year old girl who seeks to fulfill the dying wish of her brother for one last summer holiday. The writer is Chris Phillips. Nadia Tass (***Malcolm***, ***The Big Steal***) will direct and Dennis Kiely will produce.
- ***Grace*** is set in a world where women are one notch above convicts and savages. Grace, the daughter of a high-ranking official, is forced to face her terrible past. Writer/director Jennifer Kent, who had a successful career as an actor before switching to writing/directing, also made the award winning YFF short ***Monster*** and directed the ***Two Twisted*** episode ***Love Crimes***. Producer Helen Bowden (***Soft Fruit***, ***Travelling Light***) previously participated in **Aurora** with the film ***Shiver***, which is in development.
- ***Eleven Months*** is the story of a man with just $150 and a desire to get drunk. The team behind the project is writer/director Michael Joy and producer John L Simpson.

The residential workshop for these teams took place in March at Jervis Bay on the NSW South Coast.

The advisors included producer Jan Chapman (***Somersault***, ***Love Serenade***, ***The Piano***), director Shirley Barrett (***Love Serenade***, ***Walk the Talk***) and international advisors Laurie Parker (producer of films including ***In the Cut***, ***My Private Idaho*** and ***Even Cowgirls Get the Blues***), and Graham Leader (producer of ***In the Bedroom*** which was nominated for five Academy Awards, and of the recently completed ***Childless***).

The teams currently on the program from the last round are:

- ***Buckle Up Baby*** (aka ***Under The Dash***) - writer/director Lynn-Maree Danzey and producer Susan MacKinnon. A story of a woman finding love in the face of disaster.
- ***Borrowed Light*** - writer/director Karen Borger and producer Sarah Nichols. The story of a family trying to find their way back from the chill of self-imposed exile in their own version of deep space.
- ***Girl*** - writer/director John O'Brien and producers Rowan Maher and Darryl Robinson. An automaton, engaged as a servant starts to develop emotions for her master.
- ***Satellite Boy*** - writer/director Catriona McKenzie and producer David Jowsey. A young Aboriginal orphan dreams of being an astronaut.
- ***The Roseville Game*** (aka ***The Roseville Story***) – writer Alexandra Long, director Samantha Lang, producers Jeremy Sims and Greg Duffy

In November 2006, the FTO held the follow-up workshop for these teams. This was more vibrant than ever with the involvement of 11 filmmaking teams, 10 advisors, over 30 actors, six casting agents and patron Jane Campion, who gave an informal master-class for directors.

The teams met with all the advisors and two casting agents of choice. They also had the opportunity to work with actors for a day and a half. Each team delivered new drafts of the script and other material in advance of the workshop. One of the most successful aspects of this year's workshop was the read through of the script with actors, who gave feedback on their roles and character relationships within the story. Time was allotted for work-shopping scenes and improvising, which proved invaluable because of the calibre and generosity of the participating actors – including Hugo Weaving, Vince Colosimo, Joel Edgerton, Nathaniel Dean, Genevieve Lemon, Bojana Novakovic and Emily Browning. As the Artistic Director Duncan Thompson said of this part of the process: "It creates a unique opportunity for each character's journey to be analysed and played with from the inside in a way that neither the writer nor director could do on their own."

Advisors were:

- Christophe Mercier, Vice President of Fox Searchlight Europe
- San Fu Maltha, founder of Fu Works, an independent, internationally minded film development, production and distribution company based in Amsterdam
- Martha Coleman, Australian producer now based in London as Head of Creative Affairs at Material Entertainment
- Andy Spaulding, Executive Vice-President of US company Echo Lake Productions
- John Collee, screenwriter (***Master and Commander*** and ***Happy Feet***)
- Shirley Barrett, director (***Walk The Talk***, ***Love Serenade*** and ***Love My Way***)
- Ken Sallows, editor (***Chopper***, ***Proof***, ***Gettin' Square***, ***Tom White*** and ***Irresistible***)
- Sue Murray, Executive Director of Fandango Australia
- Alan Finney, Vice President and Managing Director for Buena Vista International, Australia New Zealand
- Brian Rosen, Chief Executive of Film Finance Corporation Australia (FFC)

For the first time the FTO invited six teams from previous **Aurora** rounds to participate in the follow-up workshop in order to focus on their financing and marketing strategies.

New Feature Film Writers Scheme (NFFWS)

The **NFFWS Scheme** was designed to provide an opportunity for scriptwriters with less than 45 minutes of produced credits to develop their feature film project to the next stage with the guidance of an experienced script editor. Conducted annually since 2002, an average of 140 applications were received per round. Up to four writers were selected each round by an especially convened panel of assessors comprising experienced industry practitioners and internal FTO Project Officers. In recent years the FTO added a one-week script workshop to the program, focussing on the applicants' individual scripts as well as on broader craft skills.

The scheme attracted 55 applications in 2006. The assessment panel comprised industry representatives Andy Cox, Charlie Carman, Patricia Lovell and Stephen Davis, and FTO representative Karena Slaninka.

The four successful applicants were:

Title	Writer(s)	Script Editor
My Father's Faith	Josh Wakely Ian Meadows	Steve Vidler
Raging River	Paul He	Nick Parsons
Alice in Vuglug	Heidi Regan	Stephen Davis
The Charismatic Man	Brad Foster	Lynne Vincent McCarthy

The workshop week this year was conducted by Charlie Carman, on behalf of The Script Factory, a UK based agency specialising in script development and consultancy. The week focused on basic writing skills within a context of a clearly identified genre. All participants found the week both informative and stimulating.

The selected projects demonstrated a variety of subjects and a wide range of approaches amongst the new writers:

- → ***My Father's Faith*** is the story of a group of friends at a prestigious Catholic boarding school, who suddenly find themselves coming face to face with the illusions and myths that cover up the truth of their world. It is a story about Australia's institutions and the lies we tell - a story of sport, sexual abuse, religion and rugby.
- → ***Raging River*** is inspired by a true story, and tells of a Chinese immigrant with a haunting past, who arrives in the 19th century colony of New South Wales. The film is set in the period of the gold rush, against the volatile backdrop of political, social and economic upheaval.
- → ***Alice in Vuglug*** is an absurd comedy about a young girl, Alice, who is told she is the Chosen One destined to save the mystical world of Vuglug. As she tries to prove her mettle to the world, and in particular her boyfriend George, her greatest strength, and her greatest weakness, is her constant focus on the little things. From this she derives a new perspective on life, and the ability to confront the evil lord Bothom.
- → ***The Charismatic Man*** begins with a random act of violence, as a result of which Edward Granger, a successful academic, joins a self-help group in order to overcome his grief. But the group is in fact a secret cult, and what it is selling is anything but forgiveness.

Hothouse

The **Hothouse** joint documentary initiative with Film Australia provided assistance in the form of working capital and on-site services to two established documentary filmmakers, Jessica Douglas-Henry and Mary Ellen Mullane. The filmmakers developed and produced a slate of projects and then decided to follow separate business models, a satisfactory outcome.

Market access and travel assistance

The FTO continued its sponsorship of producers to attend the **No Borders** co-production market in New York, in partnership with the New Zealand Film Commission and Film Victoria. Only 35 projects from around the world are invited to attend this annual invitation-only financing market, which is becoming one of the most important independent film financing events. This year two members of the creative team behind the NSW project ***South Solitary*** - producer Antonia Barnard and director Shirley Barrett - attended the market and found the experience extremely useful in raising the project's profile and attracting interest from top sales agents.

Attendance at a range of other markets was supported including Kidscreen Summit, New York (Avril Stark) and Hot Docs in Toronto (Sally Regan and Susan MacKinnon). The FTO assisted filmmakers to attend screenings of their films at several international festivals including Sundance Film Festival (***Clubland***), Berlin Film Festival (***Razzle Dazzle***) and Toronto International Film Festival (***The Book of Revelation***).

Industry liaison

In June 2007, the FTO co-hosted an industry forum with the Australian Screen Directors' Association (ASDA) at the Chauvel to discuss issues arising from the Federal Government's announcement of a new federal film support package. Speakers included Linda Tizard (FTO Head of Development & Investment), Peter Young (Department of Communications Information Technology and the Arts (DCITA) Film Branch), Brian Rosen (FFC) and Richard Harris (ASDA). This year FTO Development & Investment staff spoke at a number of industry forums and panels including the Australian Film and Television and Radio School (AFTRS) 'Business of Film Media' short course for producers, held in Wollongong and Newcastle.

Guidelines

The FTO announced a review of its Development and Investment Guidelines in June 2007 and issued a briefing paper inviting industry comments. The review is an opportunity to reflect on changes in development and production practices, especially in the light of advances in digital technology, and for the FTO to respond to changes in the federal funding environment. Signalling plans to provide a level of support to businesses that goes beyond one off projects, the FTO began a round of public consultations to canvass ideas with filmmakers and industry guilds in late June.

Young Filmmakers Fund

The **YFF** has funded 107 projects since its inception in 1995, with an exceptional variety of subject matter in numerous formats including short dramas, documentaries, animation, experimental films and a short feature.

In this past year alone, 23 of the recently produced **YFF** films have collectively screened internationally and nationally at more than 200 venues, and received 61 nominations and awards. A sampling of these successes includes:

- Round 19 film ***Len's Love Story***, produced by Michaela Kalowski and written/directed by Sonia Whiteman, has just begun its festival journey and has already screened at Clermont-Ferrand Short Film Festival France, and Tribeca Film Festival in New York, where it was selected by New York Magazine as one of their top five shorts at the festival.
- Round 17 film ***Checkpoint***, produced by Ben Phelps and Tim Kreibig, and written/directed by Ben Phelps, has screened at 40 festivals over the past year in places such as Japan, Ireland, US, Spain, Finland, UK, and India. The film has been awarded Best International Short Film at Cleveland International Film Festival; Sydney Film Festival Dendy Award nomination in Fiction and winner of the CRC Award; Jury Prize at the Montreal World Film Festival; and Jury Prize at Newport International Film Festival.
- Round 16 film ***Vend***, produced by Natasha Gray and written/directed by James Findlay, was awarded Best Short Film at St Kilda Film Festival, nominated for Best Short at Inside Film Awards, and was voted Best Experimental and Best of the Fest at the Golden Star Shorts Festival in Hollywood.
- Round 15 film ***Small Boxes***, produced by Kristina Ceyton and written/directed by Rene Hernandez, has received nine nominations and awards including: AFI nomination for Best Short Fiction Film; Melbourne International Film Festival, Best Australian Short Film; and Jackson Hole Film Festival Cowboy Award for Best Short, US.

In 2006-07 the FTO held two further **YFF** rounds. Applicants were encouraged to submit cross-platform projects and the **YFF** guidelines, application form and webpage were reformatted to make them user-friendly.

For Round 20 the FTO received 37 applications, a fifty percent increase on the previous round. The projects included 26 shorts, one feature, four factual programs, four animations, one music video and a community television program. Of these 33 were for production and four for post-production.

The assessment panel, comprising Susan Kim Danta, Pat Lovell, Ian Walker and FTO project officer Nerida Moore, selected four projects from a shortlist of 12.

Title	Recipients	Type	Amount
Dances In Time: The Films of Stephen Cummins	Sophie Harper, Walter McIntosh	Factual program	$30,000
Mirage,The	Mark Bradshaw, Leonie Savvides, Clare Young	Short Drama	$30,000
Bonfire (aka Touching Red)	Katrina Beck, Melissa Anastasi	Short Drama	$30,000
Daniel's 21st	Melissa Johnston, Adrian Wills	Short Drama	$30,000

For Round 21 the FTO received 30 applications, including 26 shorts, one documentary, one animation and two experimental. The assessment panel comprising Stuart Connolly, Ruth Cullen, Galvin Scott Davis, Louise Fox and FTO project officer Miro Bilbrough, selected four projects from a shortlist of 11.

Title	Recipients	Type	Amount
Grey	Tristan Waley, Luc Anthony	Short Drama	$30,000
Brother Boys	Monique de Groot, Simon Blyth, Jessica Halloran	Short Drama	$30,000
Moon Man	Emma Salkild, Brooke Goldfinch	Short Drama	$30,000
Boundless	Lisa Shaunessy, Stephen Kanaris	Short Drama	$30,000

Two of this year's **YFF** projects had Indigenous content and/or filmmakers attached: ***Daniel's 21st***, and ***Brother Boys***.

This year the FTO provided marketing grants to five projects from earlier rounds:

- ***Checkpoint*** – $3,000 – travel to Montreal World Film Festival and assistance with 35mm blow-up
- ***Adrift*** – $2,000 – travel to Pacific Meridian Film Festival in Russia
- ***The Mouse That Ate My Brain*** – $2,000 – media kits, release prints, festival entry fees
- ***Len's Love Story*** – $2,500 – travel to Clermont-Ferrand Film Festival in France
- ***Arranging Love*** – $3,000 – travel to Indian Film Festival of Los Angeles
- ***Crossbow*** – $2,500 – media kits, release prints, festival entry fees

The FTO accepted the following invitations to talk about the program:

- Metro Screen Member's Production Group – 3 October 2006
- Macquarie University – 25 October 2006
- Metro Screen Industry Panel – 6 March 2007

The FTO is committed to providing recipients with access to experienced filmmakers. The **YFF** is unique in that successful applicants have the opportunity to work with a mentor from pre-production through to the marketing stage in order to receive specific advice about their project.

Over the past year some of Australia's finest producing and directing talent have offered their expertise and advice to **YFF** recipients including: Wayne Blair for ***Brother Boys***, Janet Bell for ***Dances in Time: The Films of Stephen Cummins***, Liz Watts for ***Crossbow***, Martin Fabinyi for ***Lullaby***, Vincent Sheehan for ***Shadow Play***, and Stuart Connolly for ***Dog***.

New Media - Digital Visual FX Scheme (dfx)

The **Digital Visual FX Scheme** provides on-the-job skills development opportunities in the digital fx industry. Over the past eight years 48 trainees have been placed in six-month traineeships with some of Sydney's leading digital fx companies. Trainees have had the opportunity to work on such diverse and exciting projects as ***The Matrix***, ***Farscape***, ***Moulin Rouge*** and ***Happy Feet***. Training has embraced a wide array of digital fx skills including 3D modelling and animation, compositing, design and fx production.

Round 11 attracted 40 applicants from a variety of backgrounds including stop-motion animation, industrial design, special effects, digital visual effects, computer science and electrical engineering. An assessment panel comprising Shilo McClean, Mike Seymour and Jackie D'Arcy drew up a shortlist of 15. This was circulated to eight participating companies: Animal Logic, Fuel International, Rising Sun Pictures, The Lab, Postmodern, Emerald City, Zspace and Forest Interactive. Four of the short-listed applicants were then placed with companies. The FTO met with each of the trainees and host companies at three and six month intervals to obtain feedback and to ensure the process was working well for both parties.

Nathan Sheldrick and Astrid Scholte were selected by The Lab, which was participating in the scheme for the first time. Nathan focused primarily on television commercials and Astrid worked on facial rigging on the television series ***Erky Perky***. At the feedback meetings the trainees expressed their happiness with the outcome of the scheme, and at the end of their six-month term The Lab retained both of them as full-time employees.

Emily Tucker was placed at Rising Sun Pictures (RSP), also participating for the first time. Emily started her traineeship in 2D animation and compositing, and then worked in 3D on the feature film ***Harry Potter and the Order of the Phoenix***. She also received an overview of the project bidding process, and recruitment and marketing aspects of high-end digital visual effects.

Nam Doan was selected by Postmodern to work in 3D animation and had the opportunity to apply his skills on the feature film ***Death Defying Acts***. He was involved in client briefings and bids for projects, where he presented storyboards and character designs. Both Nam and Postmodern were greatly pleased with the outcome of the scheme and Nam was invited to continue at the company after the end of the six-month term.

