

**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 2004-2005**

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

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Letter to the Minister

The Hon. R.J. Debus, MP
Attorney General, Minister for the Environment,
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 2005 for tabling in Parliament in accordance with the provisions of the Act.

Yours sincerely



Shane Simpson
Chair



Jane Smith
Chief Executive

The FTO has focused on improving the quality of projects and the sustainability of the film and television industry in NSW. It is pleasing that after three years there are some impressive results. The FTO's strategic development plan has changed the way the FTO supports the industry and is about choosing specific promising projects and providing them with intensive, structured support by industry professionals. The focus on producers forming sustainable businesses is also showing some promising outcomes.

DEVELOPMENT

The most visible and successful program is **Aurora**, the intensive script workshop that has already delivered two films which have made their mark. **Somersault**, in Competition at the 2004 *Cannes Film Festival*, has won numerous awards, sold to over 20 territories and achieved some strong box office results with its screen average exceeding most Hollywood films here and in the UK. **Aurora's** profile following the success of **Somersault** enabled the FTO to attract internationally renowned independent filmmakers John Sayles and Gus van Sant as advisors in 2004.

Little Fish, starring Cate Blanchett, has just been completed and has already opened the *Melbourne International Film Festival* and will have a prestigious slot at the upcoming *Toronto International Film Festival*.

The **Enterprise** program for producers focuses on creating sustainable business. A number of the "business hypotheticals" from the **Enterprise** workshops have become realities. Fostering strategic partnerships is a key aim of the workshops, so it is a testament to their effectiveness that several participating producers are now in joint business ventures that have attracted private sector finance.

Building on the success of **Aurora** and **Enterprise** we have worked with Film Australia to create **Hot House** (to assist independent documentary makers to establish viable businesses) and are in the process of establishing **Switchbox**, (an **Aurora** style program for television drama) with a range of partners.

An important element of the FTO's development strategy has been to raise the profile of NSW projects in the crowded global marketplace by helping them gain entry to key invitation-only markets. **Clubland's** participation in **No Borders** in New York was well received and helped accelerate the financing process. For 2005 the FTO was able to submit a very strong slate of projects to **No Borders** and we are delighted that two, rather than one, have been selected.

With a renewed international focus on co-productions as a model for financing feature films, the FTO has arranged for a 'co-production tournament' at the annual Screen Producers Association of Australia (SPAA) conference. This is only the second time in the world this program has been run.

The very successful **Young Filmmakers Fund (YFF)** celebrated its tenth anniversary this year. Films supported by this fund have received 150 nominations to high profile festivals around the world and have won over 60 awards. Many of the filmmakers supported by this fund are already establishing successful careers in the film industry.

This year for the first time the Board allowed a **YFF** project to use investment raised under 10B of the *Income Tax Assessment Act (1936)* as a 'test case'. The additional funds enabled the film to be finished on 35 mm and to a higher standard than originally planned, with positive outcomes for the film's exposure and distribution. The amended guidelines provide scope for the quality and marketability of future **YFF** films to be enhanced.

PRODUCTION INVESTMENT

Over the past two years the government allocated an extra \$3.2m as a pilot to assess the impact of additional funding on the industry's sustainability.

The Olsberg/SPI independent review of the Production Investment Fund found that it generates roughly 32 times the amount invested through leveraging other production investment and the multiplier effect.

The Government has now confirmed an additional \$1.53m a year from 05/06 on an on-going basis. The FTO would like to thank the Government for providing the additional funding. This will secure a sustainable production base in NSW.

The additional production investment funding to the FTO in 2003 has led to an increase in local production for the first time since 99/00. In 04/05 Australian and co-produced drama production in NSW was valued at \$153 million compared to around \$109 million for 03/04 (excluding the studio financed animated feature **Happy Feet**).

The additional funding has allowed the FTO to invest in a diverse slate, including more television projects. It has also enabled the FTO to assist the struggling post-production sector by investing in projects undertaking all of their post-production in NSW. Recently the FTO has noted an increase in high budget co-productions, whose post-production expenditure is potentially important to the state. The Board has responded by relaxing the requirement for 50% of budget spend to be in NSW in cases where the NSW post-production spend is \$3m or above.

The FTO has been exploring different recoupment models, funding the distribution guarantee for **Footy Legends** as a 'test case'. This allowed a high profile international sales agent to come on board and support a talented new director, with the FTO recouping in first position.



PRODUCTION LIAISON

The FTO has been working with the Premier's Department to finalise the review of the Local Government Filming Protocol and establish a State Government Agency Protocol. These protocols are to improve the filming conditions in NSW by standardising processes and providing a basis for charging.

In order to resolve a number of filming access issues a Sydney Film Support Team has been created, chaired by the Director General, State and Regional Development, and including the Premier's Department and the FTO. This team is working to provide a single point of entry to the Government for complex filming issues.

WESTERN SYDNEY AND REGIONAL

The FTO has undertaken a program of career development with key organisations in Western Sydney over the last three years. This year the FTO ran **Shooting West** at the brand new Campbelltown Arts Centre. The day was a great success with over 250 people attending. The **Shooting West** program provides access to a range of opportunities for aspirant film and new media makers in Western Sydney, to explore scriptwriting, filmmaking, editing and new media – opportunities that are traditionally limited in these culturally diverse areas.

The FTO's **Regional Cinema Program** is now in its eighth year. Over 40 community and volunteer-run cinemas and screening projects are now operating in regional NSW, many of them established with assistance from the program. In recognition of these achievements the FTO was awarded the Public Sector Award for Services to Regional NSW.

SYDNEY FILM FESTIVAL

The Government has made an additional \$150,000 a year available to the *Sydney Film Festival*, in acknowledgement of its role in positioning NSW as a major centre for film production and screen culture. The *Sydney Film Festival* is a valued client of the FTO and we are delighted that the Government was able to provide additional funding support to this important film event.

CRITICAL SUCCESS

Once again a number of FTO supported projects have achieved strong critical recognition.

In addition to the success achieved by **Somersault**, the mini-series **Marking Time** dominated the AFI Television category last year taking out seven awards. Among FTO supported documentaries, **Mr Patterns** won best documentary at the *Film Critics' Circle Awards* and at the *Hawaii International Film Festival* while **The Man Who Stole My Mother's Face** won best documentary at the *Lexus IF Awards* and **Helen's War** took out best direction in a documentary at the AFI. The indigenous drama **Djarns Djarns** was awarded the prestigious Crystal Bear Award at the *Berlin International Film Festival*.

CONCLUSION

This has been a difficult year in the industry and for Government. We are grateful that in difficult economic times the Government has been able to increase support for the film industry.

We thank the FTO Board members for contributing their time and considerable expertise throughout the year. The Board of the FTO has an extraordinary spread and depth of industry experience. All of the board members have been enormously generous in the time and the wisdom that they have given to the industry during the year.

Finally, none of our many achievements would have been possible without the FTO's enthusiastic and talented staff. Our staff members are very committed to their areas of responsibility and we thank them for that care and concern.


 Shane Simpson
 Chair


 Jane Smith
 Chief Executive

Little Fish



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 2005 are:

MR SHANE SIMPSON (CHAIR)

RE-APPOINTED FOR 3 YEARS FROM 1 JANUARY 2003

Principal of Simpsons Solicitors. Chair of the Song Company and the Peggy Glanville-Hicks Composers' Trust. Director of the Freedman Foundation and the Luca and Anita Belgiorno-Nettis Foundation.

MR ANDREW MASON (DEPUTY CHAIR)

APPOINTED FOR 3 YEARS FROM 1 JANUARY 2003.

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

MR ROBERT CONNOLLY

RE-APPOINTED FOR 3 YEARS FROM 1 JANUARY 2005

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

MS SUE MASTERS

APPOINTED FOR 3 YEARS FROM 1 JANUARY 2004.

Head of Drama at Network Ten and former national commissioning editor of TV Drama, ABC.

MS LIBBY RHYS-JONES

APPOINTED FOR 3 YEARS FROM 1 JANUARY 2004

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



MR TROY LUM

RE-APPOINTED FOR THREE 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.

MR ROSS GIBSON

RE-APPOINTED 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*.

Organisational Structure

INDUSTRY & AUDIENCE DEVELOPMENT

FESTIVAL & EVENTS

REGIONAL CINEMA

DIGITAL FX TRAINEESHIP SCHEME

The Young Filmmakers Fund is funded by the NSW Government and is administered through the FTO.

The FTO was assisted throughout the year by a number of industry people:

Jonathan Ogilvie
Duncan Thompson
Shilo McClean
Laura Yang
Ellenor Cox
Nick Frisina
Brad Kennerly
Mary Barltrop
Maude Heath
Sandra Alexander
Alexandra Osbelt
Megan Harding

Staff who left the FTO during the year:

David Watts
Saskia Moore
Malina Hamilton-Smith
Janine Burchett
Amelia Carew-Reid

Pictured L-R (Back Row)

Kya Blondin
Needeya Islam
Shannon Wheeler
Tony Grierson
Karena Slaninka
Karen Telfer
Brendan Smith
Prue Adams
Hugh Short
Sally Browning
Sue McCreadie

Pictured L-R (Front Row)

Jane Cruickshank
Sarra Watts
Harriet McKern
Jodie Munn
Miro Bilbrough
En En See
Jane Smith
Sophie Maple
Valerie Allerton

Not pictured

Robin Clifton
Garry Brennan
Michelle Wilde
Louise Mentor
Jo-Anne MacGowan
Aden Rolfe

MINISTER FOR THE ARTS

DIRECTOR GENERAL
NSW MINISTRY FOR THE ARTS

FTO BOARD

CHIEF EXECUTIVE

POLICY

EXECUTIVE ASSISTANT

DEVELOPMENT & FINANCE

PRODUCTION LIAISON

DISTRIBUTION AND FINANCE

PRODUCTION INVESTMENT

LOCATIONS ASSISTANCE

FINANCE

SCRIPT DEVELOPMENT

REGIONAL FILMING FUND

COMMUNICATIONS & MARKETING

AURORA

PRODUCTION ATTRACTION

ADMINISTRATION & OPERATIONS

PRODUCTION LOAN FUND

REGIONAL FILM OFFICE SUPPORT

INFORMATION TECHNOLOGY

YOUNG FILMMAKERS FUND

HUMAN RESOURCES

NEW FEATURE FILM WRITERS SCHEME

DISTRIBUTION

COMPLIANCE & CORPORATE GOVERNANCE

GOVERNMENT REPORTING

RECORDS MANAGEMENT





Footy Legends



The Government's recurrent funding appropriation to the FTO in 04/05 was \$9.564m, an increase of \$1.027m from 03/04. This increase was principally comprised of \$1m in additional funding for Production Investment for that year.

EXPENDITURE

The FTO's total expenditure for 2004/05 was \$12.096m, comprising \$4.028m in Operating Expenses and \$8.068m in Grants and Subsidies. A comparison with 2003/04 is detailed in Table 1.

TABLE 1 EXPENDITURE

	04/05	03/04	VARIANCE
	\$'000	\$'000	%
Operating Expenses	4,028	3,863	+4
Grants & Subsidies	8,068	6,138	+31
Total Expenditure	12,096	10,001	

OPERATING EXPENSES

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

The increase of 4% over the previous year is due in part to the 4% increase in wages and salaries for staff from the settlement of the public sector salary claim for employees covered under the Crown Employees (Public Sector - Salaries Jan 2002) Award and also due to a small increase in some areas of other operating expenses.

GRANTS & SUBSIDIES

The large increase in Grants & Subsidies is because the 04/05 figure now includes an accrual for Production Investment commitments made in 04/05 that have fully executed Production Investment Agreements but were not paid out as at 30 June.

As such, the amount for 04/05 Grants & Subsidies includes this accrual together with amounts expended for 04/05 Production Investment commitments and previous year's commitments that were paid in 04/05 but were not accrued in the year the commitment was made.

Allowing for the effect of the accrual in Production Investment commitments, there is an approximate \$1m increase in Grants & Subsidies commitments in 04/05. These additional commitments were primarily for Production Investment from the increase of \$1m in government allocation for that program.

The treatment for all other programs remains unchanged. The amounts shown for 04/05 reflect the actual amounts paid in the year and also include amounts from previous year's commitments that were carried forward into 04/05.

TABLE 2 GRANTS, SUBSIDIES & RELATED EXPENSES

Table 2 details the actual amounts committed in each program area for 04/05, together with direct expenses related to the delivery of those programs.

TABLE 2 GRANTS, SUBSIDIES & RELATED EXPENSES

	GRANTS, SUBSIDIES & RELATED EXPENSES ¹	GOVERNMENT APPROPRIATION ²
	\$'000	\$'000
Aurora Script Development Workshops	500	500
Australian Childrens Television Foundation	110	110
Industry & Audience Development	700	678
New Media	105	150
Other Industry Promotion	137	0
Production Investment	4,366	3,900
Project Development	1,090	890
Regional Cinema	100	100
Regional Filming Fund	500	500
Young Filmmakers Fund	350	350
Total Grants, Subsidies & Related Expenses	7,958³	7,178

Notes 1. Figures used represent amounts committed to during the year, together with amounts for directly related expenses that are either paid or committed to be paid.

2. The Appropriations for all programs, except the Australian Childrens' Television Foundation, contain provisions for expenses that are directly related to the delivery of these programs to be included as part of the expenditure for the program.

3. Commitments and expenditure for Production Investment and Project Development are greater than the amount of Government Appropriation due to the increment to the funds from returns and royalties.

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 FTO, 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.



Small Claims



The FTO's current development strategy is delivering impressive results. The focus continues to be on improving projects and building a sustainable film and television industry. These key areas include intensive script development delivered through **Aurora**, programs to build sustainable enterprises and producer skills, and initiatives to assist NSW projects gain access to key financing markets.

AURORA

Following the critical and box office success of *Somersault*, a second **Aurora** project, *Little Fish*, completed production and was selected to open the *Melbourne International Film Festival*. It was subsequently offered a prestigious presentation slot at the *Toronto International Film Festival*. The global profile of the **Aurora** program enabled the FTO to once again attract internationally renowned independent filmmakers, including John Sayles and Gus Van Sant, as advisors.

ENTERPRISE TASMAN BUSINESS STRATEGIES FOR THE INDEPENDENT PRODUCER

The first **Enterprise** workshop was an FTO-led initiative with other state and federal film agencies and took place in November 2003. This residential workshop is specifically designed to address the Australian film industry's sustainability challenges by upgrading the business proficiency and expertise of producers and their independent production companies. The FTO has received positive feedback on the effectiveness of the courses. More importantly, it is a pleasing result that a number of the participants have formed new strategic partnerships and created new businesses.

In 2004 the reputation of the program attracted new strategic partners, including the NZ Film Commission, South Australian Film Corporation and Pacific Film and Television Office.

Over 50 applications were received from across Australia and New Zealand. Sixteen participants were selected including Anthony Anderson, Bettina Dalton, Jeff Canin and Marcus Gillezeau from NSW.

The team of eight specialist tutors led by UK specialist Jonathan Olsberg included three Australian advisors and five from overseas, including high profile producers Michael Donovan from Canada (*Bowling for Columbine*), Robin Scholes from New Zealand (*Once Were Warriors*) and Dutch producer/distributor San Fu Maltha (*Soul Assassin* and *The Emperor's Wife*). During the four-day workshop participants were provided with practical guidance on developing and maintaining sustainable businesses.

Last year the FTO established a separate corporate funding 'line of credit' which was made competitively available to producers who had undertaken the **Enterprise** program to assist them build sustainable businesses. The initial loan was awarded this year to the **Enterprise Australia** participants Rosemary Blight and Chris Hilton. These two independent producers formed the new strategic partnership Essential Viewing which has already attracted overseas investment to match the \$70,000 company development loan from the FTO. The loan will be reinvested in the company for up to six years, subject to achievement of goals in their business plan.

DEVELOPMENT FUNDING

The FTO's general development funding still plays an important role in supporting projects. The FTO is regularly considering ways of improving the effectiveness of the general development funding. By Stage Two of development the FTO expects producer interest in a script, as an indication of market interest. Stage Three of development is about completion to financing and production.

Each year the FTO reviews the guidelines for development funding to ensure their relevance to the needs of the industry. Changes to the guidelines this year reflected gaps identified by the FTO in the long-term effectiveness of limited development support.

The FTO adjusted the definitions of 'new', 'developing' and 'experienced' writers to provide both applicants and the FTO with clarification on eligibility. Applicants with extended short film credits are now considered to be new writers and therefore eligible for the **New Feature Film Writers Scheme**. Developing writers will need to demonstrate a reasonable history of drama credits to apply to the FTO at Stage One as a sole applicant but are able to apply at any stage with an experienced producer or director. This is to ensure experienced filmmakers/producers working with new writers are not disadvantaged at the early stages of development. The definition of 'experienced writer' was revised to reflect more accurately the level of credits and experience the FTO expects from an applicant at this level.

To simplify the progression of projects through the development process, the FTO revised its funding stages for feature films from four to three with earlier access to pre-marketing elements. Applicants can now also apply for two rounds of Stage One funding for a project.

Development funding is provided for a range of productions including feature films, telemovies, documentary, television series and animation. This year the FTO received 312 applications for development assistance, including 119 under the **New Feature Film Writers Scheme** and 12 for **No Borders** and provided support to 70 projects. The FTO's focus on development, particularly with specific programs such as **Aurora**, has kept demand on the FTO's development funds at a high level.

The FTO continues to implement new development initiatives to meet the changing needs of NSW filmmakers from within existing resources.

A total of \$982,503 was invested in development, with funding allocated to features 55.9%, documentary 23.53%, animation 2.26%, travel 8.13%, television 9.67%, initiatives 0.51%. A number of projects developed by the FTO went into production this year, most notably *Little Fish*, *Candy*, *Jindabyne*, *Like Minds*, *Hell Has Harbour Views*, *Jabe Babe*, *President Versus David Hicks*, *Vietnam Symphony* and *RAN*.

MARKET ACCESS AND TRAVEL ASSISTANCE

This year 16 filmmakers were provided with travel assistance to accompany their films to high profile festivals and markets. These included Rosemary Blight, Anthony Buckley, Leah Churchill-Brown, Miro Bilborough, Liz Watts, Jo Plomley and Georgia Wallace-Crabbe.

A key focus of the FTO's strategy has been to extend the definition of development by facilitating access to markets and financing forums. NSW producers and their projects now have more prominence at key invitation-only financing markets. The FTO has established relationships with a number of these markets. Access is highly competitive, so projects that have been through the FTO development and selection process have a strong advantage in the eyes of the selectors.

In 2004 the FTO developed a relationship with **No Borders**, an influential closed financing forum for independent films in New York. Only 35 projects are chosen. The Australian and New Zealand Partnership was formed comprising the FTO, Film Victoria and the New Zealand Film Commission. The attendance of the NSW project *Clubland* at the 2004 **No Borders** market was considered a great success. *Clubland's* producer Rosemary Blight went to the market. Participation in **No Borders** accelerated financing for *Clubland* and led to a letter of intent from the Film Financing Corporation (FFC) in October 2004.

This year the Australian and New Zealand Partnership has secured four project places at the 2005 **No Borders** market. The FTO sent a very strong slate of projects, with the pleasing result that the international selection panel chose two NSW projects (instead of one). The successful projects *Accidents Happen* (producer: Anthony Anderson, director: Andrew Lancaster, writer: Brian Carbee) and *The Wrong Girl* (producer: Catriona Hughes, director: Michael Jenkins, writer: Nicholas Hammond) will attend the market in September 2005. *Accidents Happen* was also selected for *Aurora* 2005.

The FTO-developed project *Suburban Mayhem* was the only Australian project selected to participate in **Cinemart** held in February 2005 as part of the *Rotterdam Film Festival*. **Cinemart** creates a platform where selected international projects are given scheduled meetings with financiers, sales agents and distributors from around the world. The FTO Travel Market loan enabled the producer Leah Churchill-Brown and director Paul Goldman to attend **Cinemart** to pitch their project, which was very positively received. The film was financed into production later in the year.

The FTO has recently agreed to support up to nine filmmakers each year to attend key domestic conferences (*SPAA*, *SPAA Fringe*, *Australian International Documentary Conference (AIDC)* and *Small Screen Big Picture*) when they are held interstate. This is in line with the FTO's strategy of assisting filmmakers to be more visible in the marketplace.

SCRIPT DEVELOPMENT COMMITMENTS

Commitments 04/05	\$982,503
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PROJECT DEVELOPMENT RETURNS

Royalties	\$16,297
Returns	\$411,600
Returns to Treasury	\$81,767

PROJECT FUNDING BREAKDOWNS

Features	51.01%
Documentaries	10.80%
Documentary series	4.89%
Documentary features	7.84%
New Feature Film Writers	4.89%
Television series	9.67%
Animation series	2.26%
Travel	8.13%
Initiatives	0.51%

EXTERNAL READERS

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

FTO readers are drawn from a closed list that is compiled every two years following an advertised Expression of Interest (EOI). The readers are selected by an FTO project officer and an independent assessor from the industry. In accordance with this policy, the FTO advertised its EOI in March 2005, adding a range of new and qualified readers to the list. The panel consisted of Jo-Anne McGowan (FTO) and Corrie Soeterbeck.

INDUSTRY PROMOTION

Throughout the year the FTO participated in industry seminars and conferences to maintain industry awareness of the funding programs and initiatives available in NSW. Project staff participated in panels for the Australian Film Television and Radio School; SPAA members; Metro Screen and the Shooting West Industry Information Day. FTO staff also attended the annual *SPAA Conference*, *SPAA Fringe*, the *Australian Screen Directors Association (ASDA) Conference*, a *Women in Television* networking event, *Convergence Jam*, the *ABC Television Arts Workshop* and the *Australian International Documentary Conference (AIDC)*.



The Colony



Hell Has Harbour Views



Jabe Babe



Blue Water High

Aurora Intensive Workshops for Australian Scripts



Liz Watts, Producer Little Fish. Geoff Stier, Aurora Advisor. Vincent Sheehan, Producer Little Fish.

In 2005 the FTO celebrated a significant boost to the international reputation of its script development program **Aurora**. The success of **Somersault** (writer/director: Cate Shortland, producer: Anthony Anderson and executive producer: Jan Chapman) made a substantial contribution to the increased profile of the program. This year **Somersault** screened to critical acclaim at numerous international festivals and won major awards at *Edinburgh, Miami and Ljubljana International Film Festivals*.

Distributed locally by Hopscotch, with Fortissimo Films acting as its international sales agent, **Somersault** enjoyed successful theatrical releases in a number of overseas territories, and in its opening week in the UK scored the second highest screen average of any film on British screens that week. At home it took out an astounding 13 AFI awards and its per theatre earnings exceeded that of some Hollywood productions. The filmmakers credited their participation in the **Aurora** workshops as a crucial turning point for the film's production.

The second **Aurora** film to go into production shows great promise. **Little Fish** (writer: Jacquelin Perske, director: Rowan Woods and producer: Vincent Sheehan), has recently been completed. It was chosen to open the *Melbourne International Film Festival* and has a prestigious special presentation slot at the *Toronto International Film Festival*. **Aurora** has attracted international attention as a uniquely structured, team focused and effective workshop.

For future **Aurora** workshops the FTO is moving forward with plans to include other potential local and international partners. The FTO has continued to build on its creative relationships with key agents in the USA and UK as well as working directly with international sales agents, distributors and financiers. These relationships have enhanced the program's reputation in key territories. They have also created networks for the FTO to access future advisors more easily and opened doors for the producers of **Aurora** projects to seek financing or distribution opportunities down the track. Importantly, filmmakers that have participated in **Aurora** have an increased domestic and international reputation that enables improved access to cast, financiers, sales agents and distributors.

Positive word of mouth from previous advisors as well as this broader international reputation and network has enabled the FTO to secure the participation of some of the world's best filmmakers. This year two of America's leading independent filmmakers John Sayles and Gus Van Sant attended as advisors.

AURORA ROUND 3 NOVEMBER FOLLOW UP WORKSHOP

In November 2004 the teams from Round 3 regrouped in Sydney for the final stage of the **Aurora** workshop. Each team had its own program and schedule, customised to the skill base and experience of its members and the developmental stage of their projects. The programs comprised meetings with a wider range of advisors than in previous years, with the inclusion of a cinematographer, an editor and a storyboard artist. There was also a new opportunity for the director to workshop ideas and scenes with actors.

Four projects - **The Armageddon Girl** (writer: Joel Anderson, producer Liz Watts), **The Black Balloon** (co-writer: Elissa Down, co-writer and co-producer: Jimmy Jack, producer: Tristram Miall), **J** (writer/director: David Michod, producer: Bec Smith) and **Prime Mover** (writer/director: David Caesar, producer: Vincent Sheehan), had participated in the residential workshop in April 2004. After six months of further development of their scripts, the teams delivered new drafts in October. The original four advisors from the April workshop (screenwriter/director: Lynne Ramsay, screenwriter: Rob Festinger, screenwriter: David McKenna, screenwriter and co-producer: Alison Tilson) provided written feedback on the new versions of the scripts.

The teams met with a wide range of new specialist advisors during the follow-up workshop. This ensured that there was a breadth of creative filmmaking expertise available to the participants as well as diverse knowledge and experience in the area of international feature film financing.

The specialist advisors included UK cinematographer Remi Adefarasin (*About a Boy, Band of Brothers, Elizabeth*); editors Jill Bilcock (*Strictly Ballroom, Romeo and Juliet, Road To Perdition, Japanese Story, Elizabeth*) and Veronika Jenet (*The Piano, An Angel At My Table, Sweetie, Rabbit-Proof Fence*); directors Rolf de Heer (*The Tracker, Alexandra's Project, Bad Boy Bobby, Dingo*); and Sue Brooks (*Road to Nhill, Japanese Story*); as well as Icon UK development executive Martha Coleman, sales agents Wouter Barendrecht (Fortissimo Films) and Celine Haddad (Pathé UK), executive producer Andrena Finlay and market advisor Michael Wrenn. The teams met with representatives of the Film Finance Corporation (FFC) who discussed initial financing strategies with each team. For the first time the FTO used a storyboard artist, Tam Morris, who worked with each director to produce boards for a key scene from their scripts.

Casting is a key element of the next stage for each project. Industry professionals Nikki Barrett, Greg Apps, Faith Martin and Ann Robinson provided participants with advice on casting. Each team selected up to eight actors, who took part in read-throughs of their scripts. Also the filmmaking teams receive creative feedback from specialist advisors. Actors also took part in workshop sessions to explore key scenes and aspects of character. Taking part in these read-throughs and workshops were some of Australia's most talented actors including David Wenham, Robert Menzies, Nathaniel Dean, Emily Browning, Sascha Horler, Saskia Burmeister, Sam Worthington and Colin Friels. Directors Rolf de Heer and Sue Brooks gave creative support to the teams' directors for this new part of the **Aurora** process.

AURORA ROUND 4 APRIL WORKSHOP

At the FTO Annual Party in March, the Honourable Bob Carr MP, then Premier and Minister for the Arts, announced an impressive line up of advisors for the fourth round of the **Aurora** program. They were writer/director Gus Van Sant (*Elephant, My Own Private Idaho, Drugstore Cowboy, Good Will Hunting*), writer/director John Sayles (*Matewan, Limbo, Passion Fish, Sunshine State, Lone Star*), producer Geoff Stier (*Forty Shades of Blue, The Talented Mr Ripley, Sense and Sensibility*) and writer/co-producer Alison Tilson (*Road to Nhill, Japanese Story*). Alison Tilson and Geoff Stier were advisors on previous rounds of **Aurora**. The Premier also announced the four participating teams:

Accidents Happen

Producer: Anthony Anderson
Director: Andrew Lancaster
Writer: Brian Carbee

Leftovers

Producer: Andrew McPhail
Writer/Director: Stephen Davis

Storage

Producer: Dylan Blown
Writer/Director: Rachel Landers

Wake

Producers: Martin Williams/Samantha Jennings
Director: Kriv Stenders
Writer: Paulette Fisher

The fourth round of **Aurora** closed on Friday, 4 December 2004 and 33 eligible applications were received. Each script was read by one FTO project officer and two external readers, from a reading panel consisting of David Caesar, Belinda Chayko, Jonathan Ogilvie, Sue Brooks and Veronica Gleeson, as well as Miro Bilbrough (FTO) and Sally Browning (FTO). 12 projects were shortlisted and read by a further panel consisting of Sally Browning and **Aurora** Artistic Director, Duncan Thompson who selected the abovementioned participating teams.

The residential week took place between 1 and 8 April 2005 on the south coast of NSW. During the week the **Aurora** teams and other advisors were given an opportunity to view John Sayles latest film *Silver City* and Gus Van Sant's *Elephant*, which won the Palme d'Or at Cannes in 2003. John Sayles' producer Maggie Renzi, who attended the workshop as a special guest, presented a half-day invitation-only producing seminar in Sydney on 11 April, 2005 in conjunction with the Australian Film Commission (AFC).

New Feature Film Writers Scheme

Call Me Mum



The FTO has confirmed its commitment to fostering talented new screenwriters in NSW through its continuation of the **New Feature Film Writers Scheme (NFFWS)** in 04/05.

The **NFFWS** provides an opportunity for scriptwriters with less than 45 minutes of produced credits to develop their feature film project to the next stage. The scheme commenced in 2002 and is conducted annually with an average of 140 applications received per round. Up to four writers are selected by a specially convened panel of assessors comprising experienced industry practitioners and internal FTO project officers.

In 2005 the FTO announced an exciting new collaboration with the Australian Film Television and Radio School (AFTRS) in order to maximise the opportunities for successful **NFFWS** applicants who are selected in future rounds. The successful applicants from Round 4 onwards will attend a seven-week intensive feature film script workshop at AFTRS, focussing on their individual scripts as well as on craft skills more broadly. On completion of the workshop the writer will undertake the next draft in consultation with an experienced script editor. Two consultants will still read each script and provide feedback to the writer prior to a polish and delivery to the FTO.

ROUND THREE

Round Three closed on 26 March 2004 with 144 applications received. The assessment panel consisted of external readers Martin Williams, Peter Sainsbury, Nerida Moore and Morgan Smith, and the FTO Project Officers Karena Slaninka and Miro Bilborough.

The successful applicants were:

TITLE	APPLICANT	SCRIPT EDITOR
The Full Story	Brian Caswell & David Chiem	Lynne Vincent McCarthy
Tattoo	Gerry Turcotte	Belinda Chayko
Flake	Julie Doughty	Rob Marchand
Play With Matches	Ashleigh Hanley	Martin Williams

Academy Award nominated writer/director Steve Pasvolsky, (*Inja*, *Deck Dogz*) announced the successful applicants at an industry function on 3 November 2004. This was a joint event at which the successful applicants from Round 9 of the **Digital Visual Effects Placement Scheme** and Round 15 of the **Young Filmmakers Fund** were also announced. The evening was also designed as a networking opportunity, introducing the previous and current participants of the **NFFWS** to key producers and agents.

STATUS OF SUCCESSFUL PROJECTS ROUND ONE

Damien Power's script *Hope* has been optioned by producer Jo Weatherstone who was nominated for an Academy Award for the short film *Inja*. The team was selected to participate in the AFC's IndiVision low budget feature film initiative in 2005. Tara Wilkinson's script *The Feeder* has a producer and director attached and is undergoing further development. Robert Reynold's script *Karaoke Killers* is in development. Matt Murphy's script *In Human* is due to be delivered at the end of June 2005.

STATUS OF SUCCESSFUL PROJECTS ROUND TWO

Thomas Morrison's script *Underage Society* has been optioned by producer Sally Regan (*Aurora* participant 2002). Robert Macdonald's script *The Magnificent Six* has producer PJ Voeten attached. Peter Jattke's script *Growing Up is Hard To Do* and Charlotte Jones' script *Summer of Little Bombs* are both in development.

ACTIVITIES TO SUPPORT NFFWS RECIPIENTS

Once a funded **NFFWS** script is delivered, an external reader's report is provided to give independent feedback on the delivered draft. The FTO maintains an ongoing record of expressions of interest received from potential producers and facilitates contact between writers and producers as requested.

A networking event for recipients of the **NFFWS** is held annually to facilitate contact with potential collaborators for the next stage of development and to assist the writers to build creative relationships within the industry.

In addition, the FTO conducted a second **NFFWS** Scriptwriting Workshop Weekend in December 2004, directed by writer/director/script editor Belinda Chayko. Applicants who had reached the shortlist in Round Three, but did not make the final selection, were invited to attend and received customised feedback on their script and encouragement to apply in the next round. 2004 workshop participant Meera Atkinson was subsequently selected as one of Project Greenlight's top ten finalists from 1200 entrants.

Young Filmmakers Fund (YFF)



The Eye Inside



Monster



Aerosol



CRITICAL SUCCESS

The success of YFF projects at local and international festivals continued in 2005.

The Round 9 project *The Scree*, directed by Paul McDermott and produced by Justine Kerrigan, was nominated for an AFI Award for Best Short Fiction Film.

The Round 10 project *The Great Dark*, directed by Rebecca O'Brien and produced by John L. Simpson screened at the *Montreal World Film Festival* and the *Palm Springs International Film Festival*.

Round 11 project *Le Violoncelle*, directed by Adam Sebire and produced by Fiorenza Zito, screened at the *Jackson Hole Film Festival*, USA.

The Round 12 project *Gabriel*, directed by Cherie Knott and produced by Janine Burchett, also screened at the *Palm Springs International Film Festival* (where it was selected as one of the 'Best of the Fest' films), the *Oberhausen International Short Film Festival* (where it won the Best Short Film for Youth Award), *Flickerfest International Short Film Festival* and the *St Kilda Film Festival*. The film won the Best Film Award at *Giffoni Hollywood*.

The Round 12 project *Deluge*, directed by Flordeliz Bonifacio and produced by Samantha Jennings, also screened at the *Palm Springs International Film Festival*.

The Round 13 project *Transient*, directed by Craig Boreham and produced by Genevieve Derwent, screened at the Panorama section of the *Berlin International Film Festival*. The film also won the First Prize at the *Melbourne Queer Film Festival* and the People's Choice Award at the *Mardi Gras Film Festival*, and screened at the *New York Gay and Lesbian Film Festival*.

The Round 13 project *A Wonderful Day*, directed by Robbie Baldwin and produced by Kylie O'Donnell and *The Great Dark* both screened at the short film program section of the *Australian Film and Style Festival – Down Under Wonders* in Los Angeles in January. *The Great Dark* producer, John L. Simpson, attended the screening.

The Round 14 project *Monster* written and directed by Jennifer Kent and produced by Isabel Perez screened in the main section of the *Sydney Film Festival* program.