Round 12 attracted 31 applicants, again from diverse backgrounds. A short-list of 15 was drawn up by an assessment panel comprising Shilo McClean, Viveka Wiley and Anthony Jennings and circulated to six participating companies: Animal Logic, Fuel International, Rising Sun Pictures, The Lab, Postmodern and Frame Set Match. Five of the short-listed applicants were placed as trainees. Three of these took up their placements towards the end of 2006-07 and the others will commence in 2007-08.

This year eight training institutions were contacted directly about the dfx scheme and FTO staff gave presentations at Sydney Institute Design Centre, the University of Technology and the Computer Graphics College.

Host companies and participants have relayed the following positive feedback:

"All in all, it's been fantastic having the trainee work with us during this time and our dealings with the FTO have been very positive. It is an extremely proactive scheme that we have had great pleasure being involved with." Round 11 host company representative

"Just wanted to thank everyone at FTO for giving a traditional artist an amazing break into the world of 3D. I've enjoyed it and am very grateful for it." Round 11 trainee

"... I feel very privileged to have this opportunity to train with a company that is so open to teaching people and so uniquely structured for a VFX house - I'm loving it!" Round 11 trainee

" I would like to thank you and the FTO program for providing me with this great opportunity and I know I would not be here without you! So thank you again, I'll keep in touch to let you know of any future accomplishments." Round 11 trainee

As part of its broader guideline review, the Development and Investment Unit will review the dfx guidelines to ensure the scheme continues to meet the needs of industry and trainees in a fast changing environment.

Industry and Audience Development

This year over 460,000 people from NSW experienced an event or activity funded by an FTO **Industry & Audience Development (I&AD)** grant (see map on page 22). This was achieved with FTO support of $833,900.

The **I&AD** program funds activities such as festivals, conferences, professional training programs, touring programs and mentorships provided by industry organisations.

Highlights of FTO-supported screen culture activity included the Sydney Arab Film Festival in Western Sydney. According to the 2001 Census Arabic is the second most spoken language in NSW after English. The festival provides an opportunity for Arabic and non-Arabic speaking communities to watch and discuss stories that explore topical issues and tackle limiting stereotypes.

For the first time in Tropfest's 15-year history, an animated short won first prize: ***An Imaginary Life*** by Steve Baker. A live audience of 100,000 in Sydney's Domain watched the 16 finalist films. For the first time audiences in regional NSW were able to watch the event live via the AFC's Regional Digital Screen network, which is equipping regional cinemas with digital projection. The judges included Oscar-winning ***Happy Feet*** director Dr. George Miller, Oscar-winning art director Catherine Martin, and ***Kenny*** director Clayton Jacobson.

More than 18,000 online viewers saw Sydney filmmaker Emmanuel Marshal win the Portable Film Festival Viewer's Choice Award with his made-for-mobile screen story ***Behind The Façade***. His prize included an international promotion package valued at $100,000 through MySpace, plus US$1,500 cash.

Gifted Indigenous screen and stage actor, Luke Carroll (***Australian Rules***, ***RAN***), provided workshop and awards support to the North West Film Festival in Bingarra (known as the Youth Oscars in The Bush). This allowed young people in rural communities and already engaged in digital narrative and multimedia production to demonstrate their storytelling skills.

The world's fifth largest queer film festival, Sydney's Mardi Gras Film Festival, awarded Sydney filmmaker Amy Gebhardt the My Queer Career Award for ***Look Sharp***, an intimate portrayal of two men from the infamous Sharpie Gang of Melbourne. As a result of this screening, Amy obtained an AFC grant to take her short narrative to New York for the US version of Mardi Gras Fest.

2006-07 FUNDING

The FTO received 58 applications for **I&AD** funding, with requests totalling more than $1.15 million, and contracted 41 projects and events grants and one organisational grant with a total value of $833,900. A complete list can be found at Appendix 8A. In June 2007 the FTO approved a further 38 **I&AD** grants valued at $808,000 for projects to be undertaken in 2007-08. These are listed in Appendix 8B.

	2002-03	2003-04	2004-05	2005-06	2006-07
Funds Requested	$1,404,723	$1,248,016	$1,254,834	$1,122,090	$1,154,333
Funds Approved	$605,400	$658,320	$702,000	$797,100	$833,900

STATE PLAN PRIORITY

E8 INCREASE AUDIENCE AND PARTICIPATION

2006-07 IAD AUDIENCE ACTIVITY

APPROXIMATELY 463,295/$833,900 SPEND

Moree

DLux/Tour

Bingara

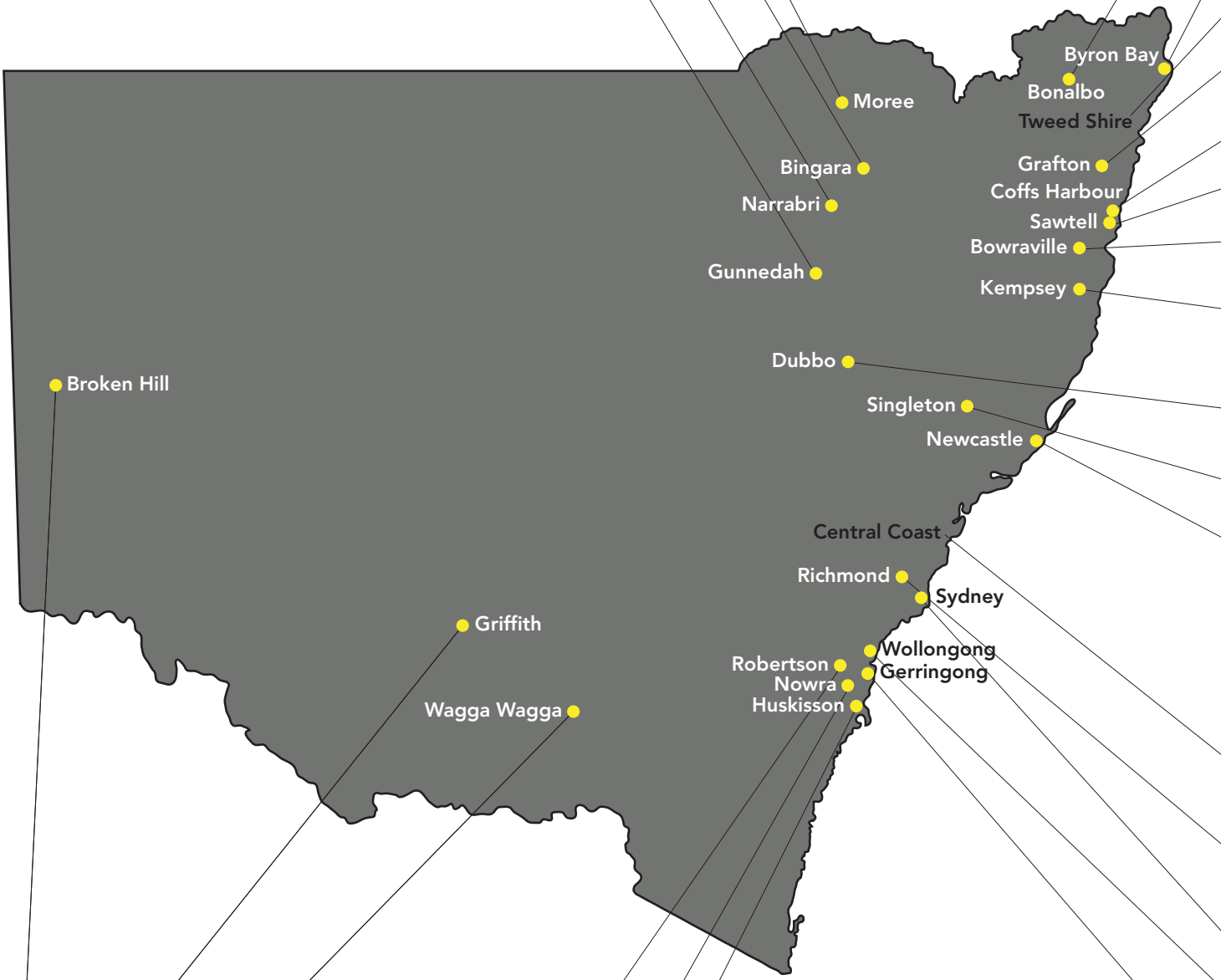
North West Film Festival and Workshop

Narrabri

Flickerfest Tour and Metro Screen/Mobile Unit

Gunnedah

Flickerfest Tour



Broken Hill

DLux/Tour

Griffith

Metro Screen/Mobile Unit

Wagga Wagga

Sydney Film Festival Tour

Tropfest Film Festival Tour

Robertson

Metro Screen/Mobile Unit

Shortsighted Film Festival

Nowra

Shortsighted Film Festival

Huskisson

Sydney Film Festival Tour

Bonalbo
Metro Screen/Mobile Unit

Byron Bay
Byron Bay Writers' Festival - Screen Events
Screenworks/Projects and Events
Sydney Film Festival Tour
Flickerfest Tour

Tweed Shire
Metro Screen/Mobile Unit

Grafton
Project Sprout

Coffs Harbour
Metro Screen/Mobile Unit

Sawtell
Flickerfest Tour

Bowraville
Sydney Film Festival Tour

Kempsey
Flickerfest Tour

Dubbo
Sydney Film Festival Tour

Singleton
Tropfest Film Festival Tour

Newcastle
Shoot Out/Festival and Workshops
Electrofringe Festival and Conference
Sydney Film Festival Tour
Metro Screen/Mobile Unit
DLux/Tour
Metro Screen/Indigenous Scholarship

Central Coast
Metro Screen/Lester Bostock Indigenous Scheme

Richmond
Metro Screen/Mobile Unit

Wollongong
Sydney Film Festival Tour
Short Sited Film Festival and Workshops

Gerringong
Shortsighted Film Festival

STATE PLAN PRIORITY
E8 INCREASE AUDIENCE AND PARTICIPATION

Sydney - Metro
AFI/Screenings
AGSC/Workshops and Seminars
ASDA/Screen Culture + Conference
ATOM/Metro Magazine
ATOM/Screen Education Magazine
AWG/Masterclass
DLux/Screen Exhibition
DLux/D/Art/07
FlickerFest/Festival
Flickerfest/Workshops
Flickerfest/Tour
MEAA/Workshop
Popcorn Taxi/Screen Events
Portable Content/Event and Online Festival
QueerScreen/Film Festival and Awards
QueerScreen/Documentaries Festival
Realtime and Onscreen Magazine
Sydney Film Festival
Jewish Film Festival
Young At Heart Film Festival
Tropfest Film Festival
Metro Screen/New Media Converging Screens
Metro Screen/Multicultural Mentor Scheme
Metro Screen/Lester Bostock Indigenous Scheme
Metro Screen/Indigenous Scholarship
Metro Screen/Proffessional Development Program
Metro Screen/Mobile Unit
IF Awards/Events
IF Magazine/NSW Readership

Sydney - Western
ICE/Western Sydney Forums
ICE/Arab Film Festival and Workshops
ICE/Africa On Screen Workshops
Metro Screen/Mobile Unit
DLux/Conference and Workshops



Forbidden Lie$



[section 03] investment

STATE PLAN PRIORITY

P1 INCREASED BUSINESS INVESTMENT

Production Finance

In 2006-07 the **Production Investment Fund** received 66 applications and invested $3.551m in 21 projects (eight features, seven factual programs, five TV series and a telemovie) generating a NSW production spend of $38.66m, representing approximately $11 production for every FTO dollar invested.

Although the FTO is generally a minority investor, its contribution is critical to ensuring that a healthy level of Australian production occurs in the State. In the context of sustained pressure on production investment funds, the FTO's decision-making reflected a desire to provide the best use of these funds, taking into account the creative merits and economic impact of projects.

The funds were split fairly evenly between features ($1.81m) and television drama and factual programs ($1.74m). Within the television drama slate the FTO supported two mini-series, a telemovie and a series. The SBS Independent mini-series ***East West 101*** (aka ***Major Crime***) from producer Steve Knapman and writer Kris Wyld is directed by Peter Andrikidis and tells the story of a young Muslim detective facing the post 9/11 world.

The ABC mini-series ***East of Everything***, set in the Byron area and co-written by Deb Cox (***Sea Change***, ***Simone de Beauvoir's Babies***) and Roger Monk (***Walking on Water***, ***Secret Life of Us***), assembled an outstanding cast including Richard Roxborough and Susie Porter.

The scenic Blue Mountains is the setting for the Network Ten telemovie ***Emerald Falls*** (aka ***The Falls***) , a murder mystery co-written by Tim Pye (***BlackJack***, ***Lockie Leonard***) and Cathy Strickland (***McLeod's Daughters***), produced by Ron Saunders (***Double Trouble***) and directed by Peter Andrikidis (***BlackJack***, ***Mary Bryant***). The ABC comedy adventure series ***Double the Fist*** was supported to produce a second series.

The FTO supported a diverse feature slate from the low-budget thriller ***Cactus*** by writer/director Jasmine Yuen-Carrucan and producer Paul Sullivan, jointly funded by the AFC's IndiVision, to the Gillian Armstrong directed international co-production ***Death Defying Acts*** about the escapist Houdini. The stop motion puppet animated feature ***$9.99*** from up and coming director Tatia Rosenthal and producers Emile Sherman (***Candy***, ***Opal Dream***) and Amir Harel (***Paradise Now***) is the first Australia-Israel co-production.

Two **Aurora** features were approved for financing. The coming-of-age story ***The Black Balloon*** was written and directed by Elissa Down and produced by Tristram Miall (***Strictly Ballroom***, ***Children of the Revolution***).

Disgrace, from the filmmaking team of writer/producer Anna-Maria Monticelli and director Steve Jacobs, teamed with producer Emile Sherman, is based on J.M. Coetzee's Booker Prize winning novel and will star John Malkovich. The black comedy ***The Square*** is Nash Edgerton's directorial debut and Joel Edgerton's first foray into writing.

This year's factual program slate included ***A Northern Town*** (director Rachel Landers, producer Dylan Blowden) set in an Indigenous owned and operated aged care facility, ***Rampant: How a City Stopped a Plague*** (aka ***The Plague***) from producer Penny Chapman and writer-director Victoria Pitt tells the story of the first person in Australia to be diagnosed with AIDS, and Julien Temple's ***The Eternity Man*** tells the story of Arthur Stace. Tim Slade's music documentary ***4*** completed production and screened at the Sydney Film Festival. ***The Catalpa Rescue*** by writer/director Lisa Sabina Harney is the story of the daring rescue of six Irish rebels from the notorious Fremantle prison in 1876.

This year a number of projects with FTO production finance achieved impressive critical and marketplace success.

The feature ***Clubland*** sold for an impressive US$4.1m at Sundance and was scheduled to open to United States audiences on the July 4 Independence Day holiday. The film's production company, Essential Viewing, was the recipient of the FTO's inaugural **Enterprise Loan**, which it has used to develop international partnerships and a sustainable business strategy.

After screening at Berlin, ***Razzle Dazzle*** opened in eight regional Australian cinemas in March, going out via the Australian Film Commission's newly launched Regional Digital Screen Network on the same day as it was released in metropolitan centres.

The ground-breaking television series ***RAN***, shot entirely on location and using Indigenous population as cast, won a host of critical nominations and awards.

Indigenous initiatives

The FTO joined with the Australian Film Commission (AFC) and SBS to support **Bit of Black Business**, 13 five-minute short films by predominately first-time filmmakers, providing opportunities for emerging Indigenous program-makers to experiment in the short format and to make their first television dramas. Produced by Kath Shelper, the short films had their world premiere as part of the Message Sticks Indigenous Film Festival in Sydney in May and later undertook a national tour. ***Nana***, directed by Warwick Thornton, screened at the opening night of the Sydney Film Festival.

The Message Sticks Festival also included several programs funded by the FTO as part of the **National Indigenous Documentary Initiative**: ***Crocodile Dreaming***, ***When The Natives Get Restless*** and ***Flour, Sugar, Tea***.