"Congratulations to the FTO and the YFF for a brilliant ten years. As a past participant in the YFF I am very grateful for the opportunities it afforded me in my work within the industry. The scheme is an invaluable step for many filmmakers and I wish it another ten years of success!"

Liz Watts, Round 2, YFF recipient, Producer of *Jewboy*, *Little Fish* and *Walking on Water*.

10 YEARS ON

This year marks the tenth anniversary of the Young Filmmakers Fund (YFF). Established in 1995 by the Premier to encourage creativity and identify excellence in young and emerging filmmakers, the YFF has funded 91 projects to date. These have included short dramas, documentaries, animation, experimental films and a short feature. As an indication of the success of the program a number of YFF recipients have gone on to establish successful careers in the film industry.

Over the past ten years YFF films have collectively screened at over 150 prestigious local and international festivals and have won over 60 awards. The reception of these projects demonstrates that the strategy of developing the next generation of NSW filmmakers by offering talented young people the opportunity to explore their visions and gain invaluable experience in the filmmaking process is succeeding.

The YFF supports NSW residents aged 18 to 35 with grants of up to \$30,000 to produce films in any format or genre. Grants are available for production and post-production, or for post-production only.

This year for the first time the Board allowed a YFF project to raise private investment under 10B of the *Income Tax Assessment Act (1936)*. This was treated as a 'test case' and the Board has since changed the guidelines to allow private investment in future YFF projects under certain conditions.

The FTO holds two YFF rounds each year, with up to four projects funded in each round. Projects are selected by a five-member industry panel which includes at least one previous YFF recipient and one FTO project officer.

This year twelve projects were selected for funding through the YFF. From Round 16 onwards, each round was brought forward by three months, which is reflected in the reporting of an additional round for 2005.

The final assessors' meeting for Round 15 was held in September 2004. The assessment panel comprised of Craig Anderson (animator/writer/performer), Anna Broinowski (documentary director), Liz Doran (writer), former YFF recipient Sam Meikle (writer/co-producer) and Steve Pasvolsky (writer/director), and FTO Project Officer Prue Adams.

The four successful projects, selected from 48 eligible applications, were announced by special guest writer/director Steve Pasvolsky at a joint function for the Young Filmmakers Fund, the New Feature Film Writers' Scheme and the Digital Visual Effects Placement Scheme, held at the Tilbury Hotel on 3 November.

The successful applicants were:

TITLE	APPLICANT	TYPE	AMOUNT
Pop's Dream	Bronwyn Purvis	Drama	\$30,000
Arranging Love	Sheila Jayadev	Documentary	\$30,000
Button	Catherine Veigh/ Melinda Tually	Drama	\$30,000
Small Boxes	Kristina Ceyton/Rene Hernandez	Drama	\$30,000

ROUND 16

Round 16 closed on 3 November, with 26 eligible applications received. Fifteen were for short drama, five for animation, three for documentary, and two for experimental projects.

The decrease in application numbers coincides with the tightening of the YFF guidelines to more strictly enforce the age limits for key creative team members, and with a new requirement for proof of age and NSW residency for all key creative team members.

The members of the Round 16 assessment panel were Khoa Do (writer/director), Dimitri Ellerington (documentary director/producer), Ellenor Cox (documentary producer), former YFF recipient Flordeliz Bonifacio (director) and Jo-Anne McGowan (FTO Project Officer).

Announced by the Premier at the FTO Annual Party at the Museum of Contemporary Art in March 2005, the successful applicants were:

TITLE	APPLICANTS	TYPE	AMOUNT
Sisters In Calcutta	Mim Davis/Claire McCarthy	documentary	\$30,000
Wobbecong	Owen Trevor/Luke Jenner	Drama	\$30,000
Adrift	David Curzon/Simon Portus	Drama	\$30,000
Vend	James Findlay/Natasha Gray	Drama	\$30,000

ROUND 17

Round 17 of the YFF closed on 7 March and 35 applications were received. Of these, 32 were for production and post-production and 3 for post-production only.

The assessment panel members for Round 17 were former YFF recipient Craig Boreham (writer/director), Susan Danta (animator), Rachel Landers (writer/director), Greg Woodland (writer/director) and Jonathan Ogilvie (FTO Project Officer).

The successful applicants were:

TITLE	APPLICANTS	TYPE	AMOUNT
Smile For Me	Warwick Burton/Anna Fraser	Drama	\$30,000
Checkpoint	Benjamin Phelps/Tim Kreibig	Drama	\$30,000
The Beach	Ridwan Hassim/Alexandra Hassim	Drama	\$30,000
Prada Handbag	Stuart Vauvert/Einar Johansen	Drama	\$30,000



YFF SFF Launch



In The Middle



A Natural Talent

MARKETING ALLOWANCES

The FTO provides marketing allowances for YFF films to assist in the promotion and distribution of YFF film as well as to provide filmmakers with opportunities to develop industry skills and network.

Three projects received marketing assistance in 2005: *The Great Dark*, *Gabriel* and *Transient*. The grants were provided for travel to international festivals, film prints, promotional materials and public screenings.

PUBLIC AWARENESS

The YFF is promoted through seminars, panel sessions and local film festivals. In 2005, FTO staff participated in a panel session at the *Short Sited Film Festival* in Wollongong, presented a seminar to graduating media students at Macquarie University and presented case studies and workshops at the third *Shooting West* industry information day at Campbelltown Arts Centre.

Closing dates for YFF were advertised through the Sydney Morning Herald, industry publications, the FTO website and e-alerts, direct mail out of flyers and through Western Sydney and Regional Arts office networks.

YFF SCREENINGS 2005

YFF screenings took place as an umbrella event of the *Sydney Film Festival* (SFF) on 16 and 17 June at the George Street Cinemas. At the opening night screenings on 15 June special guest Liz Watts, producer of *Jewboy*, *Walking on Water* and *Little Fish*, spoke about how a Round Two YFF grant helped launch her successful industry career. A function at the Spanish Club for the filmmakers and industry guests followed.

All films delivered since the last YFF screenings in 2003 screened in one of the three 70-80 minute programs. Sessions were free to the public and well attended. They were publicised in the SFF booking guide and catalogue, the Sydney Morning Herald, and through the FTO website and e-news bulletins.

YFF MENTORSHIP SCHEME

Following feedback from the 2004 YFF Forum the FTO implemented a number of strategies to address issues raised by filmmakers, such as the need for assistance with marketing strategies for short films. A new *YFF Mentorship Scheme* was established which makes it possible for grant recipients to consult with an experienced mentor throughout the filmmaking process, from pre-production through to marketing.

Craig Anderson is attached as mentor to the Round 16 project *Adrift*, Samantha Jennings is attached to the Round 15 project *Small Boxes* and Megan Harding is assisting with the Round 15 project *Button*. Other teams are currently in discussion with possible mentors from a list of industry professionals who have indicated their willingness to participate in the Scheme.

CAREERS LAUNCHED BY YFF

The YFF has helped to launch the careers of a number of filmmakers. Round 2 recipient Liz Watts produced *Little Fish*, *Walking on Water* and the Cannes success *Jewboy*, Kath Shelper (Round 4) produced the award winning *Greenbush*, Kathy Drayton (Round 8) directed *Girl in a Mirror*, Janet Merewether (Round 9) was writer, director and producer of *Jade Babe: A Heightened Life*, and Anna Reeves (Round 8) directed the feature the *Oyster Farmer*. Joel Edgerton (Round 3) has established a successful acting career.

Tim Slade (Round 5) directed the *Musical Renegades* documentary on the Australian Chamber Orchestra, which screened on SBS last year, John O'Brien (Round 1) is now an established TV series writer (*Bondi Banquet*, *Fireflies*), Anthony Hayes (Round 7) won the Lexus If Award for Rising Talent 2002, Kieran Galvin (Round 10) wrote and directed the feature *Puppy* which screened at the 2005 *Brisbane International Film Festival*, and Tony Radevski (Round 14) has received FTO production investment for a documentary.



Transient



Harry The Hunchback



Great Dark

Industry & Audience Development



Shooting West Information Day with Graham West MP



Parliamentary Screening hosted by The Hon. Steven Whan MP



Parliamentary Screening hosted by the Hon. David Campbell MP



As part of the FTO's commitment to sustainable industry and audience development across NSW, funding is provided for projects that contribute to these key objectives through the **Industry and Audience Development (I&AD)** program. The program provides assistance to events, activities or initiatives that contribute to an environment in which film, television and new media content is developed and produced, exhibited, distributed or broadcast, and discussed and analysed.

Initiatives supported cover a range of professional development activities including conferences (such as SPAA, SPAA Fringe, the Australian Writers Guild and Australian Screen Directors' Association annual conferences); workshops and seminars (including programs run by the Australian Guild of Screen Composers, Northern Rivers Screenworks and the Arts Law Centre); publications; awards (the AFI and Lexus IF Awards), training programs and research.

The program also funds a range of festivals (*Tropfest*, *Flickerfest*, the *Sydney Film Festival*), screening programs, seminars and forums (such as *Popcorn Taxi*), and touring programs (*Tour dLux*, *Flickerfest tour* and the *Sydney Travelling Film Festival*) to encourage audience growth and increase public appreciation of film, television and new media. The program specifically targets activities that occur in regional NSW and the local government areas that constitute greater Western Sydney. It also funds projects that deliver strategic outcomes to specific constituencies in NSW, such as young people, and multicultural, indigenous or gay and lesbian communities. Funding is determined each year through an application process, which usually occurs in May. Applications are assessed on their merits with reference to the published criteria and in competition with all other projects submitted in that round. External assessors are commissioned for each round of funding to assist in consideration of applications and to provide independent feedback on funded projects.

Key elements that are considered in the assessment of projects under the I&AD program include:

clear contribution to the I&AD program objectives;
demonstrated viability and long-term sustainability;
clearly identified demand and target audiences;
effective marketing and publicity strategies;
comprehensive and realistic budgets, and evidence of additional funding and support from other sources; and
confirmed strategic alliances and strong partnerships with relevant industry bodies, local community associations and groups.

INDUSTRY & AUDIENCE DEVELOPMENT FUNDING

In 04/05, the FTO received 70 applications for funding with requests totalling \$1,254,834, and funded 53 projects with a total expenditure of \$702,000*. A full list of projects funded can be found at Appendix 8.

	00/01	01/02	02/03	03/04	04/05
Funds Requested *	\$831,828	\$934,416	\$1,404,723	\$1,248,016	\$1,254,834
Funds Approved *	\$418,102	\$418,470	\$605,400	\$658,320	\$702,000

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

REGIONAL NSW

To encourage the development of organisations, skills and expertise outside Sydney, and improve access to both professional development opportunities and diverse screen activities, specific I&AD funds are allocated to regional activities. Support is directed to innovative projects that provide regional skills development opportunities, strengthen local capacity and capabilities, and demonstrate strong support from the local community and cultural organisations.

The FTO continued to support established regional initiatives such as the *Byron Bay Writers Festival*, the *Cool Bananas Film Festival* in Coffs Harbour, *Short Sited Film Festival* in Wollongong, *Electrofringe* (the electronic media arts festival in Newcastle), and provided funding for the first time to *Quick Flicks Film Festival* on the Central Coast. The Metro Screen Mobile Training Unit, assisted by the FTO for several years, ran regional training programs in Newcastle, Wollongong, Armidale, Nyngan, Dubbo, Coffs Harbour and Byron Bay. Screen organisations dLux Media Arts, *Flickerfest International Film Festival* and the *Sydney Film Festival* were also funded to tour screen programs around NSW including Broken Hill, Bowraville, Kempsey, Gunnedah, Narrabri and Huskisson.

Throughout 04/05 the FTO worked to maintain its network of strategic industry, government and community partnerships, as well as tapping into existing cultural networks such as the Regional Arts Development Officers and local government.

WESTERN SYDNEY

The FTO consolidated its support to Western Sydney and continued to encourage increased participation and improved access to film and television activities for practitioners in these areas. The FTO supported the Information and Cultural Exchange to produce the *2nd Sydney Arab Film Festival* and to continue to deliver their innovative Emerging Communities program, which provides unique film and new media opportunities for newly arrived migrant communities. Cinewest (now based at Sydney Olympic Park in Homebush) again received funding to deliver a further year of training activities, their Cinematheque program and the *7th Auburn International Film and Video Festival for Children and Young Adults*. Metro Screen's Mobile Training Unit delivered targeted courses in Cabramatta and Bankstown.

The FTO's **Shooting West** program evolved as a strategy to further develop partnerships with key industry stakeholders and organisations in Western Sydney, promote career pathways for filmmakers in these areas and improve awareness of the resources and opportunities available.

The FTO's third Western Sydney Industry and Information Day, **Shooting West**, was held on Wednesday 22 June as the first event at the newly refurbished Campbelltown Arts Centre. It was presented in partnership with Campbelltown Arts Centre and Campbelltown City Council, Metro Screen, SWITCH Multimedia Access Centre, dLux Media Arts and Casula Powerhouse. The proceedings were opened by Graham West, MP, the Member for Campbelltown.

In addition to the workshops, seminars, information stands and screenings, this year's **Shooting West** incorporated a mini-exhibition space of experimental screen and digital arts – the dLux Suite, and an In-Conversation with the creative team behind a new Arabic drama, *Jammin' in the Middle E*, which recently premiered in Bankstown and is due to air on SBS soon. Over 250 people attended the event and feedback from attendees and participants was enthusiastic, especially for the all-day Script to Screen short film seminar. The FTO plans to build upon these partnerships and alliances in Western Sydney with further events in the coming years.

SUSTAINING AND SECTOR SUPPORT

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

As part of this process, the FTO assisted two organisations with grants for business planning and strategic development – Metro Screen and the Independent Cinema Association of Australia (ICAA).

For several years the FTO has also been working closely with the *Sydney Film Festival (SFF)* on a proposed redevelopment project, to significantly increase the profile and standing of the event, expand the number of venues, improve industry participation, and take advantage of strategic business partnerships and opportunities. This year's festival sees many of these initiatives coming to fruition. The FTO is very pleased that the Government, in recognition of the role of *SFF* in positioning NSW as a centre for production and screen culture, has provided additional funding of \$150,000 p.a. on an ongoing basis.

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

Regional Cinema Initiatives

Hating Alison Ashley



The achievements of the FTO's innovative **Regional Cinema program** were acknowledged by the NSW Premier's Department in November 2004, with the FTO receiving a Public Sector Award for Services to Rural NSW. The awards, announced by the then NSW Treasurer, the Hon Michael Egan at a ceremony held at Darling Harbour, recognise excellence and innovation in public sector initiatives. The FTO received the Bronze Award in the Services to Rural NSW category in a field of strong projects from the NSW Ambulance Service, the Department of Education and Training, the Rural Bush Fire Service and Workcover NSW.

In 04/05 there are over 40 community and volunteer run cinemas or screening projects in regional NSW, many of them established since the program began in 1998, with the assistance, support and encouragement of the FTO. Later in 2005 figures from a third FTO Regional Cinema Survey will be available to provide an up-to-date, accurate and contemporary portrait of community cinema in regional NSW.

The FTO's Regional Cinema program is primarily designed to provide access and equity for regional and rural areas, in recognition of the many benefits cinema can bring to a community – not simply entertainment and social interaction, but economic benefits, opportunities for skills development for young people, a focus for community engagement and community health and wellbeing. The sector's vitality is evident in the strong and enthusiastic attendances at **Flicks in the Sticks** workshops, and through the continuing inquiries received at the FTO from established and new volunteer and council-run cinema projects.

FLICKS IN THE STICKS

The **Flicks in the Sticks (Flicks)** regional cinema workshops continue to be one of the most popular and successful elements of the **Regional Cinema program**. As a direct result of the guidance and enthusiasm at **Flicks in the Sticks** last year, a film group in Menindee has successfully attracted funding from a variety of sources to operate mobile cinema screenings for small communities in the Darling River area.

The ninth **Flicks** workshop was held at the Southern Cross Cinema in Young in the South West of NSW in May 2005. Young proved to be one of the best attended **Flicks** events with around 70 delegates travelling from as far as Tenterfield and Lightning Ridge in North West, Moruya and Tumut to the south and West Wyalong to the West.

The workshop incorporated a number of sessions on relevant issues such as distribution, projection, funding, risk management, programming and audience development, and several community cinema case studies, concluding with a screening of *Hating Alison Ashley* and a dinner for delegates and guests.

In response to feedback from previous **Flicks** participants and the sector in general, **Flicks** at Young also included a Business Planning workshop, which will assist already established NSW community cinemas to improve their stability and sustainable development.

The **Flicks** workshops continue to provide members of the NSW regional cinema sector with a valuable opportunity to gather and share their ideas, projects and enthusiasm, thereby helping to generate statewide networks and maintain the momentum behind this unique cultural development movement. Feedback from the **Flicks** program continues to be positive and enthusiastic.

CONSULTATION WITH THE SECTOR

Statistics collected by the FTO in 2002 indicated that there had been substantial increase in the amount of cinema activity across the state since the program's inception. This was partly as a result of the FTO's program, support and advice, and also because a great deal of relevant information had been distilled into documents such as *Fact Sheets* and the FTO's *Distribution Guide*, making it readily available to communities looking to establish screening activities in their region.

The FTO initiated an intensive process of consultation with the sector during 04/05. This included focused discussions with key members of the regional cinema sector: representatives of several different kinds of regional cinema projects, the Regional Arts Development Officer network, local government/council representatives, and related stakeholders such as NSW Heritage and the NSW Ministry for the Arts. Their comments will feed into a contemporary analysis of the sector, complemented by a third Regional Cinema Survey.