Cross platform

This year the FTO partnered with Film Australia, the Australian Film, TV and Radio School and SBS Digital Media in the ***Change the World in Five Minutes*** cross media initiative.

The chosen submissions include five-minute documentaries, four-minute dramas and 30-second animations, all with a vision to make a difference to the world locally or globally, with concepts ranging from fish finger energy consumption to shopping trolley makeovers. SBS Digital Media will host and maintain a website to showcase the projects and work with the successful applicants to create a range of online interactive content. Some segments are also expected to be suitable for screening on SBS television and mobile media.

Production Loan Finance Fund (Revolving Fund)

The FTO has a one-off **Production Loan Finance Fund** to support production in NSW. Only fully financed productions are eligible to apply to this fund and strict security requirements are in place. This year the FTO provided loans to five features and one factual program valued at $1.14m. The projects were ***$9.99***, ***Disgrace***, ***4***, ***Death Defying Acts***, ***Clubland*** and ***The Square***.

Critical Acclaim 2006-07

NSW productions supported by the FTO received a record 59 nominations at the Australian Institute Awards, 15 at the IF Awards and 21 at the Film Critics Circle Awards.

Suburban Mayhem received 12 AFI nominations, the most for any single film. Its lead Emily Barclay won Best Lead Actress at both the AFI and IF awards and Anthony Hayes won Best Supporting Actor at the AFI. The film also won Best Music at the IF Awards, won its category as the Australian Screen Editors Awards, and screened as the closing night film at the Melbourne International Film Festival.

Candy won the AFI award for Best Adapted Screenplay while Abbie Cornish and Geoffrey Rush won Best Actress and Best Supporting Role respectively at the Film Critics Circle Awards (FCCA). The script won Best Feature Film Adaptation at the AWGIES and Best Achievement in Editing for a feature at the Screen Editors Awards. ***Jindabyne*** won Best Director, Best Adapted Screenplay and Best Supporting Actress (Deborra-Lee Furness) at the FCCA. ***Book of Revelation*** took out Best Music Score at the FCCA.

The television series ***RAN*** received nine AFI nominations and won Best Tele-feature or Miniseries and Best Screenplay. Best Lead Actress went to the series' lead Susie Porter, who also won Most Outstanding Actress for the role at the Logies. The Australasian Performing Rights Association/Australian Guild of Screen Composers (APRA/AGSC) Best Soundtrack Album Award also went to RAN.

Love My Way won Best Television Dama Series at the AFI and Most Outstanding Drama Series at the Logies. ***The Incredible Journey of Mary Bryant***, which picked up a host of awards last year is still picking up awards, including Best Music for a Miniseries or Telemovie at the APRA-AGSC Awards

Hunt Angels won Best Documentary and Best Cinematography in a Documentary at the AFI Awards and Best Feature Documentary at the FCCA. ***Unfolding Florence*** won Best Documentary Script at the AWGIES, Best Achievement in Editing in a Documentary Award at the Australian Screen Editors Awards and Best Music for a Documentary at the APRA/AGSC Awards. ***The Prodigal Son*** won Best Short Documentary at the IF Awards. ***Crossing The Line*** shared the Prix de Jury Award at the SCINEMA International Festival of Science held at the Powerhouse Museum.

YFF films continued to achieve high levels of acclaim as outlined in the **YFF** section of this report and in Appendix 6D.

FTO supported projects had strong exposure at major international film festivals. ***Razzle Dazzle*** screened at Berlin International Film Festival and ***Clubland*** had its world premiere at the Sundance Film Festival. ***Candy***, ***Jindabyne***, ***The Silence***, ***Suburban Mayhem***, ***Romulus, My Father*** and ***The Book of Revelation*** all screened at Toronto International Film Festival. ***Candy***, ***Suburban Mayhem***, ***Footy Legends*** and ***The Book Of Revelation*** screened at the Australian Film Festival in London. ***Jindabyne*** was invited to screen at the Edinburgh, Pusan and Hong Kong international film festivals. ***Romulus, My Father*** screened at the Munich International Film Festival. Singapore International Film Festival selected ***Footy Legends***, ***The Silence*** and ***Suburban Mayhem*** and ***Candy*** and the latter two had further exposure at international film festivals held in Sao Paulo and Chicago.

NSW feature documentaries excelled this year with ***Hunt Angels*** screening at the International Film Festival in Rotterdam and the Shanghai International Film Festival, and ***Unfolding Florence*** at Singapore international Film Festival, the Australian Film Festival in Israel and Montreal World Film Festival among others. ***Forbidden Lie$*** and ***The Last Days of Yasser Arafat*** were selected to screen at Hot Docs in Canada and ***Elvis Lives in Parkes*** screened at the Aspen Film Festival.





production liaison

STATE PLAN PRIORITY
P1 INCREASED BUSINESS INVESTMENT
P6 INCREASED REGIONAL BUSINESS INVESTMENT
P3 CUTTING RED TAPE

Production Liaison

The **Production Liaison Unit** (PLU) promotes the advantages of filming in NSW to local and international producers, works with other NSW government agencies to improve the filming environment and provides a range of services to producers interested in filming or post-producing in NSW.

PLU provided support and advice to a range of national and international productions including the Baz Luhmann feature ***Australia*** and the Bollywood production ***Heyy Babyy***, set and shot in Sydney, which will showcase the city to a wide international audience. Other foreign productions included the US reality show ***Real World***. The high profile television series ***The Bold and the Beautiful*** and the reality show ***America's Next Top Model*** both shot several episodes in Sydney.

The value of NSW production rose significantly this year, largely due to the high-budget studio-financed project ***Australia***, which commenced shooting in April 2007 and was filmed at Fox Studios and on location. The film received considerable support from the NSW Film and Television Industry Attraction Fund and employed approximately 980 cast and crew from NSW, providing a major boost for the state.

Projects financed through the FTO's Development and Investment Unit that shot during the year included ***The Black Balloon***, ***East West 101*** (aka ***Major Crime***), ***Double Trouble***, ***East of Everything***, ***Cactus*** and series 2 of ***Double the Fist***. The mini-series ***East of Everything*** commenced shooting in and around Byron, with the Byron Council recognising its benefit to the area by voting to waive filming fees. The production injected more than $6m into the Tweed and Northern Rivers economy. ***Cactus*** shot in Bathurst, Cobar, Wilcannia and Broken Hill, while ***Emerald Falls*** (aka ***The Falls***) shot partly in the Blue Mountains. The FTO-supported animation ***$9.99*** was also in production during the year.

Several low-budget films shot in NSW. These included the Tropfest feature ***September***, the IndiVision feature ***Black Water***, filmed in Gungah Bay on the Georges River, and ***The Final Winter***, which went on to screen at the Sydney Film Festival. The Seven Network's long-running series ***All Saints*** and the serial ***Home and Away*** both continued production. Series 3 of the Foxtel series ***Love My Way***, series 5 of the Nine Network's ***Comedy Inc*** and the Fox 8 series ***Dangerous*** also shot in NSW during the year.

PDV – Post production digital and visual special effects sector

The NSW PDV sector received much deserved accolades with an Oscar win for Animal Logic's work on ***Happy Feet*** and an Oscar nomination for ***Superman Returns*** visual special effects undertaken by Rising Sun Pictures. In recognition of this the Department of State and Regional Development (DSRD) commissioned a report in May 2007 into the NSW PDV sector to investigate how the NSW Government could assist in the further development of this sector. The FTO was closely involved with the review.

Regional Filming Fund (RFF)

The **Regional Filming Fund (RFF)** provided funding worth $497,974 to nine projects, generating a record regional production spend of $3.72m.

This included four features (***Newcastle***, ***September***, ***Cactus*** and ***The View from Greenhaven Drive***), one telemovie (***Murder in the Outback***, aka ***To Catch a Killer***), one television series (***East of Everything***), two documentaries (***Kempsey, A Northern Town*** and ***When the Natives Get Restless***) and a documentary series (***Not All Tea and Scones***). ***Newcastle*** shot in Newcastle, ***September*** in Boorowa, Yass and Harden, ***The View From Greenhaven Drive*** shot in Sydney, Patonga and Mudgee, and ***Murder in the Outback*** in Sydney and Broken Hill.

PLU maintains a close relationship with the state's Regional Film Offices. In March PLU and DSRD co-hosted the annual meeting of the offices at the FTO. PLU also attended the Local Government and Shires Tourism Conference in March in order to promote filming in the regions.

Promoting NSW as a filming destination

This year PLU undertook the following international marketing activities:

- Attendance at the Association of Film Commissioners International Cineposium in Pasadena
- Attendance at the American Film Market (AFM) in Los Angeles to discuss distribution of NSW projects. This provided an opportunity to meet with LA producers and studio executives. FTO representatives attended an event to honour the producers of ***Superman*** which was filmed in NSW
- Attendance at Locations Expo and G'day USA celebrations in Los Angeles including hosting a table of LA based executives at the Penfolds Gala Dinner
- Attendance at Hong Kong Filmart 2007, which provides access to Asian filmmakers and an opportunity to promote NSW post-production services in this burgeoning market, and HAF Financing Forum as part of the Ausfilm delegation, specifically to promote post-production and general awareness of filming in NSW
- Attendance at Frames 2007 in Mumbai, to capitalise on the current interest from Bollywood productions in filming in NSW
- Visit to London to meet with production companies, distributors and television commercial production companies

PLU continued to work closely with DSRD and Tourism NSW to promote the state's advantage as a filming location. The Chief Executive represented the State Agency Members on the Ausfilm Executive and the PLU Manager represents the FTO on the Ausfilm marketing committee.

This year PLU pitched for 76 international projects, nearly double the number pitched for in the previous year, and hosted 17 overseas inbound guests visiting Sydney. (See Appendices 10B and 10C for details of pitches and inbounds).

Incentives

The **NSW Film & Television Industry Attraction Fund** is administered through the DSRD with assistance from the FTO. The Fund offers payroll tax rebates for footloose productions looking to shoot or post-produce in NSW. During the past year NSW has continued to face strong competition as a result of enhanced incentives offered by overseas jurisdictions and other Australian states.

The FTO was encouraged by the Federal Government's decision to increase the level of the Refundable Tax Offset from 12.5% to 15% in the May budget. The revamped incentive is now called the Location Offset. Another very welcome move was the introduction of a discrete incentive for PDV (post production digital and visual special effects) projects with a minimum local spend threshold of $5m, available regardless of whether the project is shot in Australia. While these are encouraging initiatives, the FTO remains concerned that foreign production is essentially volatile and that regular throughput is required to keep the skills of our crews current and ensure that experienced filmmakers remain in the industry.

Making NSW more film friendly

The FTO is a member of the Sydney Film Support Team, chaired by the Director-General of DSRD and including staff from the Department of Premier and Cabinet. The FTO worked during the year to progress a package of measures to make NSW more film friendly. This follows concerns raised by the FTO with State Government about the low level of compliance with the Local Government Protocol by local councils, the move by some local councils to require a Development Application for filming, and a range of other issues from fees to truck parking.

Logistical support for filmmakers

PLU provides location images, logistical information and general advice to international, interstate and local productions looking to film in NSW and updates the highly popular Stacks of Facts publication annually (available in hardcopy and on the FTO website).



Razzle Dazzle



fto as an organisation



Death Defying Acts

Board

The FTO Board is scheduled to meet every four to six weeks and meets on other occasions if required. The Board met on eleven occasions in 2006-07.

Policy

In July and August 2006 the FTO made submissions to the Federal Government Review of the Film Tax Offset and the larger Review of Australian Government Film Funding Support. With the introduction of the Producer, Location and PDV Offsets from 1 July 2007, the FTO will face a changed funding landscape. The FTO will be working with the State Government to ensure NSW is well positioned to benefit from the expected boost to national production.

In August 2006 the NSW Government released a draft State Plan for community comment. The State Plan is a significant document that will set priorities and shape NSW public policy for a decade. In recognition of this, the FTO made a wide-ranging submission outlining the role of the cultural sector and the creative industries in the economic and social development of the State.

As part of the State Plan development, the Government commissioned former Harvard Business School Professor, Jonathan West, to identify those industries with the greatest potential to thrive in the future in NSW. Professor West identified 'entertainment, media, fashion and creative arts' as one of the five key sectors. The State Plan and the Innovation Statement contain a commitment to work with these sectors to support innovation that provides economic benefit to the State.

During the reporting period the FTO also provided advice to the NSW Government on a range of issues relevant to the film industry including, environmental planning policies and regulatory reform. The FTO's public submissions can be found on the agency's website.

Communications

The **Audience Development & Marketing Unit** manages the FTO's communication needs. The primary communications platforms are the website, the email newsletter and the annual report.

During 2006-07 the FTO's homepage reflected an international campaign to attract more production to NSW. The FTO took a full-page advertisement in Locations Magazine, the official publication of the Association of Film Commissioners International, read by influential dealmakers. The ad featured endorsements from directors Dr George Miller and Baz Luhrmann, actor Nicole Kidman, ***The Matrix*** producer Joel Silver, Star Wars producer Rick McCallum and Warners Studios. The FTO and Ausfilm took a Variety Magazine full-page advertisement congratulating the ***Happy Feet*** team and Dr. George Miller for their 2007 Oscar win for Best Animated Feature Film.

A printable digital version of the 2006-07 annual report is available from the FTO website, removing the need for large numbers of hard copies to be printed. The unit secured renewable energy carbon credits to cover carbon costs of producing the digital version plus 100 hard copies, printed on recycled paper, for parliamentary and departmental requirements.

A regular fortnightly email newsletter was sent to 4500 opt-in email addresses. The newsletter provided information on FTO funding decisions, application deadlines for funding programs, press releases and FTO-hosted events such as the Yoram Gross celebration for his 60 years in the animation industry. The newsletter also supported industry organisations and funded clients by promoting their conferences, film festivals, forums, screenings and successes.

The unit promoted FTO assistance programs throughout the year through advertisements in industry magazines, online ad banners, postcards and brochures. This included advertising for the **Young Filmmaker's Fund**, the **Digital Visual FX placement scheme, Aurora**, and NSW participation at the **No Borders** co-production market in New York.

Parliamentary screening

In June 2007 the Minister for the Arts, The Hon. Frank Sartor, hosted a NSW parliamentary screening of ***Clubland*** allowing members of parliament and their staff to see an FTO supported feature prior to general release. Producer Rosemary Blight and director Cherie Nowlan introduced the film.



Emerald Falls









Bastard Boys

Performance Indicators

AWARDS ACHIEVED AT LOCAL AND INTERNATIONAL FESTIVALS	2004-05	2005-06	2006-07
Young Filmmakers Fund	5	7	18

NOMINATIONS FOR FTO-FUNDED PROJECTS IN KEY AUSTRALIAN AWARDS	2004-05	2005-06	2006-07
	45	57	85

REASONABLE RETURN ON INVESTMENT

Since 1992 (until 30 June 2007), the FTO has invested $35,402,932 for an overall return of $6,114,129 (17.3%) on investment.

INVESTMENT CONTRIBUTION TO ECONOMIC BENEFIT IN NSW	2004-05	2005-06	2006-07
FTO Production Investment Fund (PIF)	$4.1m	$4.36m	$3.55
Production expenditure in NSW generated by PIF	$56.3m	$50.66m	$38.67
Regional Filming Fund grants	$408,000	$199,605	*$497,974
Spend in regional NSW generated by investment	$2.5m	$754,000	$3.72m

* Does not include amounts accrued from previous years

FILM PRODUCTION SPEND IN NSW	2003-04	2004-05	2005-06	2006-07
	$389m	$254m	$120m	*n.a.