The FTO's third **Regional Cinema Survey**, which will help to determine the current level of cinema activity across NSW, was distributed at **Flicks in the Sticks** in Young and by mail to the broader network in early June. The response has been strong and the results of the survey will be analysed early in the 05/06 period.

CINEMA FORMATS 16MM, VIDEO/DVD AND DIGITAL

With the number of mainstream commercial titles available on the 16mm format continuing to decline, many smaller cinema groups around NSW are turning to digital projection and DVD/video in order to access latest release titles. Some groups still using 16mm, especially film societies and those interested in alternative programming, can continue to access collections such as the National Library Film and Video Lending Service, and screen older classic features, documentaries, animations or short films.

The FTO's **Regional Cinema survey** will provide some contemporary data on the number of cinemas or screening projects that are using or planning to use digital formats, and will assist the FTO to provide the most appropriate support and assistance to these initiatives.

On 26 May, producer John Maynard and actress Nicole Nabout attended the regional premiere of Robert Connolly's new film *Three Dollars* at the Picture Show Man cinema in Merimbula. The FTO provided financial support for this special event, attended by over 160 local people. The screening not only provided a unique opportunity for the local audience to meet the producer and star, it was also one of the first regional screenings of an Australian film using digital projection technology.

Regional audiences stand to benefit significantly from the take up of digital technology as reduced distribution costs will allow regional cinema goers to see new films at the same time as their city counterparts. The high cost of conventional prints has worked against this in the past.

RESOURCES AND PUBLIC AWARENESS

The Regional Cinema section of the FTO website has been fully reviewed and updated, with the addition of case studies of successful regional cinemas. Seven **Regional Cinema Fact Sheets** are now available (as PDFs) for download from the FTO website, covering a range of issues previously dealt with under chapters of the Regional Cinema Guide.

The FTO continued to operate an email bulletin service to keep regional cinema organisations informed about new developments or upcoming events, with subscriptions to the e-list now over 1200 (up 200 from 03/04). The primary aim of this service is to promote regional cinema events and screenings, and to contribute to the development of statewide community networks. Bulletins include information such as upcoming screenings or festivals, equipment sought or for sale and notification of relevant workshops, events or training opportunities.

Throughout the year, FTO staff met with representatives from various communities to assist them with specific projects and generally increase access and awareness of the FTO's regional cinema initiatives. The Regional Cinema Officer met with the Regional Arts Development Officers at their Sydney meeting in April 2005, and facilitated a workshop in the Goulburn/Southern Highlands area for cinema enthusiasts wanting to establish a film society or screenings. Staff also attended the inaugural *Sydney Travelling Film Festival* screenings at the Bowraville Theatre on the mid-north coast.

FTO staff took part in several radio interviews for national and local stations throughout the year, to increase public awareness of the innovative approaches taken by many communities to reintroduce cinema and film to their regions.

New Media Initiatives

Hero and The House of Flying Daggers Directed by Zhang Yimou. Visual Effects by Animal Logic. 2003. © Elite Group Enterprises Inc



The FTO's **New Media** program supports the professional and skills development of NSW new media and digital effects practitioners. The initiatives supported through this program are designed to develop the technical and creative talent in digital visual effects and promote the effective application of digital media to film and television production.

The FTO continues to research and analyse emerging issues and developments in new media, in Australia and overseas, monitoring their cultural and creative influence, and assessing their potential impact on the film and television industry.

DIGITAL VISUAL EFFECTS (DFX) TRAINEESHIP SCHEME

The **Digital Visual Effects Traineeship Scheme (DFX)** was established by the FTO in 1998 to develop and support a sustainable digital effects sector in NSW. The scheme aims to provide meaningful career pathways and increase opportunities for practitioners in NSW by placing aspiring digital artists with established commercial digital effects companies to provide hands on experience working in a production environment.

The FTO assists participating companies by advertising and administering the program, managing the high volume of enquiries, and assessing and shortlisting prospective trainees. Once a company has selected an individual, the FTO subsidises their wages and on-costs by up to 50%. Successful applicants are employed by participating companies for a six month period, and gain experience working on film and television projects, with real deadlines, teams and clients.

The **DFX** scheme has had a great success rate with over 90% of trainee digital artists still working in the industry. Now in its seventh year, the **DFX** scheme has made 41 placements to date – 38 trainees have completed their placements, 21 are in permanent positions (many with their original host companies) and 15 freelance as digital artists in the related fields of production, post-production and education. The success of the scheme against its aims and objectives can be measured by the significant retention rates of trainees within the industry, in particular those retained by their original host employers.

Former trainees continue to make significant contributions to the sector working on film, television and commercial projects.

Dael Oates was placed at Animal Logic in 2000 as a compositor and after his placement concluded, he was given a permanent position as a designer. He has since worked on film and TV commercial titles design and directed and designed a music clip. In a development that indicates a rewarding sense of continuity for the program, over the past year Dael has become responsible for mentoring other recent **DFX** scheme trainees.

Vaughn Arnup was placed at Animal Logic in 2001. After his traineeship he was employed as a permanent compositor and has since worked across a number of film and television projects including *Farscape*, *The Matrix Reloaded* and *The House of Flying Daggers*.

This year the FTO reviewed the **New Media** administrative procedures and record keeping as well as conducting an internal review of the **DFX Scheme** to ensure that it remains relevant to the needs of industry.

Applications for Round 9 closed on 27 April 2004 with a total of 84 applications received.

An assessment panel consisting of Shilo McClean, Mike Seymour and Nick Hore (FTO) short-listed a group of 20 applicants. The host companies chose an initial group of four applicants. Unfortunately, one trainee placed with Ambience Entertainment decided to terminate his placement when another opportunity arose and Ambience decided not to replace the trainee and thus did not participate in the scheme in Round 9.

TRAINEE	PLACEMENT
Thomas Diakomichalis	Animal Logic
David Hansen	Animal Logic
Michael Elder	Animal Logic

Thomas Diakomichalis was placed at Animal Logic as a designer. Thomas worked on a number of projects including short films, TV documentaries and TVC. David Hansen was placed at Animal Logic as a 3D animator. During his placement he worked on the feature film *Stealth* and several TVCs, with responsibility for tracking & modelling as well as some animation and particle work.

Michael Elder was placed at Animal Logic as an Animator. He worked on the animated feature *Happy Feet* working on technical processes to reformat data for animation. He was also exposed to new animation software.

ROUND 10

Applications for Round 10 closed on the 27 April 2005 with a total of 56 applications received. Shilo McClean, Viveka Weiley and Ron Roberts met to consider the applications. A shortlist of 21 is being circulated among the participating companies, Fuel, Animal Logic, Forest Interactive and Zspace, for their consideration.

NEW MEDIA PROJECTS

As part of our commitment to supporting emerging trends and skills in new media and the digital industries, the FTO has contributed to Metro Screen's digital media program for several years with funding from the **New Media** program. This has included a 3 year training project focusing on planning for interactive projects, including concept and interactive design, compressing, and CD authoring.

In 04/05, the FTO continued this support by funding Metro Screen to deliver a training and production program centring on content for mobile phone and wireless devices, based on the 3G high-speed mobile data delivery systems recently launched by the major telecommunication companies. The project would provide participants with innovative and valuable skills in development and production of new content for delivery to mobile and other wireless devices.

This project follows in the wake of the successful and dynamic Mobile Futures workshops presented by dLux Media Arts, which were also supported by the FTO.



Little Fish



Production Investment



Mary Bryant



The Illustrated Family Doctor



Love My Way



Jammin' in the Middle E



The FTO was pleased to receive confirmation of increased funds for Production Investment in this year's state budget. This has enabled the FTO to support an increased and diverse domestic production slate. The FTO continues to explore innovative new approaches to the use of its investment funds to assist NSW filmmakers.

PRODUCTION INVESTMENT FUND (PIF) REVIEW

In 2004 the FTO appointed international consultants Olsberg/SPI to prepare an independent report on the impact of the FTO's Production Investment Fund (PIF). The report found that the PIF generates approximately 32 times the amount invested through a combination of leveraging other production investment and the economic multiplier effect.

The report confirmed that the PIF is a crucial source of funding for NSW independent films, enabling producers to trigger other public and private funding, and ensuring that actors, directors, cinematographers, editors and other personnel continue to build on their experience in a challenging creative environment. The report also confirmed that the local production industry's core feature and television slate was crucial in servicing the offshore productions.

According to the latest AFC Production Survey Australian and co-produced drama production in NSW was valued at \$153m in 04/05 compared to approximately \$109m in the previous year (excluding the high-budget, studio-financed animation *Happy Feet*). In view of this the 04/05 result is an encouraging one for local production and demonstrates that the additional production investment funds provided by the NSW Government are beginning to have an impact.

The additional funding allowed the FTO to invest in a range of diverse film and television projects this year from a low budget feature to a high budget, blue chip Australian-UK co production mini series. Some of the exciting productions include the innovative television drama series *Remote Area Nurse (RAN)* shot in the Torres Strait and post produced in NSW; and the new young adults' television series *Blue Water High*. The FTO's investment was crucial for securing the Australian-UK mini series *Mary Bryant* for NSW and the agency's involvement in *Footy Legends* was instrumental in ensuring that this important second feature for director Khoa Do was able to proceed into production.

The Olsberg/SPI Report commented on the integrated support strategy developed by the FTO "as being at the forefront in its program for the film support sector".

The FTO has developed a film strategy that encompasses project development, business skills and production financing. The project *Suburban Mayhem* illustrates the effectiveness of the strategy. The team, which had been supported through several script stages, was provided with travel assistance to enable the producer and director to pitch the project at Rotterdam's *Cinemart* in early 2005. As a result the film has been fully financed, is shooting in the Hunter Region and will deliver in 2006.

2005 BUDGET OUTCOME

The additional ongoing commitment of \$1.53m a year confirmed in the May 2005 State Budget brings the annual commitment for the PIF to \$3.4m, commencing in 05/06. This ongoing commitment to funding will enable a sustainable NSW industry.

Demand on the state agencies for production investment funding has increased in recent years with this investment being a crucial factor in assisting the producer to secure the overall production budget. NSW has over half of the Australian film and television industry and as a result competition for the FTO's funds remains strong, with the call on FTO funds for each funding round now exceeding the entire annual allocation for investment.

APPLICATIONS

In order to provide the most effective and fair assessment process for PIF applications the FTO Board agreed to continue with the system of competitive rounds, approving four rounds this year.

Each project in a round is competitively assessed on a range of criteria including the originality and creative quality of the project, its readiness for production, the creative team's vision for the film, the proposed financing strategy and the economic benefit to NSW. The track record and combined experience of the team are also factors.

The FTO is generally a minority investor in feature films and television drama. It is often the first government agency to make the commitment and this assists producers to secure other finance. To ensure its funds are put to best use across the rounds, the FTO offers investment to approved projects for a set time period, usually to allow the project to seek the balance at the next Film Finance Corporation (FFC) board meeting. The FTO has continued to employ a flexible attitude within the funding rounds system to give NSW producers the best opportunities to meet the FFC's deadlines.

This year the FTO funded 18 projects from the 48 applications received. Funds were invested in 4 feature films, 3 documentaries, 1 feature documentary, 1 short drama, 2 telemovies, 2 mini-series, 3 television series, and 2 documentaries under indigenous production initiatives.

Total production investment committed for the year was \$4,127,729, which includes \$2,500,000 in forward commitments from the previous year.

The percentage break down of expenditure was: 33.55% feature film, 5.70% documentary and documentary series, 14.54% tele-features, 27.86% television series, 16.47% television mini-series, 1.31% indigenous production initiatives and 0.57% television drama (other).

Production expenditure in NSW generated by FTO investment commitments of \$4.128m was \$56.277m, an investment to expenditure ratio of 1:14.

PRODUCTION LOAN FINANCING FUND (REVOLVING FUND)

The Production Loan Financing Fund (PLFF) is a \$4m revolving fund that assists NSW producers to meet their cashflow requirements. Funds are provided as a loan and only fully financed productions are eligible to apply. The FTO expects security such as a first ranking charge, corporate guarantee or letter of credit will be in place to secure the repayment obligations.

Loans are made against marketplace financial commitments such as pre-sales and distribution guarantees that are payable on or within 12 months of delivery. It is expected that overseas distributors will cashflow at least 40% of their commitment during production. During the year projects approved for production loans were *Like Minds* (\$500,000), *Candy* (\$431,000) and *Suburban Mayhem* (\$125,000). The FTO received \$31,830 in interest. All loan repayments due in 04/05 were repaid as they fell due.

POST PRODUCTION

The Production Investment Guidelines are reviewed each year to ensure their relevance to industry needs. Last year the FTO Board took steps to increase the support to the NSW post-production sector. Sydney has the greatest number of post-production companies in Australia and the FTO therefore wants to provide specific assistance to this part of the sector. Under the revised guidelines, projects undertaking 100% of their post production in NSW are now deemed eligible for production investment funding and not subject to the 50% minimum spend rule.

This year the Board addressed the eligibility of high budget qualifying Australian films. These productions, which are often international co-productions, have the potential to generate significant expenditure in NSW, even in cases where they are not undertaking the shoot or 100% of their post-production in the state. The Board has now amended the guidelines to mirror the Film Industry Attraction Fund (FIAT) rules. In cases where the below-the-line post-production spend in NSW is \$3m or more, the requirement for a 50% budget spend will no longer apply.

RECOUPMENT

This year the FTO received \$341,605 in production investment returns. Direct return from Production Investment occurs over the long term. Due to the timescale of film production and distribution across various platforms it can take some years after the original investment decision to see any significant recoupment.

The FTO has been exploring different models of recoupment. The Board approved a distribution guarantee of \$165,000 secured against Rest of World territories for the feature film, *Footy Legends*. This was in addition to production investment funds committed to the project. Crucial to the decision to offer a distribution guarantee was the attachment of renowned sales agent Fortissimo, a company that has shown a significant commitment to Australian films in the past five years, and successfully sold *Somersault* into more than 20 international territories including the US.

As part of its commitment to explore alternative ways to assist producers, the FTO continues to explore new models for the use of the PLFF. In 2004 the Board agreed that an inaugural Enterprise Australia Producer Loan would be drawn from the Fund and the inaugural loan has since been awarded to the new business Essential Viewing. The one-off \$70,000 loan can be reinvested in the company for up to six years before it becomes repayable to the FTO. The initiative is part of the FTO's strategy of building sustainable businesses, so each reinvestment will be linked to the company achieving agreed milestones in its five-year business plan.

In another innovative use of the PLFF, the distribution guarantee approved for *Footy Legends* was cashflowed by the Fund and is repayable after two years from international receipts or, if necessary, the balance from the Production Investment Fund.

MINOR CASH FLOW LOAN

The Production Loan Fund also includes Minor Cashflow Loans for film and television productions to assist with cashflow during the important period leading up to production. These loans must be secured by a presale to a broadcaster.

In order to assist older productions to exploit new broadcast and re-licensing opportunities, the FTO Board approved changes to the guidelines to allow completed productions to apply for Minor Cashflow Loans to support the production of delivery materials to the broadcaster. The loan must be secured against a broadcaster license fee. During 04/05 the FTO approved Minor Cashflow Loan assistance of \$20,000 to the feature film *Razorback* to assist the NSW Producer with the costs of producing delivery materials for the subscription broadcaster.

INITIATIVES

The FTO invests in selected co-financed initiatives with television broadcasters and other government funding agencies. This year the FTO agreed to commit up to \$100,000 of its Production Investment funds to indigenous initiatives where the cost is shared by other partners such as the Australian Film Commission (AFC) and a broadcaster.

NATIONAL INDIGENOUS DOCUMENTARY FUND (NIDF 7)

Together with the AFC, SBS Independent, the FFC and Screenwest, the FTO supported the production of *Island Fethlers* and *La Perouse Panthers* with production investment of \$80,000 and \$36,000 respectively. *Island Fethlers* is written and directed by Kelrick Martin and produced by Pauline Clague. *La Perouse Panthers* is written and directed by Michael Longbottom and produced by Lisa Duff.

INDIGENOUS DRAMA INITIATIVE

The FTO has committed funds once again to developing and producing a drama initiative with the AFC and SBS Independent. The final selection of projects for this initiative will take place in 05/06.



Plains Empty



Our Bush Wedding



Jabe Babe

Projects assisted by the FTO received an unprecedented 45 nominations and 23 awards at the Australian Film Institute (AFI) Awards, 16 nominations and 6 awards at the Film Critics Circle of Australia Awards (FFCA), 6 nominations and 3 awards at the Australian Writers Guild (AWG) Awards, 14 nominations and 8 awards for the 2004 Lexus Inside Film (IF) Awards and 7 nominations and 4 awards at the Australian Guild of Screen Composers (AGSC) Awards.

Somersault, the first feature film from director Cate Shortland and producer Anthony Anderson, was the biggest success story of 2004, receiving a staggering 28 awards, including 13 at the AFI and five at the FFCA.

Other FFCA 2004 nominations included *The Finished People*, *Helen's War – Portrait of a Dissident* and *The Man Who Stole My Mother's Face*.

Mr Patterns, produced by Nic Testoni, Jo Plomley and Megan McMurchy and directed by Catriona McKenzie, won Best Documentary at the FFCA. It also took out Best Documentary at the *Hawaii International Film Festival* and screened at the prestigious *Margaret Mead Film and Video Festival* in New York late last year.