* Not available at time of report

AURORA PROJECTS IN PRODUCTION	2004-05	2005-06	2006-07
	1	0	1

FACILITATE ACCESS FILM AND TELEVISION ACTIVITIES	2004-05	2005-06	2006-07
I&AD funds expended in Western Sydney	12.4%	8.7%	6%
I&AD funds expended in Regional NSW	25.8%	14.2%	16%



Cactus



[section 07] financials

07

GPO BOX 12
Sydney NSW 2001

INDEPENDENT AUDITOR'S REPORT

New South Wales Film and Television Office

To Members of the New South Wales Parliament

I have audited the accompanying financial report of New South Wales Film and Television Office, which comprises the balance sheet as at 30 June 2007, the income statement, statement of recognised income and expense and cash flow statement for the year then ended, a summary of significant accounting policies and other explanatory notes.

Auditor's Opinion

In my opinion, the financial report:

- presents fairly, in all material respects, the financial position of New South Wales Film and Television Office as of 30 June 2007, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations)
- is in accordance with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act) and the Public Finance and Audit Regulation 2005.

Board's Responsibility for the Financial Report

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

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I conducted my audit in accordance with Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the members of the Board, as well as evaluating the overall presentation of the financial report.

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

My opinion does not provide assurance:

- about the future viability of the Office,
- that they have carried out their activities effectively, efficiently and economically, or
- about the effectiveness of their internal controls.

Independence

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

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



James Sugumar
Acting Director, Financial Audit Services

22 October 2007
SYDNEY

NEW SOUTH WALES FILM AND TELEVISION OFFICE

INCOME STATEMENT
For the year ended 30 June 2007

	Notes	Actual 2007 $'000	Actual 2006 $'000
Income			
Investment income	2(a)	**338**	255
Grants and contributions	2(b)	**9,195**	21
Consolidated fund appropriations	2(c)	**-**	9,114
Other Income	2(d)	**948**	778
Total Income		**10,481**	10,168
Expenses			
Operating Expenses			
Personnel services expenses	3(a)	**2,173**	2,123
Other operating expenses	3(b)	**1,920**	2,001
Depreciation and amortisation	3(c)	**148**	62
Grants and subsidies	3(d)	**6,749**	5,929
Loss on sale of non-current assets	4	**1**	20
Total Expenses		**10,991**	10,095
SURPLUS/ (DEFICIT) FOR THE YEAR		**(510)**	33

STATEMENT OF RECOGNISED INCOME AND EXPENSE
For the year ended 30 June 2007

Net increase in property, plant and equipment asset revaluation reserve		**-**	-
TOTAL INCOME AND EXPENSE RECOGNISED DIRECTLY IN EQUITY		**-**	-
Surplus for the year	**11**	**(510)**	33
TOTAL INCOME AND EXPENSE RECOGNISED FOR THE YEAR		**(510)**	33

The accompanying notes form part of these financial statements

NEW SOUTH WALES FILM AND TELEVISION OFFICE

BALANCE SHEET
As at 30 June 2007

	Notes	Actual 2007 $'000	Actual 2006 $'000
ASSETS			
Current Assets			
Cash and cash equivalents	5	**5,187**	6,115
Trade and other receivables	6	**1,626**	1,854
Total Current Assets		**6,813**	7,969
Non-Current Assets			
Trade and other receivables	6	**14**	355
Plant and equipment	7	**420**	534
Total Non-Current Assets		**434**	889
Total Assets		**7,247**	8,858
LIABILITIES			
Current Liabilities			
Trade and other payables	9	**710**	1,823
Other	10	**291**	218
Total Current Liabilities		**1,001**	2,041
Non-Current Liabilities			
Other	10	**364**	426
Total Non-Current Liabilities		**364**	426
Total Liabilities		**1,365**	2,467
Net Assets		**5,882**	6,391
EQUITY			
Accumulated funds	11	**5,882**	6,391
Total Equity		**5,882**	6,391

The accompanying notes form part of these financial statements

NEW SOUTH WALES FILM AND TELEVISION OFFICE

CASH FLOW STATEMENT
For the year ended 30 June 2007

	Notes	Actual 2007 $'000	Actual 2006 $'000
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Personnel services		**(2,234)**	(2,117)
Grants and subsidies		**(7,424)**	(5,819)
Other		**(2,281)**	(2,906)
Total Payments		**(11,939)**	(10,842)
Receipts			
Interest received		**291**	273
Grants and contributions		**9,182**	-
Consolidated fund appropriations		**-**	9,121
Other		**1,139**	1,559
Total Receipts		**10,612**	10,953
NET CASH FLOWS FROM/(USED IN) OPERATING ACTIVITIES	12	**(1,328)**	111
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of land and buildings, plant and equipment		**8**	-
Purchases of land and buildings, plant and equipment		**(43)**	(483)
Repayment of Revolving Fund advances		**1,095**	1,091
Advances from Revolving Fund		**(661)**	(990)
NET CASH FLOWS FROM/(USED IN) INVESTING ACTIVITIES		**400**	(382)
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		**(928)**	(271)
Opening cash and cash equivalents		**6,115**	6,386
CLOSING CASH AND CASH EQUIVALENTS	5	**5,187**	6,115

The accompanying notes form part of these financial statements

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting Entity

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

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

These financial statements have been authorised for issue by the Board on 18 October 2007.

(b) Basis of Preparation

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

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

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

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

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

(c) Changes to Presentation of Financial Report

The previous financial report was prepared in accordance with the Financial Reporting Code for Budget Dependent General Government Sector Agencies. The FTO is no longer required to do so and comparative amounts have been amended where required.

(d) Statement of Compliance

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

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

(e) Income Recognition

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

i. Sale of Goods

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

ii. Rendering of Services

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

iii. Investment and Other Revenue

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

iv. Grants and Contributions

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

v. Government Appropriations

Parliamentary appropriations, received in 2006, were recognised when the FTO obtained control over the assets comprising the appropriations. Control over appropriations is normally obtained on receipt of cash.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

(f) Recognition of Production Investment Grants

Production Investment grants are recognised as an expense at the time when all formal contract documentation has been fully executed by all parties.

(g) Other Funding Programs

Expenses for other programs are also recognised as an expense at the time formal contract documentation has been fully executed.

(h) Personnel Services and Other Provisions

i. Personnel Services Arrangements

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

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

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

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

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

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

iii. Long Service Leave and Superannuation

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

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

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

(i) Insurance

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

(j) Accounting for the Goods and Services Tax (GST)

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

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

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

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

(k) Acquisition of Assets

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

Assets acquired at no cost or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of acquisition.

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

(l) Capitalisation Thresholds

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

(m) Revaluation of Property, Plant and Equipment

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

(n) Impairment of Property, Plant and Equipment

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

(o) Assets not able to be Reliably Measured

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

(p) Depreciation of Property, Plant and Equipment

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

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

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

(q) Restoration Costs

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

(r) Maintenance

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

(s) Leased Assets

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

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

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

(t) Financial Instruments

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

i. Cash

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

ii. Loans and Receivables

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

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

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

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial. The credit risk is the carrying amount (net of any allowance for impairment). No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

iii. Payables

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

(u) Taxation Status

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

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

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

- AASB 7 'Financial Instruments: Disclosure' that is operative for 31 December 2007 and June 2008 year ends.
- AASB 101 'Presentation of Financial Statements' that is operative for 31 December 2007 and 30 June 2008 year ends.
- AASB 2007-4 'Amendments to Australian Accounting Standards arising from ED 151 and other Amendments' applicable to annual reporting periods beginning on or after 1 July 2007.

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

		2007 $'000	2006 $'000
2	**INCOME**		
(a)	**Investment income**		
	Interest	**338**	255
		338	255
(b)	**Grants and contributions**		
	From DASR:		
	Recurrent Grants – refer Note 2(c)	**9,074**	-

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

Capital Grants – refer Note 2(c)	**44**	-
Personnel services benefits and liabilities provided free of charge by DASR	**77**	21
	9,195	21

(c) Consolidated fund appropriations

Recurrent appropriation	**-**	9,070
Capital appropriation	**-**	44
	-	9,114

In 2006, the FTO received recurrent and capital appropriations from the Consolidated Fund directly from NSW Treasury. From 2007, funding for the FTO's operations was by means of grants from DASR. These amounts are shown at Note 2(b).

	2007	2006
	$'000	$'000
(d) Other income		
Project Development Returns	**480**	302
Production Investment Returns	**314**	185
Other	**154**	291
	948	778

3 EXPENSES

(a) Personnel services expenses

Salaries and wages (including Recreation Leave)	**1,877**	1,884
Superannuation – defined benefit plans *	**8**	1
Superannuation – defined contribution plans	**115**	121
Long Service Leave *	**69**	19
Workers Compensation Insurance	**17**	22
Other Payroll tax and fringe benefit tax	**87**	76
	2,173	2,123

* These are provided free of charge by DASR and a corresponding amount is shown in income as grants and contributions.

(b) Other operating expenses

Advertising	**17**	27
Auditor's remuneration	**41**	31
Communications/IT	**106**	54
Consultancies	**10**	63
Corporate services	**91**	97
External assessors and advisors	**284**	272
Hosted workshops and events	**98**	78
Insurance	**7**	10
Legal fees	**291**	350
Maintenance	**21**	52
Marketing and promotional activity	**146**	208
Office and administration costs	**175**	180
Operating lease rental expenses	**216**	276
Travel and accommodation	**258**	260
Miscellaneous operating expenses	**159**	43
	1,920	2,001

(c) Depreciation and amortisation expense

Depreciation		
Plant and equipment	**40**	39
	40	39
Amortisation		
Leasehold improvements	**108**	23
	108	23
	148	62

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

(d) Grants and subsidies

Aurora Script Development Workshops	**216**	117
Australian Children's Television Foundation	**110**	110
Industry and Audience Development	**876**	739
New Media	**73**	73
Other Industry Promotion	**33**	143
Production Investment Fund	**3,551**	3,183
Project Development	**966**	959
Regional Filming Fund	**581**	346
Young Filmmakers Fund	**343**	259
	6,749	5,929

(e) Details of funding programs approved in 2006/07

	Expensed $'000	Forward Years Commitment $'000	Total $'000
Aurora Script Development Workshops	216	-	216
Australian Children's Television Foundation	110	-	110
Industry and Audience Development	876	-	876
New Media	73	55	128
Other Industry Promotion	33	-	33
Production Investment Fund	3,551	-	3,551
Project Development	966	-	966
Regional Filming Fund	581	-	581
Young Filmmakers Fund	343	-	343
	6,749	55	6,804

		2007 $'000	2006 $'000
4	**GAIN / (LOSS) ON SALE OF NON-CURRENT ASSETS**		
	Proceeds from sale/disposal of plant and equipment	**8**	-
	Written down value of assets sold/disposed	**9**	20
		(1)	(20)
5	**CURRENT ASSETS – CASH AND CASH EQUIVALENTS**		
	Cash at bank and on hand	**5,187**	6,115
		5,187	6,115

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

6	**CURRENT / NON-CURRENT ASSETS – TRADE AND OTHER RECEIVABLES**		
	Sale of goods and services	**196**	546
	Less: Allowance for impairment	**(40)**	(40)
	Accrued Interest	**169**	122
	Other debtors	**316**	156
	Prepayments	**8**	-
	Revolving Fund	**1,334**	1,768
	Less: Allowance for impairment	**(343)**	(343)
		1,640	2,209
	Current	**1,626**	1,854
	Non-current	**14**	355
		1,640	2,209

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

7 NON-CURRENT ASSETS – PROPERTY, PLANT AND EQUIPMENT

	Leasehold Improvements $'000	Plant and Equipment $'000	Total $'000
At 1 July 2005			
Gross carrying amount	490	205	695
Accumulated depreciation and impairment	457	105	562
At fair value	33	100	133
At 30 June 2006			
Gross carrying amount	431	254	685
Accumulated depreciation and impairment	9	142	151
At fair value	422	112	534
At 30 June 2007			
Gross carrying amount	431	272	702
Accumulated depreciation and impairment	117	166	282
At fair value	314	106	420

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

	Leasehold Improvements $'000	Plant and Equipment $'000	Total $'000
Year ended 30 June 2007			
Fair value at start of year	422	112	534
Additions	-	43	43
Disposals	-	(9)	(9)
Depreciation Expense	(108)	(40)	(148)
Fair value at end of year	314	106	420
Year ended 30 June 2006			
Fair value at start of year	33	100	133
Additions	431	52	483
Disposals	(19)	(1)	(20)
Depreciation Expense	(23)	(39)	(62)
Fair value at end of year	422	112	534

8 RESTRICTED ASSETS
Cash at bank includes $2,156,286 (2006 $2,232,040). This amount represents the available cash component of the Production Loan Fund, a revolving fund of $4 million used to assist film production by way of repayable advances secured against guaranteed payments from broadcasters, distributors and exhibitors. This balance fluctuates depending on the amount of loans outstanding at any one time.

In addition, funds of $130,969 (2006 $86,217) are held on behalf of investors and relate to the activities of the former Australian Films International Inc and to the former New South Wales Film Corporation. Refer Note 10.

9 CURRENT LIABILITIES – TRADE AND OTHER PAYABLES

	2007 $'000	2006 $'000
Trade Creditors	**110**	270
Accruals	**467**	1,387
Accrued personnel services expenses	**6**	6
Provisions for personnel services expenses		
Recreation leave	**119**	154
Long service leave oncosts	**3**	2
Payroll tax on long service leave	**5**	4
	710	1,823

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

		2007 $'000	2006 $'000
10	**CURRENT / NON-CURRENT LIABILITIES - OTHER**		
	Prepaid Interest – Revolving Fund Loans	**76**	44
	Interest on Project Development Grants – payable to the Crown	**22**	25
	Funds Held on behalf of Investors in Motion Pictures	**131**	86
	Lease Incentive Liability	**426**	489
		655	644
	Current	**291**	218
	Non-current	**364**	426
		655	644

11 CHANGES IN EQUITY

	Accumulated Funds $'000	Total Equity $'000
Balance as at 1 July 2005	6,359	6,359
Changes in Equity – Other than transactions with owners as owners		
Surplus for the year	33	33
Total	33	33
Balance as at 30 June 2006	6,391	6,391
Changes in Equity – Other then transactions with owners as owners		
Surplus for the year	(510)	(510)
Total	(510)	(510)
Balance as at 30 June 2007	5,882	5,882

		2007 $'000	2006 $'000
12	**RECONCILIATION OF THE SURPLUS FOR THE YEAR TO NET CASH FLOWS FROM OPERATING ACTIVITIES**		
	Surplus for the year	**(510)**	33
	Adjustments for items not involving cash		
	Depreciation	**148**	63
	Increase/(decrease) in creditors and accruals	**(1,079)**	53
	Increase/(decrease) in personnel services provisions	**(34)**	(14)
	Increase/(decrease) in other liabilities	**11**	465
	Decrease/(increase) in receivables	**135**	(507)
	Net (gain)/loss on sale of plant and equipment	**1**	20
	Net Cash Flows From Operating Activities	**(1,328)**	111

13 FINANCIAL INSTRUMENTS

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

			2007 $'000	2006 $'000
Financial Assets				
Cash at bank and on hand	- at variable interest rate		**5,187**	6,115
Production Loan Fund (Revolve Fund) – refer Note 1(t)ii	- at variable interest rate		**1334**	1,425
Trade and other receivables	- non-interest bearing		**649**	784
Financial Liabilities				
Trade and other payables	- non-interest bearing		**710**	1,823
Fund held on behalf of investors in Motion Pictures	- non interest bearing		**131**	86

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 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.

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

		2007 $'000	2006 $'000
14	**COMMITMENTS FOR EXPENDITURE**		
(a)	**Capital Commitments**		
	As at 30 June 2007 the FTO had no capital commitments.		
(b)	**Other expenditure commitments**		
	As at 30 June 2007, the FTO had committed the following amounts for payment within the next twelve months:		
	Aurora Script Development Workshops	**45**	106
	Project Development	**-**	409
	Production Investment	**-**	399
	Regional Filming Fund	**-**	97
	Young Filmmakers Fund	**-**	261
	Industry & Audience Development	**-**	35
	Other Industry Promotion	**-**	58
	Total (including GST)	**45**	1,365

The total expenditure commitments include GST of $4,091 (2006 $154,200) which is a contingent asset for the FTO.

(c)	**Operating lease commitments**		
	Future non-cancellable operating lease rentals not provided for and payable:		
	Not later than one year	**282**	282
	Later than one year and not later than five years	**1,131**	1,131
	Later than five years	**564**	846
	Total (including GST)	**1,977**	2,259

The total commitments above include input tax credits of $180,000 (2006: $205,000) that are expected to be recovered from the Australian Taxation Office.

15 PROJECT DEVELOPMENT AND PRODUCTION INVESTMENT FUND

The following table provides details of funding activities for Project Development and the Production Investment Fund.
Accounting policies are detailed at Notes 1(f) and 1(g).

	Grants Provided $'000	Returns Received $'000
PROJECT DEVELOPMENT (PERIOD ENDING)		
30 June 2006	959	183
30 June 2007	802	449
PRODUCTION INVESTMENT (PERIOD ENDING)		
30 June 2006	3,187	178
30 June 2007	3,515	314

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

16 CONTINGENT LIABILITIES

The Board is unaware of the existence of any contingent liabilities as at balance date (2006: Nil).

17 POST BALANCE DATE EVENTS

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

END OF AUDITED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2007

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

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

(a) the accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, applicable Australian Accounting Standards and Interpretations, Public Finance and Audit Regulation 2005 and the Treasurer's Directions;

(b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2007 and the results of the operations for the year ended on that date;

(c) At the date of signing we are not aware of any circumstances that would render the financial statements misleading or inaccurate.



Dr Neal Blewett
CHAIR, FTO BOARD



Ross Gibson
CHAIR, FINANCE & AUDIT SUB COMMITTEE

Date: 18 October 2007



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[section 08] appendices

Appendix 1a **Development** Projects Contracted 2006-07

Title	Applicant	Writer(s)	Amount
Factual Programs			
Dancing With The Prime Minister	Lara Cole	Anna Cole	$14,900
Deported to Danger	November Films	Anne Delaney, Kimberley Lipschus, Teri Calder	$15,000
History Of Sex, The	21st Century Vixen	Greg Waters	$20,000
Last Goldfish, The	Liberty Productions	Kathy Drayton, Su Goldfish	$30,000
Light On The Hill, The	Con Anemogiannis	Con Anemogiannis	$20,000
Snowman, The	Pony Films	Juliet Lamont	$15,000
When We're 64	Change Focus Media	Lesley Seebold	$12,000
Sub Total			**$126,900**
Feature			
Angry Young Man	Smallville House	Antonio Orena Barlin	$21,500
Bernadette	Teresa-Jayne Hanlon	Teresa-Jayne Hanlon	$20,000
Brothers In Arms	Martin Brown Films	Steve Pasvolsky	$10,000
Clouds, The	Ian Iveson	Paul McDermott	$16,000
Desk Rage	Totem Films	Stephen Davis	$15,000
Hear No Evil	Perpetrator Pictures	Nicole Mitchell	$25,000
Human Race	Helen Panckhurst	David Lowe	$15,800
Mussies In My Closet	Beth Armstrong	Beth Armstrong	$14,000
My Other Country	Pazfilm	Steve Pasvolsky	$16,000
Six Weeks In Heaven	Chris Phillips	Chris Phillips	$14,000
Talk Shit and Dance Like A Girl	Big Wave Films	David Hely	$24,000
Sub Total			**$191,300**
New Feature Film Writers Scheme–Round 5			
Alice In Vuglug	Heidi Regan	Heidi Regan	$13,000
Charismatic Man, The	Brad Foster	Brad Foster	$13,000
My Father's Faith	Grace Productions	Ian Meadows, Josh Wakely	$13,000
Raging River	Paul He	Paul He	$13,000
Sub Total			**$52,000**
TV Movie			
Emerald Falls (aka The Falls)	Pacific and Beyond	Tim Pye, Cathy Strickland	$10,000
Sub Total			**$10,000**
TV Series			
Cut (2), The	Blacrobi	John Misto	$30,000
My Place	Chapman Pictures	Blake Ayshford, Alice Addison, Beth Armstrong, Greg Waters, Nick Parsons	$29,700
Showgirl and the Brumby	Crawfish Productions	Doodie Helman	$16,000
Sub Total			**$75,700**
Total			**$455,900**
Prior Year Commitments			
Amounts accrued in the reporting period			**$343,988**

Applicant	Title	Travel To	Amount
Travel Assistance			
Ruth Cullen	13 Moons	Sunnyside Of The Docs	$4,000
Al Clark	Book Of Revelation	Toronto International Film Festival	$5,000
Jan Chapman	The Silence	Toronto International Film Festival	$5,000
Penny Chapman	An Imaginary Life, 1788, My Place, The History OF Sex	Strategic Partners Conference - Halifax	$6,030
Marian Macgowan	South Solitary	No Borders, New York	$8,000
Sherine Salama	Last Days of Yasser Arafat	Sheffield International Film Festival	$4,980
Annamaria Talas	Connected: The Real Matrix	World Congress of Science Producers, Manchester	$3,500
Jodi Matterson	Razzle Dazzle	Berlin Film Festival	$8,000
Rosemary Blight	Clubland	Sundance Film Festival	$7,000
Avril Stark	Billy's Blocks	Kidscreen Summit, New York	$6,000
Susan Mackinnon	Global Haywire, 4, Virtual Freedom, The Kid Who Googled God	Hot Docs, Toronto	$3,750
Sally Regan	Forbidden Lie$	Hot Docs, Toronto	$6,000
Liz Watts	Snake In The Grass	Cannes Film Festival	$6,000
Total			**$73,260**

Appendix 1b **Development** Projects Approved but Uncontracted 2006-07

Title	Applicant	Writer(s)	Amount
Feature			
Lou	Big & Little Films	Belinda Chayko	$21,000
Childrens Television Series			
World So Fa, The	Double Yolk Productions	TBC	$20,000
Factual Programs			
Wall Of Shame	Jotz Productions	Violeta Ayala, Dan Fallshaw	$14,950
Travel			
One More River	Freshwater Productions	Linden Wilkinson	$1,500
Total			**$57,450**

Appendix 1c **Development** Assistance Breakdown 2006-07

Applications Received: 127 Applications Contracted: 39 Percentage Of Applications Contracted: 31%

Type	Amount	%
Features*	$243,300	46%
Factual programs	$126,900	24%
Television drama	$85,700	16%
Travel	$73,260	14%
Total	**$529,160**	**100%**

* Includes New Feature Film Writers Scheme & No Borders

Appendix 1d **Development** Special Initiatives Funded 2006-07

Project Title	Applicant	Company	Amount
Hothouse Development Initiative			
Production Slate	Mary Ellen Mullane, Jessica Douglas-Henry	Iris Pictures	$34,500
No Borders 2006			
Sponsorship			$7,903
Change The World - Cross Platform Initiative			
Various			$50,000
Total			**$92,403**

Appendix 1e **Development** Returns 2006-07

Title	Principal	Interest	Royalties
Black Balloon, The	$49,000	$3,346	
Double Trouble	$33,400	$3,340	
East Of Everything	$40,000	$6,207	
Emerald Falls (aka The Falls)	$10,000	$668	
Fat Chance	$15,000	$1,992	
First Australians	$80,000	$8,000	
Forbidden Lie$	$18,500	$1,541	
Global Haywire	$10,000	$1,400	
Hey Hey It's Esther Blueburger	$49,000	$5,679	
Hothouse - Guagh	$5,000		
Hothouse - Karitane Kids	$7,500		
Inspiring Teachers	$10,000	$987	
Jenny Day - Fellowship	$5,500		
Kick (pka Wog Street Soccer Club)	$80,000	$16,900	
Lantana			$90
Mackinnon Travel Buyout 2006	$6,000	$408	
Piano Lesson, The			$14,081
Shine			$686
Ten Empty	$11,500	$1,150	
Tender Hook, The	$4,000	$1,620	
Total	**$434,400**	**$53,238**	**$14,857**

Total All Categories	**$506,310**

Appendix 1f **Development** Projects in Production 2006-07 That Have Received Development Assistance

Project	Applicant	Company	Details	Development Assistance	Production Investment
Black Balloon, The	Tristram Miall	Tristram Miall Films	Script Development	$84,000	$500,000
Deported To Danger	Anne Delaney	November Films	Script Development	$15,000	
East Of Everything	Fiona Eagger	Twenty 20	Script Development	$40,000	$400,000
Emerald Falls (aka The Falls)	Ron Saunders	Pacific and Beyond P/L	Script Development	$10,000	$240,000
Fat Chance			Script Development	$15,000	
Global Haywire	Bruce Petty & Claude Gonzalez	Bruce Petty & Claude Gonzalez	Script Development	$10,000	
Inspiring Teachers	Michaela Perske	Red Ithaka Productions	Script Development	$10,000	
Kick (aka Wog Street Soccer Club)	Esben Storm	Storm Productions	Script Development	$80,000	
Square, The	Louise Smith	Film Depot	Script Development	$15,000	$400,000
Tender Hook, The	Michelle Harrison	Mandala Films	Travel Assistance	$9,159	

Appendix 2a **Production Finance** Projects Contracted 2006-07

Project	Applicant	Producer(s)	Director(s)	Amount
Factual Programs				
4	Vast Productions	Joanna Buggy, Tim Slade	Tim Slade	$70,000
A Northern Town	Pony Films	Dylan Blowen, Rachel Landers	Rachel Landers	$11,270
Car That Ate China, The	Jumping Dog Productions	Susan Lambert	Stefan Moore	$15,000
Catalpa Rescue, The	CIS & Associates T/A Essential Viewing	Ian Collie	Lisa Sabina Harvey	$80,000
Eternity Man, The	RB Films T/A Essential Viewing	Rosemary Blight, John Wyves	Julien Temple	$150,000
In My Father's Country	Mayfan	Graeme Isaac	Tom Murray	$80,000
Rampant: How a City Stopped a Plague (aka The Plague)	Chapman Pictures	Penny Chapman	Victoria Pitt	$65,000
Sub Total				**$471,270**
Feature				
$9.99	$9.99	Emile Sherman, Amir Harel	Tatia Rosenthal	$275,000
Black Balloon, The	Tristram Miall Films	Tristram Miall	Elissa Down	$500,000
Blacktown*	Horrorshow	Kriv Stenders	Kriv Stenders	$22,000
Cactus	New Town Films	Paul Sullivan	Jasmine Yuen-Carrucan	$150,000
Death Defying Acts	Macgowan Lupovitz Films	Marian Macgowan, Chris Curling	Gillian Armstrong	$200,000
Disgrace	Sherman Pictures & Wild Strawberries	Anna Maria Monticelli, Steve Jacobs, Emile Sherman	Steve Jacobs	$200,000
Ten Empty	Dragonfly Pictures	Naomi Wenck	Anthony Hayes	$65,000
Square, The	Film Depot	Louise Smith	Nash Edgerton	$400,000
Sub Total				**$1,812,000**
Television Series				
Bit Of Black Business	Film Depot	Kath Shelper	Various	$28,000
Double The Fist Series 2	Fistworthy	Jason Harty	Craig Anderson, Doug Bayne, Bryan Moses, Tony Walters	$100,000
East Of Everything	Twenty 20	Fiona Eagger	Stuart Mcdonald, Matt Saville	$400,000
East West 101 (aka Major Crime)	Knapman Wyld Television	Steve Knapman, Kris Wyld	Peter Andrikidis	$300,000
I Got A Rocket*	SLR Productions	Suzanne Ryan	Glen Kirkpatrick	$200,000
Sub Total				**$1,028,000**
Telemovie				
Emerald Falls (aka The Falls)	Pacific & Beyond	Tim Pye, Cathy Strickland	Peter Andrikidis	$240,000
Sub Total				**$240,000**
Total				**$3,551,270**

* Note: Approved 2005-06 But Contracted 2006-07

Appendix 2b **Production Finance** Projects Approved but Uncontracted 2006-07

Project	Applicant	Producer(s)	Director(s)	Amount
Features				
Bright Star	Jan Chapman Films	Jan Chapman	Jane Campion	$400,000
Dirt Music	Rumbalara Films	Miranda Culley	Phillip Noyce	$400,000
Prime Mover	Porchlight Films	Vincent Sheehan	David Caesar	$400,000
Two Fists One Heart	Palm Beach Pictures	David Elfick	Shawn Seet	$200,000
Sub Total				**$1,400,000**

Appendix 2b **Production Finance** Projects Approved but Uncontracted 2006-07 (continued)

Project	Applicant	Producer(s)	Director(s)	Amount
Factual Programs				
Janet's Baby	Screen Culture	Janet Merewether	Janet Merewether	$58,000
Matilda Model, The	Olsen Levy Productions	Curtis Levy/Helen Panckhurst	Curtis Levy	$65,000
Not All Tea And Scones	Purple Pictures	Carmel Travers/Cheryl Conway	Carmel Travers	$15,000
Sub Total				**$138,000**
Television Series				
Blue Water High Series 3	Northside Productions	Noel Price/Dennis Kiely		$100,000
Cut, The	Tom Blacket Media	Tom Blacket	Tbc	$400,000
Sub Total				**$500,000**
Telemovie				
Scorched	Essential Viewing	Kylie Du Fresne/Ellenor Cox	Tony Tilse	$200,000
Sub Total				
Total				**$2,238,000**

Appendix 2c **Production Finance** Breakdown 2006-07

Applications Received: 76 Applications Contracted: 21 Percentage of Applications Contracted: 28%

Type	Number Contracted	Amount	% of Total Spend
Factual Programs	7	$471,270	13%
Feature	8	$1,812,000	51%
Telemovie	1	$240,000	7%
Television Series	5	$1,028,000	29%
Total		**$3,551,270**	

Appendix 2d **Production Finance** Returns 06-07

Production Finance Returns	**$314,278**

Appendix 2e **Production Loan Finance Fund** Contracted Loans 2006-07

Project	Applicant	Type	Amount Approved
4	Vast Productions	Documentary Feature	$23,000
$9.99	$9.99	Animated Feature	$260,000
Clubland	RB Films T/A Essential Viewing	Feature	$187,500
Disgrace	Sherman Pictures & Wild Strawberries	Feature	$250,000
Death Defying Acts	Macgowan Lupovitz Films	Feature	$100,000
Square, The	Film Depot	Feature	$320,000
Total			**$1,140,500**

Appendix 3 **Readers and Budget Analyists** 2006-07

Readers

May-Brit Akerholt
John Barber
Miro Bilbrough
Annette Blonski
Anne Bruning
Charlie Carman
Sue Castrique
Belinda Chayko
Pauline Clague
Andy Cox
Stephen Davis
Maree Delofski
Liz Doran
Kathy Drayton
Wesley Enoch
Veronica Gleeson
Mitzi Goldman
Glenda Hambly
Frank Hatherley
Claire Haywood
Solrun Hoaas
John Hughes
Julie Janson
Judith John-Story
Susan Lambert
Rachel Landers
Patrica Lovell
Melissa Lucashenko
Robert Marchand
Catherine Marciniak
Elise McCredie
Kathryn Millard
Nerida Moore
Mary-Ellen Mullane
Margot Nash
Julie Nimmo
John O'Brien
Nick Parsons
Isabel Perez
David Rapsey
Tim Richards
Scott Roberts
Charlie Strachan
Safina Uberoi
Steven Vidler
Lynne Vincent McCarthy
Ian Walker
Alicia Walsh
Greg Woodland

Budget Analysts

Lorelle Adamson
Sandra Alexander
Martin Brown
Jenny Day
Maree Delofski
Carolyn Johnson
Fotini Manikakas
Mary-Ellen Mullane
John O'Brien
Helen Panckhurst
Sally Regan

NFFW Scheme 5 Assessors

Charlie Carman
Andy Cox
Stephen Davis
Patricia Lovell

NFFW Scheme 5 Consultants

Stephen Davis
Nick Parsons
Steve Vidler
Lynne Vincent McCarthy

Appendix 4 **Aurora** Projects Contracted 2006-07

Title	Writer	Producer	Director	Amount
Eleven Months	Michael Joy	John L. Simpson	Michael Joy	$31,000
Grace	Jennifer Kent	Helen Bowden	Jennifer Kent	$31,000
Mr Darwin's Shooter	John Alsop	Penny Chapman	Fred Schepisi	$31,000
Six Weeks In Heaven	Chris Phillips	Dennis Kiely	Nadia Tass	$31,000
Total				**$124,000**

Note: In addition to the above amounts, FTO retains a contribution of $4,000 per project (Total $16,000 06/07) towards residential workshop costs.