The mini-series *Marking Time*, produced by John Edwards, dominated the AFI Television categories taking out seven awards, including Best Mini-Series, Best Direction (Cherie Nowlan), Best Screenplay (John Doyle) and each of the Best Actress, Best Actor and Best Supporting Actress/Actor. The AFI Award for Best Comedy Series went to *Double the Fist* (producer Megan Harding) and Best Direction in a Documentary was awarded to Anna Broinowski for *Helen's War – Portrait of a Dissident*. Natasha Wanganeen won the Young Actor Award for her role in the mini-series *Jessica*.

The Man Who Stole My Mother's Face, directed by Cathy Henkel and produced by Cathy Henkel and Jeff Canin, won Best Documentary at the Lexus IF Awards. *Somersault* won Best Cinematography, Best Script, Best Actress, Best Music and Best Feature Film. Other FTO nominated projects were *Sydney At War: The Untold Story*, *So Close To Home*, *Helen's War – Portrait of a Dissident* and *Thunderstruck*.

The Finished People, *Black Jack – Ace Point Game*, *Marking Time 1 & 2* together with *Marking Time 3 & 4*, *Floodhouse* and *Somersault* were all nominated at the 2004 AWG awards, with *Somersault* and *Marking Time 1 & 2* taking out the awards for Best Feature Film (Original) and Best Mini-Series (Original).

Love My Way, produced by John Edwards and Claudia Karvan, directed by Jessica Hobbs and Ian Watson and written by a team headed by Jacquelin Perske, won a Silver Logie for Most Outstanding Drama Series at the 2005 TV Week Awards. In May, it took out three ASTRA's, two for performance and one for the series.

The Djarn Djarns, directed by Wayne Blair and produced by Kylie du Fresne, had its premiere screening at the *Berlin International Film Festival*, where it was awarded the prestigious Crystal Bear Award in the Kinderfilmfest section. *Plains Empty* screened at the *Sundance Film Festival* and received its Australian premiere at the *Message Sticks Indigenous Arts Festival* in May.

The Men Who Would Conquer China, directed by Nick Torrens and Jane St Vincent Welch and produced, written and photographed by Nick Torrens, was nominated for Best Documentary at the 2005 Dendy Awards. Other FTO projects which screened at 52nd *Sydney Film Festival* include *The Oyster Farmer*, *Jabe Babe – A Heightened Life* and *Frank Hurley: The Man Who Made History*.

Kidnapped (pka Yukail), written and directed by Melissa Kyu-Jung Lee and produced by John Janson-Moore was selected to receive a development grant by the prestigious Sundance Institute Documentary Fund.

Beneath Clouds, *Mr Patterns*, *Somersault*, *The Finished People*, *Delivery Day*, *Walking On Water*, *Djarn Djarns* and *Getting Square* all screened at the AICE Australian Film Festival in Israel. This touring festival visited Tel-Aviv, Haifa and Jerusalem during June 2005.

Beneath Clouds also featured at *First Nations/First Features Festival* in New York along with *Radiance*. This film series celebrated the groundbreaking feature films of indigenous directors from around the world and was presented by The Museum Of Modern Art, Smithsonian's National Museum of the American Indian and the Center for Media, Culture and History/Religion and Media, New York University in May 2005.

PRODUCTION INVESTMENT FUNDING BREAKDOWN

Features	33.55 %
Documentary	2.91%
Documentary feature	2.79%
Television drama (other)	0.57%
Telemovies	14.54 %
Television mini-series	16.47%
Television series	27.86%
Indigenous production initiatives	1.31%

PRODUCTION INVESTMENT FUND RETURNS/COMMITMENTS

Commitments	\$4,127,729
Returns	\$341,605



The Illustrated Family Doctor



Mary Bryant



RAN

NSW FILM CORPORATION CATALOGUE

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

The international sales agent for most of the titles, Daro Film Distribution, continues to represent the catalogue.

Three titles from the catalogue have been selected to be restored as part of the National Film & Sound Archive's Kodak/Atlab program to preserve important Australian films. To date two of the titles, *Stir* and *Goodbye Paradise*, have been preserved, with re-mastered prints screening in special presentations at the Melbourne International Film Festival in July 2004 and July 2005 respectively.

The third title, *Bliss*, will be one of the first titles to be preserved and re-mastered in the next Kodak/Atlab program, due to commence later this year.

The FTO has also been exploring the opportunities for DVD releases of some of the titles and hopes to confirm arrangements for this in the coming year.



Stir - 1980





Son Of Mask



This year the **Production Liaison Unit (PLU)** has continued the work of improving the filming environment in NSW while vigorously promoting NSW as a filming destination at overseas markets and pitching to inbound missions.

At the national level 04/05 was another difficult year with total drama production falling by 8% and Australian drama production by 17%.

The total value of NSW drama production this year was \$254m compared to \$389m last year. The reduced overall level is largely due to a drop in foreign production from \$237m to \$102m, reflecting the fact that only one high budget foreign production (*Superman*) was shot in NSW this year, compared to several last year.

Australian and co-produced drama production in NSW was valued at \$153m in 04/05. This compares to an estimated \$109m in 03/04 (excluding the high budget studio financed animation *Happy Feet*). As such, the 04/05 result is an encouraging one for local production and shows that the additional production investment funds provided by the NSW Government have allowed the downward trend of recent years to be reversed.

THE PRODUCTION ENVIRONMENT IN NSW

While Sydney is recognised as the premier cast and crew base in Australia, and there is undoubted interest in filming in NSW, the limited amount of available studio space and the lack of a water tank facility are drawbacks.

Superman was filmed by Red Sun Productions, and used locations in Sydney CBD and regional NSW. The FTO and the Premier's Department worked to facilitate the necessary liaison between various government authorities.

In order to resolve a number of filming access issues a Sydney Film Support Team has been created, chaired by the Director General, State and Regional Development, and including the Premier's Department and the FTO. This team is working to provide a single point of entry to the Government for complex filming issues.

While the termination of production on the much anticipated film *Eucalyptus* was a serious disappointment, other significant feature films were filmed in NSW, including *Little Fish*, *Jindabyne* and *Candy*.

Mary Bryant, a co-production television mini-series with the UK, and *Supernova*, a UK television series, were both produced here during the year.

Generally, television drama remained slow, consistent with the national trend. Series produced during the period included *Blue Water High*, *Home and Away* and *All Saints*. Channel 7 also began production of the new series *Headland* (aka *Campus*).

IMPROVING THE PRODUCTION ENVIRONMENT

A review of the Local Government Filming Protocol was undertaken during the year. The original Protocol, introduced in 2000, resulted in significant improvement in the interaction between local government and the film industry. However the review identified areas for improvement including council fees, film vehicle parking and widely differing Protocol interpretation and implementation. The Protocol has been revised and, following an extended consultation round, will be re-launched during the 05/06 reporting period. State Government agencies have also been asked to develop improved practices for managing location filming. The National Parks and Wildlife Service is part way through a review of its filming policies and the NSW Police will be the first of a number of agencies to implement reviews in 05/06.

The FTO made submissions during the year to the review of the Child Employment Regulation. New regulations governing Children's Employment came into force on 1 April 2005. These should improve the environment for the production of children's drama while continuing to protect the welfare of child performers.

MARKETING NSW AS A FILM LOCATION

The FTO participated in *Locations Expo* in Santa Monica, Los Angeles, which is run under the auspices of the Association of Film Commissioners International and attracted record numbers this year. The FTO was able to maintain its strong presence in the very important North American market through meetings and functions associated with this trip.

In response to the increase in international film production in Asia, particularly China, the FTO took a display stand at the 2005 *Hong Kong Filmart*. This was undertaken in conjunction with the Australian Film Commission (AFC) and AusFILM as part of a joint marketing strategy into Asia. The FTO stand was accessed by several NSW based production companies.

The primary aims of the FTO presence were to attract post-production of Asian cinema projects to NSW and to meet with potential distributors for Australian films. Various events over recent years, including the SARS outbreak, have impacted negatively on the Asian film industry but government financial incentives for filming from several countries in the region, coupled with record exhibitor and visitor numbers for the 2005 *Hong Kong Filmart*, give cause for optimism.

As part of a continuing presence in Asia, the FTO participated in a Trade Mission to China organised in conjunction with Austrade and led by the Hon. David Campbell MP, Minister for Small Business and Regional Development. In addition, the FTO participated in a range of meetings to encourage post-production in NSW and to explore the possibility of international co-productions.

The FTO also supplied marketing material for the Australian stand at FRAMES 2005 in Mumbai, and organised submission of films for the 2005 *Shanghai Film and Television Festival*. Two NSW films were chosen for the Panorama section.

INBOUNDS AND PITCHES

The FTO seeks to involve the local industry in marketing NSW by including local talent and businesses in meetings with inbound marketing missions.

This year the FTO had two inbound tours by visual effects producers, reflecting the international awareness of the state's capability in this sector.

The FTO pitches to 'footloose' productions by providing specific location and information packages. These pitches cover a wide range of images and budget variations. Extensive use is made of images from our regional film offices, enabling PLU to provide the optimum locations in NSW relevant to the particular pitch.

For a full list of pitches prepared by the FTO, refer to Appendix 10.

Local producers and directors are also encouraged to liaise with PLU concerning NSW production facilities information, and to utilise the PLU location data base facility which is constantly revised to include up to date location images and information. Marketing material for NSW, including *Stack of Facts*, is regularly updated, and a new DVD promoting NSW as a filming destination will be available later this year.



I Told You I Was Ill: The Life & Legacy of Spike Milligan



Son Of Mask



Blue Water High



Supernova

In addition to the federally funded 12.5% tax offset for qualifying production, the FTO and Department of State and Regional Development (DSRD) jointly operate the **NSW Film and Television Industry Attraction Fund**, which aims to attract local and international production to the state. This fund is discretionary and productions need to meet a range of criteria to qualify.

Interstate and overseas competition for ‘footloose’ production is becoming more intense with the recent development or refurbishment of new facilities in other states and overseas along with generous financial incentives. New Zealand, South Africa, Canada and several American states such as Louisiana are well positioned to attract production.

NSW does however have comparative advantages beyond financial incentives. Its attractive locations, world-class facilities and talented casts and crews continue to make NSW an attractive filming destination for local and international production.

DRAMA PRODUCTION EXPENDITURE IN AUSTRALIA					
	NSW	VIC	QLD	SA/NT/WA	TOTAL \$M
00/01	304	144	124	39	611
01/02	353	178	109	22	662
02/03	141	150	190	26	507
03/04	396	115	53	31	595
04/05	254	166	75	41	536



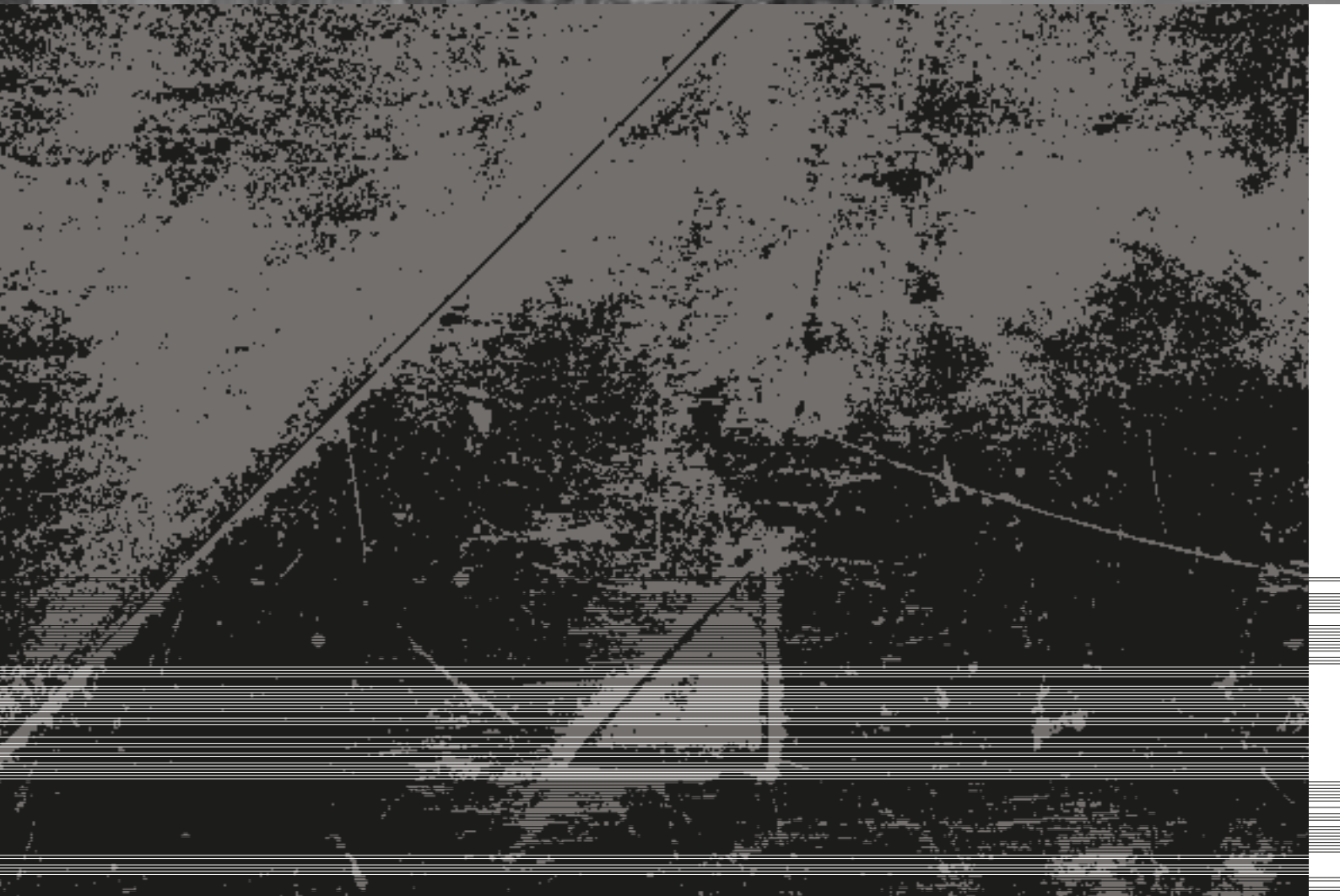
Vietnam Symphony



Mary Bryant



RAN



REGIONAL FILMING FUND

The **Regional Filming Fund (RFF)** continued to be an attractive incentive for increased production in regional NSW. In 04/05 the RFF had a record eight official applications for projects requiring assistance with filming in regional NSW and seven grants were approved.

Five of these successful projects have completed filming in regional NSW: *Jindabyne* (feature film) was shot entirely on location in the snowy mountains region; *Australian Icon Towns* (television documentary) travelled all over the state filming in Bathurst, Newcastle, Tamworth, Tenterfield, Cooma, Gundagai and Broken Hill; *Supernova* (TV sitcom series) completed location filming in Broken Hill; *Like Minds* (feature film) shot for one week in the Hunter region; and *Candy* (feature film) completed the regional component of filming in the Wallacia/Wollondilly region.

The two feature film projects yet to commence filming are *Suburban Mayhem*, scheduled to shoot entirely on-location in and around Newcastle and the Hunter region in the latter half of 2005, and *The Guests* (aka *Powersurge*), which plans to shoot on-location in the Goulburn area in the second half of 2005.

The grants allocated totalled \$408,000 and are estimated to generate approximately \$2.5m of direct expenditure into the regional economies of NSW. This resulted in the casual employment of over 410 local people in regional areas in roles such as location managers, extras, construction workers, productions assistants and indigenous consultants. In total, the seven productions funded through the RFF were worth in excess of \$38m to the state of NSW with production budgets totalling more than \$48m.

REGIONAL FILM OFFICES

NSW has a variety of versatile and unique regions, each with an infrastructure substantial enough to support the largest feature film whilst offering its own characteristic visual environment. Each region is 'film friendly' and local authorities strive to attract the interest of filmmakers by offering the highest levels of cooperation and assistance.

The state is home to a network of regional film offices working in tandem with the NSW government to streamline and facilitate production processes across all regions. The film offices aim to market their region as a viable filming destination and are responsible for facilitating film & television activity, including the provision of advice on the process for obtaining filming approval from local councils.

Seven areas of NSW are represented by a regional film office. The offices are:

Film Broken Hill (Broken Hill and Outback NSW)

Film Central (Central West)

Film Hunter (Newcastle and Hunter regions)

Film Illawarra (Illawarra and Southern Highlands)

Film Mid North Coast Armidale (Mid North Coast and Armidale regions)

Northern Rivers Screenworks (Northern Rivers and North East NSW)

ScreenACT (ACT and the Capital region)

As in previous years, the DSRD remains the primary financial sponsor of the regional film offices. Some offices also receive financial support from local councils, and in some cases the offices have obtained matched funding from Federal sources. The NSW government made a commitment in 2004 to provide up to \$300,000 for each of the next two years for the state's regional film offices.

The FTO's greater emphasis on marketing regional NSW has led to a larger number of pitches and enquiries this year from international filmmakers, particularly from the US. Television commercial production companies continue to bring business to regional NSW, taking advantage of the distinctive locations and varied landscapes available across the state.

The most recently established office is ScreenACT representing the ACT and Capital region (including the Snowy Mountains and high country of NSW). ScreenACT has recently appointed a permanent Regional Film Project Officer who will be responsible for coordinating a locations photo database of the NSW portion of the region, and council and production liaison with regard to filming activity in the region. Business ACT and the Australian Capital Region Development Council (ACRDC) jointly fund the position, with additional support from DSRD.

In September 2004, the FTO hosted a forum for the regional film office representatives to meet and discuss common issues. The regional officers also participated in the annual networking event with location managers, location scouts, and local authorities such as National Parks & Wildlife and the RTA as well as other film industry representatives.

REGIONAL FILM TOUR 2004

The fourth regional tour for filmmakers aimed at promoting regional NSW as a filming destination took place over three days from 20-22 November 2004 in Central West NSW. The 'Heartland' tour was a joint initiative between the FTO and the DSRD with the assistance of regional film office, Film Central NSW. The project was fully funded by the DSRD. Eleven film industry professionals, including producers, directors, writers and location managers visited locations in the Central West and met with the local film office and key authorities based the region. The purpose of the tour is to attract production and investment to the region.

Locations scouted included Orange, Bathurst, Parkes, Forbes, Condobolin, Mudgee and Hill End. The Hon. David Campbell, MP, Minister for Regional Development, Minister for the Illawarra and Minister for Small Business joined the tour at several destinations.

The feedback from the participants has been overwhelmingly optimistic, with several stating that it has positively influenced their views of filming in a regional area and even inspired new stories for future projects. Two tour participants have subsequently returned to the region; one for a stills shoot and the second involved in shooting a television commercial. Further results indicate that two of the producers who attended the tour currently have projects in development that, if financed, would utilise locations in the region.

The FTO's involvement in the tour has resulted in the expansion of the photo database to represent many more locations in the Central West region of NSW. The consequence is an increase in Central West locations included in FTO pitches, particularly for International productions such as *Princess of Mars*, *The Water Diary*, *Terminator 4* and *Easy Virtue*.

REGIONAL FILM TOUR 2005

Following the success of the 2004 'Heartland' tour, the FTO and DSRD have begun planning for the fifth regional tour for filmmakers. The next tour is scheduled to take place in late October 2005 and filmmakers will visit the Capital region including the ACT and the high country (Snowy Mountains) area of NSW. The tour will involve assistance from the regional film officer within ScreenACT, the film office representing the Capital region.





Love My Way



BOARD

The FTO Board is scheduled to meet every month and on occasions when required.

The Board met on 14 occasions during the year. Seven of these meetings were held by teleconference for specific or urgent matters.

COMMUNICATIONS

The FTO's Corporate Plan provides the template for how the FTO communicates and engages with its key stakeholders throughout the year. This network of strategic industry, government and community partnerships facilitates awareness and collaboration, engages new communities and develops an appreciation of the role the FTO plays in government, industry and the wider community.

In 04/05 the FTO communicated to stakeholders through a range of publications, events and information sessions:

Industry: Newsletters, email bulletins and information flyers

FTO newsletters are published regularly, together with email bulletins.

The FTO's website is regularly updated with details of funding decisions and other FTO activities. The website continues to be a key communication tool and is consistently promoted as the first point of contact for FTO programs and services.

New flyers promoting the **Young Filmmakers Fund, Aurora** and the **Digital FX Traineeship Scheme** were developed, with a new campaign and image for ten years of innovative projects and practitioner development under the **YFF** scheme.

Government: Parliamentary Screenings.

As part of our ongoing commitment to showcase the vision and talent of NSW filmmakers, the FTO holds screenings of recently completed projects at Parliament House for members of Parliament, electoral staff and their guests.

Each program includes an FTO supported feature and a **YFF** funded short.

Western Sydney: Shooting West Information Days

A third **Shooting West** Information Day was delivered this year, showcasing a range of industry services and opportunities to emerging filmmakers in Western Sydney.

Regional NSW: Flicks in the Sticks, Travel and Participation in Regional Events

Workshops and information sessions are regularly presented to industry and community organisations in both regional NSW and metropolitan Sydney.

This year FTO staff travelled to Bowraville, Broken Hill, Goulburn, Newcastle, Wollongong and Young in regional NSW

JULY 2004

Hosted Flicks In The Sticks Regional Cinema Conference at Regional Gallery, Broken Hill

SEPTEMBER 2004

Parliamentary screening of *Somersault*, the first *Aurora* project completed, and the YFF short film, *Deluge*, hosted by Steven Whan, Member for Monaro.

OCTOBER 2004

FTO and *Clubland* team attend *No Borders* in New York.

NOVEMBER 2004

Young Filmmakers Fund Round 15, New Feature Film Writers Scheme Round 3 and Digital Effects Scheme Round 9 projects announced by filmmaker Steve Pasvolsky at the Tilbury Hotel, Woolloomooloo

The FTO awarded the Premier's Public Sector Award for Services to Regional NSW for Regional Cinema Program at a ceremony at Darling Harbour.

'*Heartland*' Central West tour held for television producers and filmmakers, organised in partnership with NSW Department of State and Regional Development (DSRD) and Film Central NSW

New Feature Film Writers Scheme weekend script workshop held for shortlisted applicants

Aurora industry networking event at Bayswater Brasserie, Kings Cross

FEBRUARY 2005

Parliamentary screening of *Hating Alison Ashley* and the YFF short film, *Gabriel*, hosted by the Hon. David Campbell MP, Minister for Regional Development, the Illawarra, and Small Business.

MARCH 2005

Aurora Cocktail Party to welcome Round 4 workshop advisors at Arena, Fox Studios

Annual FTO Christmas Party at the MCA, Circular Quay: *Aurora* Round 4 advisors and successful teams, and Young Filmmakers Fund Round 16 announced by the Hon. Bob Carr MP, Premier and Minister for the Arts

APRIL 2005

Aurora Round 4 residential workshop at Paperbark Camp, Jervis Bay

FTO hosts visit from emerging filmmakers from Dubai

MAY 2005

Hosted Flicks In The Sticks Regional Cinema Conference at the Southern Cross Cinema, Young

JUNE 2005

Young Filmmakers Fund 10th anniversary screening program as part of Sydney Film Festival:

Young Filmmakers Fund Round 17 successful applicants announced at the opening night screening by prior years recipient Liz Watts and actor Nathaniel Dean

Young Filmmakers Fund opening night industry function at the Spanish Club, Sydney

2005 Shooting West Industry and Information Day for young filmmakers held at Campbelltown Arts Centre as part of the Centre's opening week program.



The Illustrated Family Doctor



Hero



Jammin' In The Middle E

The number of staff employed at the FTO during the year remained static at 21.1 Full Time Equivalent (FTE).

There were, however, a number of changes to the structure of positions within the FTO. In order to meet the required budget savings for 04/05, the position of Regional Cinema Officer was decreased to 2.5 days per week and the Policy Officer position was scaled back to 3 days per week.

A temporary new position of Records Management Officer was created at three days per week to implement the FTO's record management system.

All staff except SES employees at the FTO are employed under the Public Sector Employment and Management Act (2002), which came into force during 03/04. The new Act required a review of the terms and conditions for permanent and temporary employment at the FTO.

During 04/04 the FTO identified those positions that did not depend on current industry experience or knowledge with a view to establishing those employees as permanent. For those positions that rely on current industry experience and knowledge, the FTO secured the approval of the Public Sector Employment Office and the Public Sector Association to offer fixed term contracts of up to three years, with a possible extension of up to another three years.

The phased implementation of the new Act's provisions, and the change over of the basis of employment for employees continued throughout the year. Most positions have now been confirmed under the new Act, with the balance to be completed in the first half of 05/06.

In January 2005 the Government accepted a settlement in relation to the Public Service Association (PSA) public sector salary claim for employees covered under the Crown Employees (Public Sector - Salaries Jan 2002) Award. The settlement provided for salary increases of 4% per annum over 4 years fully funded and backdated to 1 July 2004.

In addition, the settlement also provided non-salary enhancements of:

the introduction of paid parental leave of 1 week at full pay or 2 weeks at half pay;

an increase in paid maternity and adoption leave to 14 weeks at full pay or 28 weeks at half pay;

access to pro-rata extended leave after 7 years service;

allowing employees to take a period of extended leave at double pay,

and public holidays that fall whilst an employee is on a period of extended leave will be paid and not debited from an employees leave entitlement.

The overhaul of the FTO Staff Manual and the review of key policies and procedures for staff and the FTO that commenced in 03/04 was nearly complete as at June 2005. It is intended to re-issue the new Manual in September 2005.

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

A number of valued employees left the FTO during the year: New Media Officer Amelia Carew-Reid, Reception/Admin Assistant Malina Hamilton Smith, Senior Locations Officer David Watts, D+F Assistant Janine Burchett and Executive Assistant Saskia Moore.

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

New staff welcomed to the FTO in 04/05 were Manager, Production Liaison Robin Clifton, D+F Assistant Valerie Allerton, D+F Coordinator Karen Telfer, Executive Assistant Jodie Munn, PLU Database + Locations Officer Kya Blondin and Manager, Policy Sue McCreadie.



The House Of Flying Daggers



Plains Empty



Hell Has Harbour Views

CORPORATE SERVICES PROVISION & CORPORATE GOVERNANCE

The FTO's corporate services functions are managed by the Powerhouse Museum. This service offers the FTO increased reliability and efficiency in its financial and HR operations, processing and reporting.

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

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

INFORMATION TECHNOLOGY & MANAGEMENT

A full review of the FTO's information technology and information management requirements was carried out in early 2005. The review recommended a complete overhaul of the FTO's IT infrastructure and operating environment including hardware, backup and disaster recovery, database management and off-site access.

The FTO is currently working with suppliers to implement the recommendations in a two stages over the first part of 05/06.

RECORDS MANAGEMENT

The FTO, along with all state agencies, is required to meet standards for creating, maintaining and disposing of records under the State Records Act, 1998. In order to do this effectively the FTO examined options for a new records database to manage both physical and electronic records.

As a small agency, the FTO found that it would not be economic to implement a full service, large-scale system. The FTO was approached by new supplier, Docbanq, who offered a fully scalable solution for electronic document and records management as a complete managed service that is extremely cost effective for small organisations.

Docbanq were looking for NSW public sector agencies willing to pilot the service and act as a case study. The FTO undertook a limited trial of the system in late 2004 and found it could be used reasonable easily and efficiently, it was decided to proceed with a full pilot of the system over twelve months to determine the suitability of the service for the FTO's business needs.

During this period Docbanq are developing a case study in consultation with the FTO that, if the trial is successful, will be used to make a business case to the Department of Commerce for the FTO's adoption of a product that is not currently on the Government Selected Application Systems (GSAS) panel.



Aurora Function



Parliamentary Screening - The Finished People



FTO Annual Party and Aurora/YFF Announcements



PERFORMANCE INDICATORS

AWARDS ACHIEVED AT LOCAL AND INTERNATIONAL FESTIVALS

	02/03	03/04	04/05
Young Filmmakers Fund	5	9	5

NOMINATIONS FOR FTO-FUNDED PROJECTS IN KEY AUSTRALIAN AWARDS

	02/03	03/04	04/05
	-	42	45

REASONABLE RETURN OF INVESTMENT

Since 1992 (until 30 June 2005), the FTO has invested \$27,491,932 for an overall return of \$5,622,672 (20.5% return of investment).

INVESTMENT CONTRIBUTION TO ECONOMIC BENEFIT IN NSW

	02/03	03/04	04/05
FTO Investment in film & television production	\$2.2m	\$3.6m	\$4.1m
Production expenditure in NSW generated by investment	\$25.4m	\$46.3m	\$56.3m

Regional Filming Fund grants	\$383,598	\$429,160	\$408,000
Spend in regional NSW generated by investment	\$1.26m	\$2.74m	\$2.5m

FILM PRODUCTION SPEND IN NSW

	02/03	03/04	04/05
	\$140m	\$389m	\$254m

AURORA PROJECTS IN PRODUCTION

	03/04	04/05
	1	1



Jammin' In The Middle E



The Colony

FACILITATE ACCESS FILM AND TELEVISION ACTIVITIES

INDUSTRY & AUDIENCE DEVELOPMENT PROGRAM

	02/03	03/04	04/05
I&AD funds expended in Western Sydney*	**5.8%	**9.5%	**12.4%
I&AD funds expended in Regional NSW*	26%	26.2%	25.8%

* Percentage of total budget

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

REGIONAL CINEMA PROGRAM

IN 04/05 THE FTO FACILITATED REGIONAL ACCESS TO CINEMA WITH A RANGE OF INITIATIVES:

Hosted Flicks in the Sticks Regional Cinema workshop in Young attended by 70 delegates

Provided support for screening of *Three Dollars* at Merimbula using digital projection technology

Facilitated a workshop in the Goulburn/Southern Highlands area for cinema enthusiasts wanting to establish a film society or screenings.

Staff attended the inaugural *Sydney Travelling Film Festival* screenings at the Bowraville Theatre on the mid-north coast.

Regional Cinema Officer visited 4 regional areas to meet with cinema and community groups.

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

Four additional Regional Cinema Fact Sheets published: (Projection Formats, Film Societies, Cinema & the Community and Programming).

Seven Fact Sheets now available for download from FTO website.

Continued Regional Cinema Email Bulletin service to allow community cinema groups to promote their activities, contribute to regional networks and advertise equipment and services. 32 bulletins circulated at June 05.

Undertook third Regional Cinema Survey



Agency Statement

Pursuant to Section 41C of the *Public Finance and Audit Act 1983*, we certify, to the best of our knowledge and belief, and in accordance with a resolution of the Board of the New South Wales Film and Television Office, that: The Financial Statements have been prepared in accordance with the provisions of the Act, the *Public Finance and Audit (General) Regulation 2000* (as applicable), the *Financial Reporting Code for Budget Dependant General Government Sector Agencies* and the Treasurer's Directions;

The Financial Statements exhibit a true and fair view of the financial position of the New South Wales Film and Television Office as at 30 June 2005, and of the operations for the year then ended;

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



Shane Simpson
Chair

At: Sydney
Date: 13 October 2005



Andrew Mason
Deputy Chair

At: Sydney
Date: 13 October 2005



GPO BOX 12
Sydney NSW 2001

INDEPENDENT AUDIT REPORT NEW SOUTH WALES FILM & TELEVISION OFFICE

To Members for the New South Wales Parliament

AUDIT OPINION

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

- (a) present fairly the Office's financial position as at 30 June 2005 and its financial performance and cash flows for the year ended on that date, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia, and
- (b) complies with section 41B of the *Public Finance and Audit Act 1983* (the Act).

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

THE BOARD'S ROLE

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

THE AUDITOR'S ROLE AND THE AUDIT SCOPE

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

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

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

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

My opinion does *not* provide assurance:

about the future viability of the Office,
that it had carried out its activities effectively, efficiently and economically,
about the effectiveness of its internal controls, or
on the assumption used in formulating the budget figures disclosed in the financial report.

AUDIT INDEPENDENCE

The Audit Office complies with all applicable independence requirements of the Australian professional ethical pronouncements. The Act further promotes independence by: providing that only Parliament, and not the executive government, can remove an Auditor-General, and mandating the Auditor-General as auditor of public sector agencies but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office are not compromised in their role by the possibility of losing clients or income.

A handwritten signature in black ink, appearing to read 'Peter Carr'.