Prior Year Commitments	
Amounts Accrued in the Reporting Period	**$92,000**

Aurora Assessors		
Nerida Moore (FTO)	Tim Richards	Linda Tizard (FTO)
Sue Murray	Duncan Thompson	Liz Watts

Appendix 5a **Regional Filming Fund** Projects Contracted 2006-07

Projects Funded	Type	Production Company/ Applicant	Region	*Regional NSW Spend	Amount Funded
Cactus	Feature	Cactus Flms Pty Ltd	Bathurst, Cobar, Wilcannia, Broken Hill	154,642	35,000
East Of Everything	Television Series	Twenty20 Pty Ltd	Byron Bay & Surrounds, Ballina	2,136,308	100,000
Kempsey, A Northern Town	Factual Program	Pony Films Pty Ltd	Kempsey	36,864	12,600
Newcastle	Feature	Newcastle Pictures Pty Ltd	Newcastle & Surrounds	501,840	100,000
Not All Tea And Scones	Factual Series	Jack's Truth Pty Ltd	Broke, Singleton, Maitland, Paterson Parkes, Condobolin, Forbes, Bogan Gate, Trundle, Scone, Narrabri, Glenreagh, Grafton	21,570	7,412
Murder In The Outback	Telemovie	GC Films Pty Ltd	Broken Hill & Surrounds	433,169	100,000
September	Feature	Tropfest Feature Program Pty Ltd	Yass, Harden Boorowa	310,683	100,000
View From Greenhaven Drive, The	Feature	Screentime Pty Ltd	Mudgee Patonga	109,065	37,500
When The Natives Get Restless	Factual Program	RB Films Pty Ltd	Dubbo	17,320	5,462
Total				**$3,721,461**	**$497,974**

* Note: Denotes Estimated Regional Spend & Employment Numbers. Final Figures May Vary.

Prior Year Commitments	
Amounts Accrued in the Reporting Period	**$82,848**

Appendix 5b **Regional Filming Fund** Projects Approved but Uncontracted 2006-07

Projects Funded	Type	Production Company/ Applicant	Region	*Regional NSW Spend	Amount Funded
Prime Mover	Feature	Porchlight Films	Dubbo, Broken Hill	400,000	100,000

* Note: Denotes Estimated Regional Spend & Employment Numbers. Final Figures May Vary.

Appendix 6a **Young Filmmakers Fund** Projects Contracted 2006-07

Title	Recipients	Type	Amount
Round 20			
Bonfire (aka Touching Red)	Katrina Beck, Melissa Anastasi	Short Drama	$30,000
Dances in Time: The Films of Stephen Cummins	Sophie Harper, Walter McIntosh	Documentary	$30,000
Mirage, The	Mark Bradshaw, Leonie Savvides, Clare Young	Short Drama	$30,000
Total			**$90,000**
Marketing grants			
Adrift	David Curzon	Short Drama	$2,000
Arranging Love	Janelle Landers	Documentary	$3,000
Checkpoint	Ben Phelps	Short Drama	$3,000
Crossbow	Angie Fielder	Short Drama	$2,500
Len's Love Story	Michaela Kalowski	Short Drama	$2,500
Mouse That Ate My Brain, The	Nicholas Goldsworthy	Short Drama	$2,000
Total			**$15,000**

Prior year commitments	
Amounts accrued in the reporting period	**$238,500**

Appendix 6b **Young Filmmakers Fund** Projects Approved But Uncontracted 2006-07

Title	Recipients	Type	Amount
Round 20			
Daniel's 21st	Gillian Moody, Adrian Wills	Short Drama	$30,000
Total			**$30,000**
Round 21			
Brother Boys	Monique de Groot, Simon Blyth, Jessica Halloran	Short Drama	$30,000
Boundless	Lisa Shaunessy, Stephen Kanaris	Short Drama	$30,000
Grey	Tristan Waley, Luc Anthony	Short Drama	$30,000
Moon Man	Emma Salkild, Brooke Goldfinch	Short Drama	$30,000
Total			**$120,000**

Assessors	**Round 20**	**Round 21**
	Susan Danta	Miro Bilbrough (FTO)
	Pat Lovell	Stu Connolly
	Nerida Moore (FTO)	Ruth Cullen
	Ian Walker	Louise Fox
		Galvin Scott Davis

Appendix 6c **Young Filmmakers Fund** Broadcast Sales And Distribution Deals 2006-07

Adrift
ABC TV
ABC2 Short & Curly

Arranging Love
Al Jazeera English

Brother
ABC2 Short & Curly

Gabriel
ABC2 Short & Curly

Monster
Canal+ (Poland)
Atom Films (US)
SBS – Shorts On Screen (Australia)
KQED TV California (US)
ARTE (Germany and France)
Onda Curta (Portugal)
The Beach - ABC2 Short & Curly

Appendix 6d **Young Filmmakers Fund** Festival Screenings and Awards 2006-2007

A Natural Talent
AFI Awards, nominated for Best Screenplay in a Short Film and Outstanding Achievement in Short Film Screen Craft, 2006
Flickerfest, 2006
Showtime interview and excerpts from film, 2006
Jameson Award, 2006
London Australian Film Fest (alongside The Proposition), UK, 2006
Berlin Asia Pacific Film Fest, Germany, 2006
Asia Pacific Society Film Fest (NYC), US, 2006

Adrift
St Kilda Film Festival, 2007
Young At Heart Film Festival, Audience Award for Best Short Film, 2007
Flickerfest, 2007
ABC, 2006
ABC2 - Short & Curly, 2006
Vladivostok Film Festival, Russia, 2006
Sydney Film Festival, Dendy Awards, 2006

Arranging Love
ReelHeART International Film Festival, Canada, 2007
Indian Film Festival of Los Angeles, US, 2007
Women's International Film Festival, Florida, US, 2007
Byron Bay Film Festival, 2007
Heart of Gold Film Festival, Nomination for Best Documentary, 2006

Atomic Confessions
Tahiti Int. Film Festival, Tahiti, 2007
Taiwan GIFT Int. Film Festival, Tiawan, 2006
Leipzig DOK Market, Germany, 2006
Byron Bay Int. Film Festival, 2006
Planet in Focus, Toronto Canada, 2006
ZIFF Zanzibar Int. Film Festival, Tanzania, 2006
Globali, Berlin, Germany, 2006
Rodos EcoFilms Rhodes, Greece, 2006
Ankara Human Rights Int. Film Festival Turkey, with Greenpeace, Turkey, 2006

Brother
In The Realm of the Senses, Short Film Festival, 2007
Adelaide Film Festival, 2007
CON-CAN Movie Festival, Japanese online international short film festival, Japan, 2007
ABC2 Short & Curly, 2006
ASE Awards for Best Achievement in Editing (Hayley Lake), 2006
Luciana Film Festival, Italy, Best Actor award to Jai Koutrae, 2006
ACS Awards, Cinematography, Highly Commended, 2006
Johnny Dennis Awards, Best Soundtrack, 2006
Rhode Island Film Festival, US, 2006
Tabor Film Festival, Croatia, 2006
Seattle International Film Festival, US, 2006
Newport International Film Festival, US, 2006
Beverly Hills Film Festival, US, Best Short Film, Best Editor (in competition with all formats)
Silver Lake Film Festival, US, Best Short Film-Foreign Award, 2006
Cinequest Film Festival, US, 2006
Phoenix Film Festival, US, 2006

Checkpoint
Jury Prize at Newport International Film Festival, US, 2007
Cinema Jove International Film Festival, Valencia, Spain, 2007
Remi Award, WorldFest Independent Film Festival, US, 2007
Sydney Film Festival, Dendy Award nominations in Fiction and winner of CRC Award, 2007
Jackson Hole Film Festival, US, 2007
Falls Creek Film Festival, 2007
Dungog Film Festival, 2007
Cleveland International Film Festival, Best International Short Film, US, 2007
Krakow Film Festival, Poland, 2007
Milan International Film Festival, Italy, 2007
St. Kilda Film Festival, 2007
Indianapolis International Film Festival, US, 2007
Nashville Film Festival, US, 2007
Maryland Film Festival, US, 2007
Phoenix Film Festival, US, 2007

Checkpoint (continued)
Dubbo Film Festival, 2007
Tampere International Short Film Festival, Finland, 2007
Short Shorts Film Festival, Japan, 2007
Santa Barbara International Film Festival, US, 2007
Tiburon International Film Festival, US, 2007
AFI Dallas International Film Festival, US, 2007
Cleveland International Film Festival, US, 2007
London Australian Film Festival, UK, 2007
Philadelphia Film Festival, US, 2007
Phoenix Film Festival, US, 2007
Atlanta Film Festival, US, 2007
Durango Independent Film Festival, US, 2007
OZ Flix Australian Film Festival, Canada, 2007
Flickerfest Film Festival, Audioloc Sound Design Award for Best Achievement in Sound, 2007
Slamdance Film Festival, US, 2006
Austin Film Festival, US, 2006
St. Louis International Film Festival, US, 2006
Temecula Valley International Film and Music Festival, US, 2006
Kerala International Film Festival, India, 2006
Seagate Foyle Film Festival, Northern Ireland, 2006
Canberra Short Film Festival, 2006
Snowyfest International Film Festival, 2006
Prix du Jury (Jury Prize) in the Official Competition Short Films Montreal World Film Festival, Canada, 2006
Melbourne International Film Festival, "Best of" in the national screening tour, 2006

Crossbow
Sydney Film Festival, 2007

Gabriel
New York Children's Film Festival, US, 2007
ABC2 - Short & Curly, 2006

I Remember 1948
Flickerfest International Short Film Festival, 2006
Chicago Palestine Film Festival, US, 2006
UNHCR Refugee Film Festival, US, 2006
Washington, D.C., Palestine Centre Screenings, US, 2006
Brisbane International Film Festival, 2006

Len's Love Story
International Competition at Cinema Jove in Valencia Spain, 2007
Almeria en Corto in Almeria, Spain, 2007
Clermont-Ferrand Short Film Festival, France, 2007
Tribeca Film Festival, New York, US, 2007
Selected by New York Magazine as one of their top five shorts at Tribeca

Monster
Best of Slamdance DVD, US, 2007
Slamdance Film Festival, US, 2006
Flickerfest, 2006
SXSW International Film Festival, US, 2006
Shorts Attack, Berlin, Interfilm monthly film festival, Germany, 2006
London Australian Film Festival, UK, 2006
Philadelphia Film Festival, US, 2006
Commonwealth Film Festival, UK, 2006
Newport Beach Film Festival, US, 2006
Aspen Shortsfest, Audience favourite award, The Ellen award: for distinctive achievement US, 2006
Jacksonville Film Festival, US, 2006
St Kilda Film Festival, 2006
Chicago Horror Film Festival, US, 2006
Odyssee Fest, Texas, US, 2006
Maryland Film Festival, US, 2006
Fitzroy Shorts – Melbourne, 2006
Crested Butte Reel Fest, US, 2006
International Short Film Festival Hamburg, Germany, 2006
The Back Alley Film Festival, Arizona, US, 2006
Karlovy Vary Film Festival, Prague, Czech Republic, 2006
Fantasy Film Fest, Berlin, Major fantasy/horror film festival, touring to 8 German cities, 2006

Monster (continued)
St Kilda Touring Film Festival, Tasmania, 2006
St Kilda Touring Film Festival, Regional Victoria, 2006
New Zealand Film Festival, 2006
Espoo Cine, Finland, 2006
One Reel Film Festival, Seattle, US, 2006
Cinema Des Antipodes Film Festival, France, 2006
Winterthur, Switzerland, 2006
Imago Film Festival, Portugal, 2006
Shriekfest LA, US, 2006
Heart Of Gold Film Festival, QLD, 2006
Exground Film Fest, Wiesbaden, Germany, 2006
Leeds International Film Festival, UK, 2006
Icon, Israeli Short Film Festival, 2006
St Louis Film Festival, US, 2006
Asiana International Short Film Festival, Korea, 2006
Cucalorus Film Festival, US, 2006
Kaspar's Kouch Film Festival, Seattle, US, 2006
Portland International Film Festival, US, 2007
Parliamentary screening (with Australian feature film Candy) 2006
University of Manchester screening (outdoor cinema screening for 4000 students), UK, 2006
Cinema screening – Student Life Cinema, Florida State University, US, 2006
Film Independent – 'Cinema Lounge' LA, US, 2006
University of Zurich – Students Film Club, Switzerland, 2006
Onda Curta Prize 2006 – Imago Filmfest, Portugal, 2006
Fitzroy Shorts – Best short film award 2006 (nomination)

Paper And Sand (aka Life Study)
AFI Awards, nominated for Best Screenplay in a Short Film, 2006
Sydney Film Festival, Dendy Awards, 2006

Pop's Dream
Heart of Gold International Festival, 2007
Lowveld International Film Festival (formerly InniBos), South Africa, 2007
St Kilda Film Festival – Most Positive Image of Ageing Award, 2007
Newport Beach Film Festival, 2007
In The Bin Film Festival, 2007
Show Me Shorts Film Festival, NZ, 2006
Bondi Short Film Festival – Awards for Best Film (co-winner) & Best Actor, 2006

Prada Handbag
Palm Springs International Film Festival, US, 2007
San Francisco International Lesbian & Gay Film Festival, US, 2007
Perth Revelation International Film Festival, 2007
St. Kilda International Film Festival, 2007
Melbourne Queer Film Festival, Audience Award, 2007
Sydney Mardi Gras (My Queer Career), Audience Award, 2007

Small Boxes
Winner Narrative Competition, Athens Ohio International Film & Video Festival, US, 2007
Honourable Mention, Jesse Epstein Humanitarian Award, Cleveland Film Festival, US, 2007
La Cittadella Del Corto International Short Fiction Film Festival, Italy, 2007
Jackson Hole Film Festival, Cowboy Award for Best Short, US, 2007
Sapporo International Short Film Festival, Japan, 2007
Bayside Film Festival, 2007
Screened alongside documentary Bra Boys, AFC Regional Digital Screen Network Festival, 2007
Black Maria Film & Video Festival, Director Citation Honourable Mention, US, 2007
Filmfest Dresden International Short Film Festival, Germany, 2007
Berkshire International Film Festival, US, 2007
Athens International Film and Video Festival, US, 2007
Cleveland International Film Festival, US, 2007
International Film Festival 'Kino Pavasaris', Lithuania, 2007
St Kilda Film Festival, 2007
FIPA Biarritz, France, 2007
Tiburon International Film Festival, US, 2007
Flickerfest, Seed Productions Award for Best Original Screenplay, and Best Australian Film, 2007
AFI Awards, nominated for Best Short Fiction Film, 2006
Melbourne International Film Festival, Best Australian Short Film, 2006
Canberra Short Film Festival, Best Short Film, 2006