Peter Carr FCPA
Director, Financial Audit Services

SYDNEY
13 October 2005

NEW SOUTH WALES FILM AND TELEVISION OFFICE
STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2005

	NOTE	ACTUAL 2005 \$'000	BUDGET 2005 \$'000	ACTUAL 2004 \$'000
EXPENSES				
Operating Expenses:				
Employee Related	2(a)	2,005	1,847	1,754
Other Operating Expenses	2(b)	1,953	1,974	2,019
Maintenance		31	30	46
Depreciation	2(c)	39	32	44
Grants and Subsidies	1(d), 2(d)	8,068	6,627	6,140
TOTAL EXPENSES		12,096	10,510	10,003
Less:				
RETAINED REVENUE				
Sales of Goods and Services		-	460	-
Investment Income	3(a)	295	250	267
Other Revenue	3(b)	921	-	548
TOTAL RETAINED REVENUE		1,216	710	815
NET GAIN/(LOSS) ON DISPOSAL OF NON-CURRENT ASSETS	4	1	-	-
NET COST OF SERVICES	21	10,879	9,800	9,188
GOVERNMENT CONTRIBUTIONS:				
Recurrent Appropriation	5	9,366	9,349	8,537
Capital Appropriation	5	44	44	44
Acceptance by the Crown Entity of Employee Benefits and Other Liabilities	6	154	126	126
TOTAL GOVERNMENT CONTRIBUTIONS		9,564	9,519	8,707
SURPLUS/(DEFICIT) FOR THE YEAR FROM ORDINARY ACTIVITIES		(1,315)	(281)	(480)
TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY		-	-	-
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	16	(1,315)	(281)	(480)

[The accompanying notes form part of these statements]

NEW SOUTH WALES FILM AND TELEVISION OFFICE
STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2005

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	NOTE	ACTUAL 2005 \$'000	BUDGET 2005 \$'000	ACTUAL 2004 \$'000
CURRENT ASSETS				
Cash	8	6,386	7,290	7,552
Receivables	9	1,650	631	629
Other Assets	11	-	295	57
TOTAL CURRENT ASSETS		8,036	8,216	8,238
NON-CURRENT ASSETS				
Plant and Equipment	10	100	109	97
Receivables	9	153	-	238
TOTAL NON-CURRENT ASSETS		253	109	335
TOTAL ASSETS		8,289	8,325	8,573
CURRENT LIABILITIES				
Payables	13	1,610	725	726
Provisions	14	168	142	142
Other	15	109	9	9
TOTAL CURRENT LIABILITIES		1,887	876	877
NON-CURRENT LIABILITIES				
Other	15	70	57	52
Provisions	14	6	-	5
TOTAL NON-CURRENT LIABILITIES		76	57	57
TOTAL LIABILITIES		1,963	935	934
NET ASSETS		6,326	7,390	7,640
EQUITY				
Accumulated Funds	16	6,326	7,390	7,640
TOTAL EQUITY		6,326	7,390	7,640

[The accompanying notes form part of these statements]

NEW SOUTH WALES FILM AND TELEVISION OFFICE
STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2005

	NOTE	ACTUAL 2005 \$'000	BUDGET 2005 \$'000	ACTUAL 2004 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES				
PAYMENTS				
Employee Related		(1,999)	(1,817)	(1,729)
Grants and Subsidies		(8,753)	(6,627)	(6,754)
Other		(1,068)	(2,777)	(2,179)
TOTAL PAYMENTS		(11,820)	(11,221)	(10,662)
RECEIPTS				
Interest Received		291	249	284
Other		1,813	1,235	1,350
TOTAL RECEIPTS		2,104	1,484	1,634
CASH FLOWS FROM GOVERNMENT				
Recurrent Appropriation		9,366	9,349	8,537
Capital Appropriation		44	44	44
Cash Reimbursements from the Crown Entity		133	126	117
NET CASH FLOWS FROM GOVERNMENT		9,543	9,519	8,698
NET CASH FLOWS FROM OPERATING ACTIVITIES	21	(173)	(1,218)	(330)
CASH FLOWS FROM INVESTING ACTIVITIES				
Proceeds from sale of Plant and Equipment		3	-	-
Purchases of Plant and Equipment		(43)	(44)	(44)
Repayment of Revolving Fund Advances		270	-	925
Advances from Revolving Fund		(1,223)	-	(758)
NET CASH FLOWS USED ON INVESTING ACTIVITIES		(993)	(44)	123
NET INCREASE/(DECREASE) IN CASH		(1,166)	(1,262)	(207)
Opening Cash and Cash Equivalents		7,552	7,552	7,759
CLOSING CASH AND CASH EQUIVALENTS	8	6,386	6,290	7,552

[The accompanying notes form part of these statements]

NEW SOUTH WALES FILM AND TELEVISION OFFICE
SUMMARY OF COMPLIANCE WITH FINANCIAL DIRECTIVES

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2005					2004			
	RECURRENT APPROPRIATION	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND	CAPITAL APPROPRIATION	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND	RECURRENT APPROPRIATION	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND	CAPITAL APPROPRIATION	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
ORIGINAL BUDGET APPROPRIATION/EXPENDITURE								
- Appropriation Act	9,349	9,349	44	44	7,427	7,427	44	44
- Additional Appropriations								
- s 21A PF&AA - Special Appropriation								
- s 24 PF&AA - Transfer Functions								
- Between Departments								
- s 26 PF&AA Commonwealth								
- Specific Purpose Payments								
	9,349	9,349	44	44	7,427	7,427	44	44
OTHER APPROPRIATION/EXPENDITURE								
- Treasurer's Advance	17	17			1,110	1,110		
- Section 22 - Expenditure for								
- Certain Works and Services								
- Transfers from Another Agency								
- (s 26 of the Appropriation Act)								
TOTAL APPROPRIATIONS/ EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND (INCLUDES TRANSFER PAYMENTS)	9,366	9,366	44	44	8,537	8,537	44	44
AMOUNT DRAWN DOWN AGAINST APPROPRIATION		9366		44		8,537		44
LIABILITY TO CONSOLIDATED FUND		-		-		-		-

Notes to the Summary of Compliance with Financial Directives:

(a) FTO is a single program entity and as such does not prepare a separate Program Statement.

(b) The Summary of Compliance is based on the assumption that Consolidated Fund moneys are spent first, unless for specifically identifiable appropriations.

(c) The Liability to Consolidated Fund is calculated as the difference between 'Amount drawn down against Appropriation' and 'Total Expenditure/Net Claim on Consolidated Fund'.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**(a) REPORTING ENTITY**

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

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

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

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

(b) BASIS OF ACCOUNTING

FTO's financial statements are a general purpose financial report, which has been prepared on an accrual basis and in accordance with:

applicable Australian Accounting Standards;
other authoritative pronouncements of the Australian Accounting Standards Board (AASB);
Urgent Issues Group (UIG) Consensus View;
the requirements of the Public Finance and Audit Act 1983 and Regulations; and
the Financial Reporting Directions published in the Financial Reporting Code for Budget Dependent General Government Sector Agencies or issued by the Treasurer under section 9(2)(n) of the Act.

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

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

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

(c) IMPACT OF ADOPTING AUSTRALIAN EQUIVALENTS TO IFRS

The FTO will apply the Australian Equivalents to International Financial Reporting Standards (AEIFRS) from the reporting period beginning 1 July 2005.

The transition to the new standards will be achieved by allocating internal resources to analyse the pending standards and Urgent Issues Group Abstracts, taking into consideration advice from NSW Treasury, to identify key areas regarding policies, procedures, systems and financial impacts affected by the transition.

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

The FTO has determined the key area where changes in accounting policy are likely to impact the financial report. The impact arises because AEIFRS requirements are different from existing AASB requirements (AGAAP). Other impacts are likely to arise from options in AEIFRS. To ensure consistency at the whole of government level, NSW Treasury has advised agencies of options it is likely to mandate for the NSW Public Sector. The impacts disclosed below reflect Treasury's likely mandates.

Shown below are management's best estimates as at the date of preparing the 30 June 2005 financial report of the estimated financial impact of AEIFRS on the FTO's equity and profit/loss. The FTO does not anticipate any material impacts on cash flows. The actual effect of the transition may differ from the estimated figures below because of pending changes to the AEIFRS, including the UIG Interpretations and/or emerging accepted practice in their interpretation and application.

The FTO's accounting policies may also be affected by a proposed standard to harmonise accounting standards with Government Finance Statistics (GFS). However, the impact is uncertain because it depends on when this standard is finalised and whether it can be adopted in 2005-06.

(i) RECONCILIATION OF KEY AGGREGATES

	NOTES	30 JUNE 2005	1 JULY 2004
		\$000	\$000
RECONCILIATION OF EQUITY UNDER EXISTING STANDARDS (AGAAP) TO EQUITY UNDER AEIFRS			
Total Equity under AGAAP		6,326	7,640
Adjustments to accumulated funds			
- Recognition of restoration costs	1	33	50
Total equity under AEIFRS		6,359	7,690
RECONCILIATION OF SURPLUS/(DEFICIT) UNDER AGAAP TO SURPLUS/(DEFICIT) UNDER AEIFRS			
Surplus/(Deficit) under AGAAP		(1,315)	
- Restoration Costs	1	17	
Surplus/(Deficit) under AEIFRS		(1,332)	

Based on the above, if AEIFRS were applied in 2004/2005 this would increase the Net Cost of Services from \$10,879,000 to \$10,896,000.

NOTES TO TABLES ABOVE

AASB 116 requires the cost and fair value of property, plant and equipment to be increased to include the estimated restoration costs, where restoration provisions are recognised under AASB 137 Provisions, Contingent Liabilities and Contingent Assets. These restoration costs must be depreciated and the unwinding of the restoration provision must be recognised as a finance expense. This treatment is not required under current AGAAP.

(ii) GRANT RECOGNITION FOR NOT-FOR-PROFIT ENTITIES

The FTO will apply the requirements in AASB 1004 Contributions regarding contributions of assets (including grants) and forgiveness of liabilities. There are no differences in the recognition requirements between the new AASB 1004 and the current AASB 1004. However, the new AASB 1004 may be amended by proposals in Exposure Draft (ED) 125 Financial Reporting by Local Governments. If the ED 125 approach is applied, revenue and/or expense recognition will not occur until either the FTO supplies the related goods and services (where grants are in-substance agreements for the provision of goods and services) or until conditions are satisfied. ED 125 may therefore delay revenue recognition compared with AASB 1004, where grants are recognised when controlled. However, at this stage, the timing and dollar impact of these adjustments is uncertain.

(d) RECOGNITION OF PRODUCTION INVESTMENT

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

(e) OTHER FUNDING PROGRAMS

Expenses for other funding programs funding are recognised as payments are made (Note: 2(d)). Unpaid instalments scheduled in each contract or agreement have been shown at year end as commitments in Note: 2(e) and Note: 17(b).

(f) ADMINISTERED ACTIVITIES

The FTO has no administered activities.

(g) REVENUE RECOGNITION

Revenue is recognised where the FTO has control of the goods or right to receive, it is probable that the economic benefits will flow to the FTO and the amount of revenue can be measured reliably. Revenue from Production Investment and Script Development Returns are recognised when received by the FTO, ie on a cash basis. Additional comments regarding the accounting policies for the recognition of revenue are discussed below.

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

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

(ii) **SALE OF GOODS AND SERVICES**

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

(iii) **INVESTMENT INCOME**

Interest revenue is recognised as it accrues.

(h) EMPLOYEE BENEFITS AND OTHER PROVISIONS

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

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

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

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

(ii) **LONG SERVICE LEAVE AND SUPERANNUATION**

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

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

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

(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 past experience.

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

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

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

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

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

(l) PLANT AND EQUIPMENT

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

(m) REVALUATION OF PHYSICAL NON-CURRENT ASSETS

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

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

(n) DEPRECIATION OF NON-CURRENT PHYSICAL ASSETS

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

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

(o) MAINTENANCE AND REPAIRS

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

(p) LEASED ASSETS

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

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

(q) RECEIVABLES

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

(r) PAYABLES

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

(s) BUDGETED AMOUNTS

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

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

2. EXPENSES**(a) EMPLOYEE RELATED**

	2005	2004
	\$'000	\$'000
Employee Related Expenses comprise the following specific items:		
Salaries and Wages (including Recreation Leave)	1,742	1,545
Superannuation	141	106
Payroll Tax on Superannuation	8	6
Long Service Leave	14	14
Workers Compensation Insurance	13	7
Payroll and Fringe Benefits Tax	88	76
	2,005	1,754

(b) OTHER OPERATING EXPENSES

	2005	2004
	\$'000	\$'000
Advertising	44	50
Auditor's Remuneration (Audit or Review of the Financial Reports)	28	20
Communications / IT	56	57
Contractors	64	137
Consultancies	58	84
Corporate Services	94	91
External Assessors & Advisors	298	284
Hosted Workshops & Events	115	132
Insurance	11	13
Legal Fees	211	194
Marketing & Promotional Activity	180	221
Office & Administration Costs	173	184
Operating Lease Rental Expenses (Minimum Lease Payments)	301	250
Travel & Accommodation	270	257
Misc. Operating Expenses	49	45
	1,953	2,019

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

(c) DEPRECIATION AND AMORTISATION

	2005	2004
	\$'000	\$'000
Depreciation		
Computer Equipment	30	30
General Plant and Equipment	9	5
Amortisation		
Office Fit Out	-	9
	39	44

(d) GRANTS AND SUBSIDIES

	2005	2004
	\$'000	\$'000
Aurora Script Development Workshops	124	120
Australian Children's Television Foundation	110	110
Industry and Audience Development	726	722
New Media	55	106
Other Industry Promotion	136	185
Production Investment Fund	5,321	2,904
Project Development	1,089	1,463
Regional Filming Fund	302	268
Young Filmmakers Fund	205	262
	8,068	6,140

(e) DETAILS OF FUNDING PROGRAMS APPROVED IN 2004/05

	EXPENSED*	FORWARD YEARS COMMITMENT***	TOTAL
	\$'000	\$'000	\$'000
Aurora Script Development Workshops	70	70	140
Australian Children's Television Foundation	110	-	110
Industry and Audience Development	695	5	700
New Media	55	-	55
Other Industry Promotion	136	-	136
Production Investment Fund**	4,022	152	4,174
Project Development	835	181	1,016
Regional Filming Fund	198	210	408
Young Filmmakers Fund	52	199	251
TOTAL	6,173	817	6,990

* Details of grants approved in 04/05 and included Note: 2(d).

** Production Investment expensed includes accruals for commitments not paid but fully contracted. See Note 1(d).

*** Details of unpaid grants for all other programs (excluding GST) approved in 04/05, which will be expensed in forward years.

3. REVENUES**(a) INVESTMENT INCOME**

	2005	2004
	\$'000	\$'000
Interest	295	267
	295	267

(b) OTHER REVENUE

	2005	2004
	\$'000	\$'000
Project Development Returns	428	200
Production Investment Returns	340	283
Others	153	65
	921	548

4. GAIN/(LOSS) ON DISPOSAL OF NON-CURRENT ASSETS

	2005	2004
	\$'000	\$'000
Proceeds from sale of plant and equipment	3	-
Written down value of assets sold/disposed	(2)	-
	1	-

5. APPROPRIATIONS

	2005	2004
	\$'000	\$'000
RECURRENT		
Total Recurrent Drawdowns from Treasury (per Summary of Compliance)	9,366	8,537
	9,366	8,537
Comprising:		
Recurrent Appropriations (per Statement of Financial Performance)	9,366	8,537
TOTAL	9,366	8,537
CAPITAL		
Total Capital Drawdowns from Treasury (per Summary of Compliance)	44	44
	44	44
Comprising:		
Capital Appropriations (per Statement of Financial Performance)	44	44
TOTAL	44	44

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

	2005	2004
	\$'000	\$'000
The following liabilities and/or expenses have been assumed by the Crown Entity		
Superannuation	133	106
Payroll Tax	8	6
Long Service Leave	13	14
	154	126

NOTES ACCOMPANYING AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2005
7. PROGRAMS/ACTIVITIES OF THE NEW SOUTH WALES FILM AND TELEVISION OFFICE

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

8. CURRENT ASSETS – CASH

	2005	2004
	\$'000	\$'000
Cash at bank and on hand	6,386	7,552
	6,386	7,552

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

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

9. CURRENT/NON-CURRENT ASSETS RECEIVABLES

	2005	2004
	\$'000	\$'000
CURRENT		
Sale of Goods and Services	45	59
Less: Provision for Doubtful Debts	(40)	(40)
	5	19
GST Receivable	131	140
Accrued Interest	141	136
Revolving Fund	1,716	677
Less: Provision for Doubtful Debts	(343)	(343)
	1,650	629
NON-CURRENT		
Revolving Fund	153	238
	153	238

10. NON-CURRENT ASSETS PLANT AND EQUIPMENT

	2005	2004
	\$'000	\$'000
PLANT & EQUIPMENT		
At Cost	645	659
Accumulated Depreciation at Cost	(545)	(562)
TOTAL PLANT AND EQUIPMENT AT NET BOOK VALUE	100	97
RECONCILIATIONS		
Carrying Amount at Start of Year	97	97
Additions	44	44
Disposals	(2)	-
Depreciation Expense	(39)	(44)
CARRYING AMOUNT AT END OF YEAR	100	97

11. CURRENT/NON-CURRENT ASSETS OTHER ASSETS

	2005	2004
	\$'000	\$'000
CURRENT		
Prepayment	-	57
	-	57

12. RESTRICTED ASSETS

Cash at bank includes \$2,131,531 (2004 \$3,084,404). 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 \$70,395 (2004 \$52,413) 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 15.

13. CURRENT LIABILITIES PAYABLES

	2005	2004
	\$'000	\$'000
Accrued Salaries and Wages	-	44
Creditors	1,610	901
	1,610	945

	2005 \$'000	2004 \$'000
EMPLOYEE BENEFITS AND RELATED ON-COSTS		
Recreation Leave	168	142
Long Service Leave On-costs	2	2
Payroll Tax on Long Service Leave	4	3
	174	147
Aggregate Employee Benefits and Related On-costs		
Provisions – Current	168	142
Provisions – Non Current	6	5
Accrued Salaries and Wages (Note 13)	-	44
	174	191

15. CURRENT/NON-CURRENT LIABILITIES OTHER

	2005 \$'000	2004 \$'000
CURRENT		
Prepaid Interest – Revolving Fund Loans	27	9
Interest on Project Development Grants – payable to the Crown	82	-
	109	9
NON-CURRENT		
Share of investors distribution in motion pictures	70	52
	70	52

16. CHANGES IN EQUITY

	ACCUMULATED FUNDS		TOTAL EQUITY	
	2005	2004	2005	2004
CHANGES IN EQUITY – MOVEMENT				
Balance at the beginning of the financial year	7,640	8,120	7,640	8,120
Changes in equity – transactions with owners as owners	-	-	-	-
TOTAL	7,640	8,120	7,640	8,120
Changes in equity – other than transactions with owners as owners				
Surplus/(Deficit) for the year	(1,315)	(480)	(1,315)	(480)
TOTAL	(1,315)	(480)	(1,315)	(480)
BALANCE AT THE END OF THE FINANCIAL YEAR	6,326	7,640	6,326	7,640

17. COMMITMENTS FOR EXPENITURE

(a) CAPITAL COMMITMENTS

As at 30 June 2005, the FTO had no capital commitments.

(b) OTHER EXPENDITURE COMMITMENTS

As at 30 June 2005, the FTO had committed the following amounts for payment within the next twelve months:

	2005 \$'000	2004 \$'000
Aurora Script Development Workshops	77	76
Project Development	302	407
Production Investment	136	1,459
Regional Filming Fund	258	254
Young Filmmakers Fund	305	206
Industry & Audience Development	6	-
TOTAL	1,084	2,403

The total expenditure commitments include GST of \$98,598 (\$218,420 in 03/04) which is a contingent asset for the FTO.