Small Boxes (continued)
Los Angeles International Short Film Festival, US, 2006
Rhode Island International Film Festival, US, 2006
Sydney Film Festival, Dendy Awards, 2006
Revelation Perth International Film Festival, 2006
Brisbane International Film Festival, 2006
Heart of Gold International Film Festival, 2006
Aspen Shortsfest, US, 2006

Smile For Me
Australian Cinematographers Society, Student Cinematography Silver Award to Bonnie Elliot, 2006
AWGIE Award to Rachael Turk, 2006

The Beach
Included in extras section on The Road to Guantanamo Bay DVD, 2007
ABC2 - Short & Curly, 2006
Dubrovnik Film Festival, Croatia, 2006

The Eye Inside
Cinema des Antipodes Festival, St. Tropez, France, 2006

The Mouse That Ate My Brain
Dungog Film Festival, 2007
Best Achievement in Sound for a Short Film, Australian Screen Sound Awards, 2006
Silver Award for Fictional Short Drama, Australian Cinematography Society Awards, 2006
Gold Award, Cliff Ellis Memorial, Australian Cinematography Society Awards, 2006
Special Jury Recognition Award, Los Angeles International Short Film Festival, US, 2006

Transient
Best Independent Work, Newtown Flicks, 2007
Commonwealth Film Festival, Manchester, UK, 2006
Bonnie Elliott (cinematographer) and Craig Boreham (director) selected for the Berlinale,Talent Campus, Berlin Film Festival, Germany, 2006
Flickerfest, 2006

Wobbegong
Oberhausen International Film Festival, Children and Youth Film Competition, Germany, 2007
In The Realm Of The Senses, Short Circuit Festival, 2007
Flickerfest, 2007
Show Me Shorts, New Zealand, 2006
Badalona Film Festival, Spain, 2006
Torrun Film Festival, Poland, 2006
HomeBrewed Film Festival, 2006
'In The Bin' Currumbin Film Festival, Best Film Award, 2006
Heart of Gold International Film Festival, October 2006
Canberra Shorts Night, 2006
Young At Heart Film Festival, 2006
Brisbane International Film Festival, 2006
Sydney Film Festival, 2006
SNOWYfest, 2006

Vend
In Short Expression Film Festival, San Miguel de Allende - Mexico, 2007
Fitzroy Shorts Program, 2007
Short Film Today: Award-Winning Short Films from Australia, New York, USA, 2007
Swansea Bay Film Festival, UK, 2007
In the Realm of the Senses, 2007
Washington DC Independent Film Festival, US, 2007
Very Short Movies Golden Star Shorts Festival, Best Experimental and Best of the Fest, US, 2007
Flickerfest, 2007
St Kilda Film Festival, Best Short Film, 2006
Brainwash Movie Festival, Winner 3rd prize, US, 2006,
Sidewalk Moving Picture Festival, US, 2006
Golden Lion Film Festival, Swaziland, Africa, 2006
Interfilm Short Film Festival, Germany, 2006
Inside Film Awards, Nominated - Best Short Film, 2006
Australian Cinematographers Society Awards, Best Student Cinematography, 2006
Jameson Show Me Shorts, NZ, 2006
Australian Screen Sound Guild Awards, Nominated - Best Achievement in Sound & Best Editing Short Film, 2006
Woodford Folk Festival, 2006

Appendix 7a **Digital Visual FX Traineeships** Contracted 2006-07

Trainees	Host Companies	Amount
Round 11		
Nathan Sheldrick	The Lab	$18,312
Astrid Scholte	The Lab	$18,312
Emily Tucker	Rising Sun Pictures	$18,312
Nam Doan	Postmodern	$18,312
Total		**$73,248**
Round 12		
Daniel Heckenberg	Animal Logic	$18,312
Anouchka Farrenc	Rising Sun Pictures	$18,312
Phil Sloggett	The Lab	$18,312
Total		**$54,936**
Prior year commitments		
Amounts accrued in the reporting period		**$0**

Appendix 7b **Digital FX Traineeships** Approved but Uncontracted 2006-07

Trainees	Host Companies	Amount
Round 12		
Alice Ngo	Animal Logic	$18,312
Eric So	Rising Sun Pictures	$18,312
Total		**$36,624**

Assessors	Round 11	Round 12
	Jackie D'Arcy	Anthony Jennings
	Shilo McClean	Shilo McClean
	Mike Seymour	Viveka Wiley

Appendix 8a **Industry and Audience Development Grants** Contracted 2006-07

Organisation	Project	Amount
Events & Project Grants		
24 Hour Event	Shoot Out Festival	$9,100
Australian Film Institute	Awards & Judging Screenings NSW	$40,000
Australian Guild of Screen Composers	Workshops	$5,000
Australian Int. Documentary Conference	2007 Conference	$7,500
Australian Screen Directors Association	Conference	$8,500
Australian Screen Directors Association	Screen Culture Program	$19,000
Australian Teachers of Media Inc.	ATOM Awards	$4,000
Australian Teachers of Media Inc.	Metro Magazine	$10,000
Australian Teachers of Media Inc.	Screen Education Magazine & Study Guides	$8,000
Australian Writers Guild	Animation Masterclases	$10,000
Clarence Valley Women's Inc.	Project Sprout	$8,000
dLux Media Arts	d/ART/07	$20,000
dLux Media Arts	Network & Communities	$15,000
dLux Media Arts	Screen Evolution	$7,000
dLux Media Arts	Tour dLux	$10,000
Festivalists P/L, The	Young At Heart Film Festival	$2,000
Flickerfest P/L	Film Festival	$20,500
Flickerfest P/L	Festival Tour	$12,000
Gwydir Shire Council	North West Film Festival	$5,000
IF Media	Inside Film Magazine	$5,000
IF Media	Awards	$10,000
Information & Cultural Exchange	3rd Sydney Arab Film Festival	$15,000
Information & Cultural Exchange	Africa On Screen	$10,000
Information & Cultural Exchange	Western Sydney Film Festival	$3,300
Jewish Film Foundation of Australia, The	Festival of Jewish Cinema	$10,000
Media, Entertainment and Arts Alliance	Professional Program/Casting Couch	$3,000
Northern Rivers Screenworks Ltd	Projects and Event 06-07	$10,000
Northern Rivers Writers Centre	Screen Culture	$10,000
Octapod Association, The	Electrofringe	$15,000
Open City Incorporated	Real Time & Onscreen Magazine	$6,000
Popcorn Taxi	Sydney Screenings & Filmmaker Q&As	$34,000
Portable Content	International Portable Film Festival	$5,000
Queer Screen	Mardi Gras Film Festival 2007	$5,000
Queer Screen	Queer Doc	$4,000
Screen Producers Association of Australia	SPAA Conference	$10,000
Screen Producers Association of Australia	SPAA Mart	$10,000
Screen Producers Association of Australia	SPAA Fringe	$5,000
Short Sited Film Festival	11 Short Sited Film Festival	$3,000
Sydney Film Festival	54th Sydney Film Festival	$195,000
Sydney Film Festival	Travelling Film Festival	$25,000
Tropfest Events P/L	Tropfest Film Festival 2007	$20,000
Total		**$633,900**
Organisation Grants		
Metro Screen	Triennial Funding - Year 1	$200,000
Total		**$200,000**
Prior Year Commitments		
Amounts accrued in the reporting period		**$42,000**
Assessors		
Kingston Anderson	Sue McCreadie (FTO)	
Samantha Jennings	Wendy Nye (FTO)	
Australian Children's Television Foundation		**$110,000**

Appendix 8b **Industry and Audience Development Grants** Approved but Uncontracted 2006-07

Organisation	Project	Amount
Events & Project Grants		
24 Hour Event	Shoot Out Festival	$3,500
Armidale International Film Festival	4th Armidale International Film Festival	$2,000
Australian Directors Guild	ADG Directors Conference and Competitive Awards	$12,000
Australian Directors Guild	ADG Cultural and Professional Development	$10,000
Australian Film Institute	2007 AFI Australian Screenings & AFI Awards	$40,000
Australian Guild of Screen Composers	AGSC Workshops and Seminars	$5,000
Australian Int. Documentary Conference	AIDC 2008	$9,000
Australian Teachers of Media (VIC)	2007 ATOM Awards	$4,000
Australian Teachers of Media Inc.	Metro Magazine and Screen Education Magazine	$11,000
Australian Writers Guild	Conference	$6,000
dLux Media Arts	d/Tour 07/08	$5,000
dLux Media Arts	d/Art 07/08	$5,000
dLux Media Arts	New Screen	$5,000
Dungog Film Festival Ltd	Dungog Film Festival	$5,000
Experimenta Media Arts	Playground Tour-Sydney	$2,000
Flickerfest P/L	Flickerfest Film Festival 2008	$20,000
Flickerfest P/L	Flickerfest NSW Tour 2008	$12,000
Gwydir Shire Council	North West Film Festival	$5,000
IF Production Pty Ltd	Inside Film Awards 2007 (Nat. Scoring Circuit)	$10,000
Jewish Film Foundation of Australia, The	2007 Festival of Jewish Cinema	$9,000
Media, Entertainment and Arts Alliance	Make Your Own Fun	$2,000
Music NSW	Electrofringe 2007	$7,000
Northern Rivers Screenworks Ltd	Professional Development + Screen Culture	$15,000
Northern Rivers Writers Centre	Byron Bay Writers Festival Screen Culture	$5,000
Performance Space	Reel Dance Festival 2008	$1,500
Popcorn Taxi	Popcorn Taxi	$25,000
Portable Content	International Portable Film Festival	$7,500
Queer Screen	Queer Screen's Annual Events	$17,500
Screen Producers Association of Australia	SPAA Conference	$10,000
Screen Producers Association of Australia	SPAA Mart 2007	$10,000
Screen Producers Association of Australia	SPAA Fringe	$40,000
Short Sited Film Festival	12 Short Sited Film Festival	$3,500
Sydney Film Festival	Sydney Film Festival 2008	$220,000
Sydney Latin American Film Festival Inc	3rd Sydney Latin American Film Festival	$1,500
Tropfest Events P/L	Tropfest Film Festival	$15,000
Women in Film & Television NSW Inc.	WOW Film Festival + WOW Tour 2007/2008	$7,000
Total		**$568,000**
Organisation Grants		
Information & Cultural Exchange	Triennial Funding - Year 1	$40,000
Metro Screen	Triennial Funding - Year 2	$200,000
Total		**$240,000**
Assessors		
Kingston Anderson		
Richard Kuipers		
Wendy Nye (FTO)		
Australian Children's Television Foundation		**$110,000**

Appendix 9 **Special Initiatives** Contracted 2006-07

Applicant	Project	Amount
Enterprise Tasman	Business development program	$9,000
Cinema Des Antipodes 2006	Film Festival - France	$14,000
Tony Martin	Travel to Cinema des Antipodes	$534
Miro Bilbrough	Travel to Binger	$5,000
Tony Buckley	Library Footage Research	$4,500
Total		**$33,034**

Appendix 10a **Production Liaison** Projects Produced 2006-07

Features

$9.99
Australia
Black Balloon, The
Black Water
Cactus
Chak de India
Final Winter, The
Heyy Babyy
Lake Mungo
Men's Group
Newcastle
Plex, The
September
Shape
Street Football
View from Greenhaven Drive, The

Television

Bastard Boys
Double Trouble
East of Everything
East West 101 (aka Major Crime)
Sea Patrol

TV Series/Serials

All Saints
Bit of Black Business
Bold and the Beautiful, The
Chandon Pictures
Comedy Inc. (series 5)
Dangerous
Dive Olly Dive!
Double the Fist (series 2)
Erky Perky (series 2)
Home & Away (series 20)
Love My Way (series 3)
Master Raindrop
Milly, Molly
Pizza (series 5)
Pop Pups (series 2)
Ronnie Johns Half Hour (series 2), The
Sea Princesses
Staines Down Drains
Walang Kapalit
Zigby the Zebra

Telemovies

Emerald Falls (aka The Falls)
Gumnutz
Murder in the Outback

Title	Producer	Type	Outcome
Air	Luke Davies	Short Film	Considering locations
Airborne	Ruddy Morgan	Feature	Considering locations
American Girl - Kit	Walden Media	Feature	Considering locations
Andromeda Strain	Mitch Engel	Miniseries	Considering locations
Au Pair III	ABC Family Channel	Telemovie	Shooting in NZ
Badlands	Screencorp	Feature	Considering locations
Bedtime Stories	Walt Disney Pictures/Buena Vista Motion Picture Group	Feature	Considering locations
Battle Of Ono, The	Sanford/Pilsbury Productions	Feature	Considering locations
Berlin Affair aka Any Four Women	Beacon Pitures	Feature	Considering locations
Bikini Destinations	Bennett Media	TV Series	Considering locations
Bonfire	Gerry Giorla	YFF	Considering locations
Bora Dunn	Revelations Entertainment	Feature	Considering locations
Castaway	Lion TV	Reality TV Series	Shot in NZ
Chasing Vermeer	Walden Media	Feature	Considering locations
Children of Huang Shi	Blue Water Pictures	Feature	Shot in Vic
Chronicles of Narnia - Voyage of the Dawn Treader	Walden Media	Feature	Considering locations
Cleave	Silverlining Pictures	Feature	Considering locations
Death Race	Impact Pictures	Feature	Considering locations
Dirty Sweet	Instinct Entertainment	Feature	Considering locations
Dog	Monsoon Pictures	Feature	Considering locations
Don't Send Help	Fox	Feature	Considering locations
Double The Fist	Fistworthy Productions	TV Series	Considering locations
Dying Breed	Ambience Entertainment	Feature	Considering locations
Fabulous Carlisle Indians, The	Walden Media	Feature	Considering locations
Googie	Tama Films	Feature	Considering locations
Granada Christmas Project	Granada/GC Films	TV	Considering locations
Him & Us	Touchstone	TV Series	Considering locations
Hotel For Dogs	Dreamworks	Feature	Considering locations
Hunt, The	Coherent Productions	Feature	Considering locations
Inquisitors, The	Phil Alderton	Feature	Considering locations
Jet Set 2012	BBC TV	TV Series	Considering locations
Last Voyage of Demeter, The	Phoenix Features	Feature	Considering locations
Lucky Strike	Fox	Feature	Considering locations
Man versus Wild	Discovery Channel/Diverse TV	TV Series	Considering locations
May Day	Gibraltar Entertainment	Feature	Considering locations
Mirage, The	Clare Young	YFF	Considering locations
Other Side, The	Hand Picked Films	Feature	Considering locations
Outback Jack	Kanakna Produkties BV/NET5 & VT5	TV Series	Considering locations
Pacific, The	HBO	TV Series	Shot in Qld & Vic
Pool Boy	East of Doheny	Feature	Considering locations
Raven - Snow	Childrens' BBC (CBBC)	TV Series	Considering locations
Real World	MTV/Bunim-Murray	Reality TV Series	Shot in Sydney
Rock the Sandbar	Famous Kids	Feature	Considering locations
Roseville Story, The	Hydra Hamlet	Feature	Considering locations
Rugby World Cup Documentary	ITV Wales	Factual program	Considering locations
Ruins, The	Dreamworks	Feature	Shot in Qld
Schooner	Seed	Feature	Considering locations
Secret Lake	George Yang, Liuba HY	Feature	Considering locations
Shantaram	Village/Warners/Plan B	Feature	Considering locations
Simple Life, The	Bunim-Murray	Reality TV Series	Considering locations
Son Of Al Qaeda	Capitol Films	Feature	Considering locations
Song Lines	US Independent	Feature	Considering locations
Stranded	Gibraltar Entertainment	Feature	Considering locations
Stranger Land	New Holland Pictures	Feature	Considering locations
Survivor	Mark Burnett Productions	Reality TV Series	Considering locations
Symantac Commercial	Order LLC	TVC	Considering locations
Twelve Dates of Christmas, The	Permut Presentations	Feature	Considering locations
Untitled Canadian Jungle Project	Infinity Pictures	Feature	Considering locations
Untitled Dreamworks - Jungle	Dreamworks	Feature	Considering locations
Untitled Dubai Children's TV Series	Brigitte Zeisig	TV Series	Considering locations
Untitled Feature	April Films	Feature	Considering locations
Untitled Japanese Feature	Hello Communications & CP International	Feature	Considering locations
Untitled Korean Drama	Vim Film & Independent Facil	TV Drama	Considering locations
Untitled Korean Western	VIM Productions	Feature	Considering locations
Untitled Paramount	Paramount	Feature	Considering locations
Untitled Reality TV Show	Anisa Productions	Reality TV Show	Considering locations
Untitled Regional Project	Lorelle Adamson	Feature	Considering locations
Untitled Sony Project	Columbia Tri-Star	Feature	Considering locations
Untitled TBS Series	TBS	Miniseries	Considering locations
Untitled US Feature	Warners	Feature	Considering locations
Untitled Walden	Walden Media	Feature	Considering locations
When Worlds Collide	Paramount	Feature	Considering locations
Who's On First	Buena Vista / Disney	Feature	Considering locations
Wolverine	20thC Fox/Seed/Donners/Marvel	Feature	Considering locations

Appendix 10c **Inbound Visits** 2006-07

Guest Name	Company	Date of visit	Purpose of visit
Rob Bagshaw (Executive Producer)	Lion TV	25-28 August 2006	Scouting NSW for UK reality series Castaway
Praveen Nischol (Producer/director)	Entertainment One India/Adlabs Films	12-14 September 2006	General familiarization tour and location scout of Sydney
Tony To (Producer) Lata Ryan (Producer) Nick Daubeny (Locations Manager)	HBO	28-30 September 2006	Scouting Sydney for The Pacific, meeting with crew and PDV companies
Ken Chien (Supervising Producer)	MTV	October, 2006	Scouting Sydney for US reality series Real World
Karen Fouts (Executive Director Budgeting)	Warner Bros	16 October, 2006	General meeting with the FTO, Ausfilm and Fox Studios Australia
Jimmy Mitchell (VFX Supervisor) Theresa Corrao (VFX Supervisor)	Door 44 Films	23-26 January, 2007	Official Ausfilm inbound. General familiarisation tour of Sydney with a focus on VFX companies
Trish Hoffmann (Line Producer) Carter Smith (Director) Chris Bender (Producer) Stuart Cornfeld (Producer)	Dreamworks	23-26 January, 2007	Meeting with crew and PDV companies for The Ruins
Mike Heard (VP Physical Production)	Twentieth Century Fox	5-8 March, 2007	Official Ausfilm inbound. General familiarisation tour of Sydney, location scouting for Lucky Strike and meetings with PDV companies and key crew
Mylon Stephanovich (VP Physical Production)	Walden Media	13-16 March, 2007	Scouting NSW for Nim's Island and meetings with crew and PDV companies.
Matthew Petras (Location Scout)	Walden Media/Disney	25 April-11 May, 2007	Scouting NSW for The Chronicles of Narnia: Voyage of the Dawn Treader
Eric Napier (Location Scout)	Walden Media/Disney	20-31 May, 2007	Scouting NSW for The Chronicles of Narnia: Voyage of the Dawn Treader

Appendix 11 **Human Resources** Personnel Policies & Practices

The FTO continues to demonstrate its support for flexible working practices. All staff are given access to development opportunities and 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 12 **Consultants**

Category	Number Of Engagements	Total Cost
Consultancies under $30,000		
Disaster Recovery	1	6,000
Strategic Planning	1	4,050
Total Consultancies less than $30,000		**10,050**
Consultancies over $30,000		
No consultancies during the year	0	$0
Total Consultancies more than $30,000		**$0**
Total Consultancies		**10,050**

Appendix 13 **Staff Structure** A Four Year Comparison

Classification And Grading	Staff Numbers As At	30/6/04	30/6/05	30/6/06	30/6/07
Senior Executives (SES2)		1	1	1	1
Senior Officer I		0	0	1	1
Clerk Grade 11/12		2	3	2	2
Clerk Grade 9/10		2	3.6	2.6	3
Clerk Grade 7/8		7	3.9	2.6	3
Clerk Grade 5/6		1	1	2.5	2
Clerk Grade 3/4		6	7.2	6.6	6.5
Clerk Grade 1/2		2	1.4	2.6	2
TOTAL		**21**	**21.1**	**19.9**	**20.5**

Senior Executive Service	Year	Ses Level	Position Title	Sex
	2006-07	2	Chief Executive	Female
	2005-06	2	Chief Executive	Female

Tania Chambers has been Chief Executive since February 2007. She holds a BA (Hons) LLB from Monash University and is a Fellow of the Institute of Company Directors (FAICD)

Appendix 14 **Equal Employment Opportunity** Report EEO Acheivements

The FTO adheres to and follows the key outcomes identified for public sector employment, including ensuring that there is a diverse and skilled workforce and improving access to employment and participation in programs by EEO groups.

Trends In The Representation Of EEO Groups	Target	2004	2005	2006	2007
Women	50%	76%	76%	79%	82%
Aboriginal people and Torres Strait Islanders	2%	0%	0%	0%	0%
People whose first language was not English	20%	5%	10%	10%	24%
People with a disability	12%	0%	0%	0%	0%
People with a disability requiring adjustment	7%	0%	0%	0%	0%

Trends In The Distribution Of EEO Groups

The Distribution Index is not calculated where an EEO group's number is less than 20. As total staff numbers are 20.8, it is not possible for any EEO group to exceed 20. On that basis the Distribution Table has not been prepared.

Appendix 15 **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	3,947,686.46	64,662.11	3,675.96	4,467.45	38,785.49
December Quarter	2,520,467.48	136,393.56	5,750.00	3,335.75	2,213.58
March Quarter	1,985,922.26	64,662.11	3,675.96	4,467.45	38,785.49
June Quarter	3,016,186.62	41,691.29	12,387.58	1,170.00	802.79

Accounts Paid On Time Within Each Quarter

Quarter	Target	Actual	Total Accounts paid on time	Total Amount Paid
September Quarter	90%	97.3%	$3,947,686.46	$4,059,277.47
December Quarter	90%	94.5%	$2,520,467.48	$2,668,160.37
March Quarter	90%	94.9%	$1,985,922.26	$2,092,617.41
June Quarter	90%	98.2%	$3,016,186.62	$3,072,238.28

Appendix 16 **Government Energy Management Policy**

The FTO is committed to energy management principles and to achieving sustained reduction in energy use. The FTO is a small office-based agency situated at one location. During the reporting period $9327 was expended on electricity and 65,358 kilowatts were used, an average of 5446 kilowatts per month. The FTO has now reduced energy usage to a monthly average of approximately 4115 kilowatts.

Comparison data with previous years is not available as the FTO only took occupation of the premises in May 2006.

Appendix 17 **Ethnic Affairs Priorities Statement (EAPS)** Report Issues and Strategies for the FTO

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

The FTO 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

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

Appendix 17 **Ethnic Affairs Priorities Statement (EAPS)** Report Issues and Strategies for the FTO (continued)

Ethnic Affairs Initiative	Strategies/Task	Performance Indicators	Outcomes Achieved
Industry Development	Broaden the pool of individuals involved in industry development programs particularly encouraging people from diverse backgrounds.	Collaboration with organisations that are active within NESB communities. Proportion of readers from culturally diverse backgrounds.	Supported Metro Screen's Multicultural Mentor Scheme, Lester Bostock Mentor Scheme. Readership database includes diversity and industry expertise
Industry Development	Extend links with multi-cultural arts associations to provide information and to increase access of filmmakers of non-English speaking backgrounds to FTO programs.	Relevant funding programs (e.g. Young Filmmakers Fund) publicised in publications identified as having a significantly diverse readership. 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. Links and partnerships with Western Sydney based community cultural development and arts organisations such as information and cultural exchange (ICE), SWITCH Multimedia Access Centre, Africa on Screen, Sydney Arab Film Festival, Jewish Film Festival and programs delivered by dLux Media Arts.
Data Capture	Continue to collect data on ethnicity of applicants to support accountability and improved performance.	Data capture method effective.	All applicants to the FTO's script development programs are asked to complete an ethnicity data sheet.
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. Understanding of cultural diversity included in all new position descriptions.
Loans & Grants Criteria	Continue to make core decisions on the basis of cultural creativity in funding projects that resonate for a range of audiences.	Scripts and 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. Translator services offered to filmmakers from NESB background on as needs basis.

Appendix 18 **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.

Appendix 19 **Services To Women**

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

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

All programs of assistance offered by the FTO are open to women. In 2006/07 support and funding was provided to women in the following programs:

- **Development Assistance**–43 applications funded, 27 were women applicants
- **Production Investment**–21 applications funded, 13 applicants were women
- **Young Filmmakers Fund**–8 applications funded, 9 applicants were women
- **Digital Effects**–4 applications funded, 2 applicants were women
- **Regional Filming Fund**–9 applications funded, 6 applicants were women

NB. Some applications are joint applications.

Appendix 20 Freedom of Information

During 2006-07 the FTO received one Freedom of Information (FOI) application, which was in the non-personal category. This compares with two applications in 2005-06. There were no outstanding requests from previous years. The request was completed within a 22-35 day period. Estimated hours for processing were 0-10. FOI fees received were $30. The requested information was deemed to be exempt matter. The applicant requested an internal review. The review was finalised and upheld the original agency decision.

Appendix 21 Overseas Travel

October 2006

Robin Clifton, Manager Production Liaison Unit
London, UK/Pasadena, USA/Los Angeles, USA
To attend Ausfilm meetings in London and represent NSW FTO at event for Supernova, filmed in NSW. To meet with UK production companies giving information on the benefits of filming in NSW. To attend the seminar for the Association of Film Commissioners International – NSW FTO is a member of this organization. To attend group meetings with Ausfilm in Los Angeles and to represent the NSW FTO at event for Superman Returns which was filmed in NSW. To meet with LA based production companies giving information on the benefits of filming in NSW.

January 2007

Robin Clifton, Manager Production Liaison Unit
Los Angeles, USA
To represent NSW at G'day LA week and to attend meetings with production companies to whom PLU has been pitching for work in NSW plus attend Ausfilm group meetings with the other States. To target television commercial production companies to encourage large international television commercials to be made in NSW.

March 2007

Robin Clifton, Manager Production Liaison Unit
Hong Kong and Mumbai (India)
To represent New South Wales Film and Television office at the Hong Kong Filmart 2007 as part of the Ausfilm delegation. To promote and maintain existing relationships with Asia, particularly for feature filming and post production in NSW and to market NSW as a filming destination. To represent New South Wales Film and Television Office at Frames 2007, which is the major Indian film market attracting the international market.

April 2007

Kya Blondin, Locations Officer, Production Liaison Unit
Locations Expo 2007, Santa Monica, Los Angeles
NSW Film and Television Office participates in the Australian stand at Locations Expo to maintain a presence in the US market and to promote film and television production, including post production facilities, in New South Wales. Locations Expo and attendant activities provide a major selling environment to market New South Wales to the US industry. Regular trip to Los Angeles to follow up on projects wanting to film in New South Wales.

May 2007

Tania Chambers, Chief Executive
Los Angeles, New York, London & Cannes
To represent the NSW FTO in Los Angeles, New York (Forbes Dinner), London and at marketing events at the Festival de Cannes 2007 and promote film and television production as well as post production facilities in NSW. To promote NSW locations, both city and regional to the international film market. To promote and continue existing relationships with international filmmakers. To continue to maintain a presence representing NSW internationally.

Appendix 22 Departmental Representatives on Significant Committees

Tania Chambers
Ausfilm Board and Policy Committee
Screen Finance Group
Sydney Film Round Table
Sydney Film Support Team
Asian Television Awards' Board of Trustees 2007

Robin Clifton
Ausfilm Marketing Committee

Sue McCreadie
Ausfilm Policy Committee

Appendix 23 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 four to six 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 (i.e. brochures, guidelines etc) to be provided within one week of the written or verbal request;
- Discretion and confidentiality of customers' projects and requests to be maintained.

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

Appendix 24 FTO Publications

Stacks of Facts
Hard copy and digital publication updated annually

E–newsletter
Published Fortnightly

Appendix 25 Board Meetings

The Board of the FTO met on 11 occasions during the year.
Meetings attended by Board Members:

→ Dr Neal Blewett	Attended 11	Eligible 11
→ Andrew Mason	Attended 10	Eligible 11
→ Robert Connolly	Attended 4	Eligible 5
→ Libby Rhys-Jones	Attended 5	Eligible 11
→ Troy Lum	Attended 7	Eligible 11
→ Ross Gibson	Attended 10	Eligible 11
→ Penny Chapman	Attended 3	Eligible 5
→ Geoffrey Atherden	Attended 6	Eligible 6
→ Rosemary Blight	Attended 4	Eligible 6

Appendix 26 Significant Committees of the Agency

The FTO Board has a Finance and Audit Sub-Committee. The members are Ross Gibson (Chair), Libby Rhys-Jones and Rosemary Blight.

Appendix 27 Report on Occupational Health and Safety

One workers compensation claim was lodged during the period and settled at a cost of $2,900.

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

Appendix 28 Wages & Salaries Exceptional Movements

On 22 June 2007 the NSW Industrial Relations Commission made the Crown Employees Wages Staff (Rates of Pay) Award 2007 (the Award) by consent.

The Award increases rates of pay and related allowances by 4% for staff. The 4% increase has effect from the beginning of the first full pay period on or after 1 July 2007.

Appendix 29 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 30 Major Works in Progress

Nil to report.

Appendix 31 Reviews & Audits Undertaken

Business Continuity & IT Recovery Plan
Production Investment

Appendix 32 Consumer Response

The FTO received one complaint this year. The complaint related to decision making in respect of funding. The issues were reviewed and the complainant advised accordingly.

Appendix 33 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 has developed a Privacy Management Plan. 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 FTO administers.

Appendix 34 Review of Credit Card Use

No irregularities in the use of corporate credit cards have been recorded during the year.

The Chief Executive certifies that credit card use in the New South Wales Film and Television Office has been in accordance with Premier's Memoranda and Treasurer's Directions.

Appendix 35 Electronic Service Delivery

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

Appendix 36 Staff Movements

A number of valued employees left the FTO during 2006-2007 including Jane Smith, Chief Executive, Sally Browning, Head, Development & Investment, Karena Slaninka, Senior Project Officer, Prue Adams, Project Officer, Michelle Wilde, Regional and Industry Services Officer, Leonie Mansfield, Administrative Assistant, Matt Carter, Acting Regional & Industry Services Officer, Melissa Lee, Office Manager and Augusta Supple, Administrative Officer.

The FTO welcomed a number of officers during the reporting period including Tania Chambers, Chief Executive, Sandra Stockley, Acting Executive Assistant, Linda Tizard, Head, Development & Investment, Martin Williams, Senior Project Officer, Nerida Moore, Project Officer, Miro Bilbrough, Project Officer, Cheryl Conway, Locations Officer, Philip Myers, Office Manager, Nicole Powell, Administrative Assistant.

Appendix 37 Disability Action Plan

During 2006-07, the FTO promoted access and participation in FTO activities and projects by people with disabilities, where possible ensured that premises and external facilities were accessible and adhered to the principles of equity and access in recruitment.

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

Appendix 38 Legal Change

Statute Law (Miscellaneous Provisions) Bill (No 2) 2006 amended the Film and Television Office Act 1988 by renaming the position of Director of the New South Wales Film and Television Office as Chief Executive Officer of the Office. The role of the position is unchanged.

Appendix 39 Cost of Annual Report

Total cost of producing and printing FTO Annual Report 2006-07 is $10,800 (exclusive of GST), including 100 paper copies.

A digital version of the FTO Annual Report can be found from www.fto.nsw.gov.au. While on the homepage, select Events and Resources, then Annual Reports.

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