(c) OPERATING LEASE COMMITMENTS

	2005 \$'000	2004 \$'000
Future non-cancellable operating lease rentals not provided for and payable:		
Not later than one year	290	280
Later than one year and not later than five years	266	564
TOTAL (INCLUDING GST)	556	844

The lease on the FTO's premises on Level 7, 157 Liverpool Street, Sydney was renewed on 1 June 2003 for a period of 4 years. An estimated amount of \$50,545 (03/04 \$76,727) is expected to be claimed from the Australian Taxation Office as input tax credits.

18. 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(d), 1(e) and 1(f) respectively.

	GRANTS PROVIDED \$'000	RETURNS RECEIVED \$'000
PROJECT DEVELOPMENT (PERIOD ENDING)		
30 June 2004	1,463	200
30 June 2005	1,089	428
PRODUCTION INVESTMENT (PERIOD ENDING)		
30 June 2004	2,902	283
30 June 2005	5,321	340

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

19. CONTINGENT LIABILITIES

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

20. BUDGET REVIEW**NET COST OF SERVICES**

There is a variation between budgeted and actual net cost of services of \$1,078,000 because of the Change in Accounting Policy – Note 1(d) which resulted in an increase in accrued expenditure for Production Investment of \$1,227,000.

FINANCIAL PERFORMANCE

The variation against budget in Employee Related Expenses are in part attributable to the 4% increase wages and salaries granted in January 2005 and backdated to July 2004. The large variation against budget for Grants & Subsidies is due to the recognition of Production Investment grants that have fully executed contracts as at 30 June 2005 – Note 1(d), which resulted in an increase in accrued expenditure for Production Investment of \$1,227,000.

The increase in Other Revenue against budget (Sales of Goods & Services) is due to an increase in amounts received in royalties and returns earned from previous grants and investments in Script Development and Production Investment.

ASSETS AND LIABILITIES

The variation to budget for Cash is primarily due to increased utilisation of the Production Loan Fund. This is offset by the corresponding increase in Receivables. The variation to budget for Payables is due to the Change in Accounting Policy for Production Investment commitments that are unpaid as at 30 June 2005. These commitments are now recognised as accrued expenditure, hence the increase in Payables. See Note 1(d).

CASH FLOWS

The cash flow reflects the variations outlined above.

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

	2005 \$'000	2004 \$'000
NET CASH FROM OPERATING ACTIVITIES	173	330
Cash flows from Government/Appropriations	9,410	8,581
Acceptance by Crown Entity of Employee Benefits and Other Liabilities	154	126
Depreciation	39	44
Provision for Doubtful Debts	-	-
Increase/(Decrease) in Provisions	28	11
Decrease/(Increase) In Receivables and Other Assets	75	2
Increase/(Decrease) in Creditors	884	91
Increase/(Decrease) in Other Liabilities	118	3
Net (gain)/loss on sale of Plant and Equipment	(1)	-
NET COST OF SERVICES	10,879	9,188

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

CASH

Cash comprises cash on hand and bank balances. Bank balances within the Treasury banking system earn interest on daily bank balances at the monthly average NSW Treasury Corporation (T-Corp) 11 am unofficial cash rate adjusted for a management fee to Treasury. The average rate during the year was 4.33% (03/04 4.03%) and the rate at year end was 4.50% (03/04 4.25%).

RECEIVABLES

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

MINOR CASHFLOW LOANS

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

PRODUCTION LOAN FUND (REVOLVE FUND)

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

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

TRADE CREDITORS AND ACCRUALS

The liabilities are recognised for amounts due to be paid in the future for goods and services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer's Direction 219.01. If trade terms are not specified, payment is made no later than 14 days after the date of an invoice. Treasurer's Direction 219.01 allows the Minister to award interest for late payment. No interest was paid during the year (30 June 2004, \$0).

FUNDS HELD ON BEHALF OF INVESTORS IN MOTION PICTURES

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

23. AFTER BALANCE DATE EVENTS

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

(END OF AUDITED FINANCIAL STATEMENTS)

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TITLE	APPLICANT	WRITER(S)	AMOUNT
ANIMATION SERIES			
Adventures of Charlotte and Henry	Mammal	Angela Weber / Tammy Burnstock	\$16,250
Muddle Headed Wombat, The	Enjoy Entertainment	Steve Wright	\$6,000
TOTAL			\$22,250
DOCUMENTARY			
Archie and Ruby	April Films	Patrick Nolan	\$19,837
Bedlam	Ramsey Films	Stephen Ramsey	\$17,050
Blackfella White Dust	Conscious Productions	Antony Balmain	\$11,300
Creating Friction	RGO Productions	Rochelle Porteous / Mei Ling Sun	\$13,429
Diana Doherty and the New York 'Phil'	Jotz Productions	Tom Zubrycki	\$6,000
Fat Chance	Nautilus Films	Yuka Segiguchi	\$15,000
Keystroke Love	Featherstone Productions	Don Featherstone	\$10,500
Last Place on Earth	Mayfan	Tom Murray	\$13,000
TOTAL			\$106,116
DOCUMENTARY INITIATIVE			
Eliza	Looking Glass Pictures	Mitzi Goldman	\$5,000
TOTAL			\$5,000
DOCUMENTARY SERIES			
Floating Brothel	Sonja Armstrong Productions	Mark Lewis	\$25,000
Undersea Explorers	Film Projects	Georgia Wallace-Crabbe	\$23,000
TOTAL			\$48,000
FEATURE			
Angel Face	Angel Face Films	Mark Lamprell	\$16,000
Beautiful Kate	Porchlight Films	Rachel Ward	\$15,000
Black Balloon	Tristram Miall Films	Jimmy Jack / Elissa Down	\$25,000
Chinese Whispers	Film Depot	Liz Doran	\$15,500
Detective, The	Prodigy Movies	Roger Joyce	\$14,000
Eden's Team (Stage 2)	Sherman Pictures	Geoffrey Atherden	\$20,000
Eden's Team (Stage 3)	Sherman Pictures	Geoffrey Atherden	\$28,000
Fortunes of Richard Mahony	Samson Productions	Bruce Beresford	\$25,000
Fourth Knot	Miracle Fish Films	Steven Vidler	\$12,200
Girl	First Fleet Entertainment	John O'Brien	\$16,000
Her and Her Bloody Opera	Sonja Armstrong Productions	Allen Palmer	\$16,000
Hey Hey It's Esther Blueberger	Tama Films	Cathy Randall	\$19,000
Long-Tan	Red Dune Films	Louis Nowra	\$16,000
Looking Glass	Grand Bay Films	Peter Duncan	\$15,000
Prisoner of Love	Mandala Films	Stephen Davis	\$15,000
Raising Kane	Cableview Producers	Scott Taylor	\$16,000
Sinksongs	Wild Eddie	Mark Lamprell / Joanna Weinberg	\$15,000
Sods (Stage 2)	Vadudu & Pigsy Dunkit	Stephen Davis	\$25,000
Sods (Stage 3)	Vadudu & Pigsy Dunkit	Stephen Davis	\$22,000
Storage	Pony Films	Rachel Landers	\$13,500
Suburban Mayhem (Stage 2)	Suburban Mayhem	Alice Bell	\$17,000
Suburban Mayhem (Stage 3)	Suburban Mayhem	Alice Bell	\$29,500
Talk Shit and Dance Like a Girl	Film Depot	David Hely	\$20,000
Taronga	Jo Weatherstone	Chris Wheeler	\$16,000
Year Of Wonders	Rumbalara Films (Aust.)	Pip Carmel	\$20,000
Zebras (Stage 1)	J McElroy Holdings	David Williamson	\$18,000
Zebras (Stage 3)	J McElroy Holdings	David Williamson	\$21,500
TOTAL			\$501,200
FEATURE DOCUMENTARY			
Global Haywire	Bruce Petty Films	Bruce Petty	\$10,000
Naked On The Inside	Sow's Ear Pictures	Kim Farrant	\$15,500
Baseworld / American Friends	Film Projects	Anna Broinowski	\$17,000
Enlightenment Project	Light Corporation	Sally Bongers	\$16,000
Forbidden Lies	Liberty Productions	Anna Broinowski	\$18,500
TOTAL			\$77,000
NEW FEATURE FILM WRITER'S SCHEME - ROUND 3			
Flake	Monsterworks	Julie Doughty	\$12,000
Play With Matches	Ashleigh Hanley	Ashleigh Hanley	\$12,000
Tattoo	Gerry Turcotte	Gerry Turcotte	\$12,000
Full Story, The	Brian Caswell / David Chiem	Brian Caswell / David Chiem	\$12,000
TOTAL			\$48,000

TITLE	APPLICANT	WRITER(S)	AMOUNT
TELEVISION SERIES			
East Of Everything	21st Century Cox	Deb Cox / Roger Monk	\$20,000
Fat Tuesday	Macgowan Films	Roger Monk / Carla Drago	\$20,000
Wog Street Soccer Club (Stage 2)	Storm Productions	Esben Storm / Adam Bowen	\$25,000
Wog Street Soccer Club (Stage 3)	Storm Productions	Esben Storm / Adam Bowen	\$30,000
TOTAL			\$95,000
TOTAL ALL CATEGORIES			\$902,566

APPLICANT	PROJECT	DESTINATION	PURPOSE	AMOUNT
TRAVEL ASSISTANCE				
Rosemary Blight	Clubland	IFP Market, New York	No Borders initiative	\$7,000
Anthony Buckley	Oyster Farmer, The	Toronto Film Festival	To accompany screening	\$5,000
Sophie Jackson	Production Slate	SPAA Conference	Inside Track - Travel assistance	\$1,020
Megan Harding	Production Slate	SPAA Conference	Inside Track - Travel assistance	\$1,020
Martin Williams	Production Slate	SPAA Conference	Inside Track - Travel assistance	\$1,020
Paige Livingston	Adventures of Charlotte and Henry	MIP Junior Cannes	Seek finance and marketplace interest	\$6,239
Jo Plomley	Mr Patterns	Hawaii Int. Film Festival & Margaret Mead Festival NY	To accompany screening	\$4,271
Sam Worthington	Somersault	Cannes	To accompany screening	\$3,915
Leah Churchill Brown	Sububan Mayhem	Cinemart, Rotterdam	Seek finance and marketplace interest	\$3,952
Avril Stark	SuperEwe & Billy's Blocks	Kidscreen Summit, NY	Seek finance and marketplace interest	\$6,000
Miro Bilborough	Floodhouse	St. Petersburg Film Festival	To accompany screening	\$5,000
Steve Trenbirth	Insti2tion Boy	MIPTV	Seek finance and marketplace interest	\$6,000
Liz Watts	Production Slate	Cannes	Seek finance and marketplace interest	\$6,000
Simon Nasht	Tasmanian Devil: The Fast and Furious	Hot Docs, Toronto	Seek finance and marketplace interest	\$4,400
Catherine McQuillen	Life of Errol Flynn	MIPTV	Seek finance and marketplace interest	\$5,500
Rosemary Blight	Hit It!	Cannes	Seek finance and marketplace interest	\$8,800
Georgia Wallace-Crabbe	Clubland	Hot Docs, Toronto	Seek finance and marketplace interest	\$4,800
	Production Slate			\$79,937

APPENDIX 1B DEVELOPMENT FORWARD COMMITMENTS 04/05

TITLE	APPLICANT	WRITER(S)	AMOUNT
TV MINI SERIES			
Cut, The	Tom Blacket Media	John Misto	\$24,750
FEATURES			
Wrong Girl, The	JH & H	Nicholas Hammond	\$15,000
Julie Begins	Melissa Johnston Pictures	Leon Ford	\$14,000
Prime Mover	Porchlight Films	David Caesar	\$27,500
TELEMOVIE			
Scorched	Firelight Projects and Essential Viewing	Tim Pye	\$20,000
DOCUMENTARY			
Wave of Aid	Mitra Films	Anna Cater / Safina Uberoi	\$14,000
Book that Shook the World, The	Fortian Productions	Con Anemogiannis	\$16,000
Saving the World	Pony Films	Rachel Landers	\$14,000
Mad Morro	Jotz Productions	Kelrick Martin	\$9,600
TRAVEL TO SUNNY SIDE OF THE DOC			
Here Comes Charlie & The Control Group	Charlie Productions	Kathryn Millard / Noelle Janaczewska	\$4,000
TOTAL			\$158,850

NUMBER OF APPLICATIONS*	319
NUMBER FUNDED	70

	Spend	%
Features	\$549,200	55.90%
Documentary	\$106,116	10.80%
Documentary Series	\$48,000	4.89%
Documentary Feature	\$77,000	7.84%
Documentary Initiative	\$5,000	0.51%
Television Series	\$95,000	9.67%
Animation Series	\$22,250	2.26%
Travel	\$79,937	8.13%
TOTAL	\$982,503	100.00%

* includes NFFWS Round 3, Inside Track, Enterprise Tasman, No Borders

APPENDIX 1D DEVELOPMENT SPECIAL INITIATIVES FUNDED 04/05

PROJECT TITLE	APPLICANT	COMPANY
ENTERPRISE TASMAN		
	Anthony Anderson	Red Carpet Productions P/L
	Jeff Canin	Hatchling Productions P/L
	Bettina Dalton	Wild Visuals P/L
	Marcus Gillezeau	Firelight Projects P/L
NO BORDERS 2004/2005		
Clubland	Rosemary Blight	RB Films
NO BORDERS 2005/2006		
Accidents Happen	Anthony Anderson	Red Carpet Productions P/L
Wrong Girl, The	Catriona Hughes	J, H & H
SPAA - INSIDE TRACK 2004		
	Megan Harding	Kelcarmen Films P/L
	Martin Williams	Second Sight P/L
	Sophie Jackson	Arcadia Pictures P/L

APPENDIX 1E DEVELOPMENT RETURNS 04/05

TITLE	PRINCIPLE	INTEREST	ROYALTIES
Bankstown Habib	\$13,100	\$1,111	
Book Of Revelation	\$6,000		
Candy	\$66,600	\$13,789	
Dust to Dust	\$15,000	\$1,262	
Fellowship - Curtis Levy (The President verses David Hicks)	\$5,500		
Fellowship - Vincent Sheehan (Little Fish)	\$500		
Fellowship - Liz Watts (Jew Boy)	\$2,450		
Fellowship - Mary-Ellen Mullane (Catching Babies)	\$13,500		
Fellowship - Sarah Gibson (The 100th Room)	\$2,200		
Heat in the Kitchen (pka Hats Off)	\$15,800	\$600	
Hell Has Harbour Views	\$24,500	\$3,321	
Jabe Babe	\$12,000	\$1,663	
Jindabyne	\$70,000	\$9,420	\$5,000
Lantana			\$146
Like Minds	\$25,000		
Little Fish		\$28,032	
Piano, The			\$6,163
Priscilla Queen Of The Desert			\$4,660
RAN	\$41,000	\$6,232	
Shift, The	\$13,890	\$1,191	
Short Stories	\$12,000	\$272	
Silence, The	\$18,500	\$2,785	
Strictly Ballroom			\$328
Transported	\$18,000	\$2,228	
Travel Assistance - Cathy Henkel and Jeff Canin (I Told You I Was Ill: The Life and Legacy of Spike Milligan)	\$5,000	\$361	
Travel Assistance - Jan Chapman (The Silence)	\$7,000	\$1,022	
Travel Assistance - Liz Watts (The Hunter & The Home Sung Stories)	\$5,500	\$367	
Travel Assistance - Sherine Salama (The End Game)	\$6,250	\$176	
Vietnam Symphony	\$21,799	\$7,935	
TOTAL	\$421,089	\$81,767	\$16,299

PROJECT	APPLICANT	COMPANY	DETAILS	DEVELOPMENT ASSISTANCE	PRODUCTION INVESTMENT
100th Room, The	Sarah Gibson	Sarah Gibson	Fellowship	\$15,000	
Bankstown Habib	Enda Murray	Virus Media	Script Development	\$13,100	\$30,000
Book of Revelation	Al Clark	Wildheart Zizani	Travel Assistance	\$6,000	\$400,000
Candy	Margaret Fink	Margaret Fink Films	Script Development	\$66,600	\$350,000
Catching Babies	Mary-Ellen Mullane	Iris Pictures	Fellowship	\$20,000	
Dust to Dust	Ian Collie	Hilton Cordell	Script Development	\$15,000	
I Told You I Was Ill: The Life and Legacy of Spike Milligan (pka Goon But Not Forgotten)	Cathy Henkel / Jeff Canin	Hatchling Productions	Travel Assistance	\$5,000	
Heat in the Kitchen (pka Hats Off)	Sonja Armstrong	Sonja Armstrong Productions	Script Development	\$15,800	
Hell Has Harbours Views	Ian Collie	Hilton Cordell	Script Development	\$24,500	\$250,000
Jabe Babe	Janet Mereweather	Go Girl Productions	Script Development	\$7,000	\$75,000
Jabe Babe	Janet Mereweather	Go Girl Productions	Travel Assistance	\$5,000	\$75,000
Jew Boy	Liz Watts	Porchlight Films	Fellowship	\$20,000	
Jindabyne	Jane Ballantyne	Close To Home Productions	Script Development	\$70,000	
Like Minds	Jonathan Shteinman	Bluewater Pictures	Script Development	\$36,800	
Little Fish	Vincent Sheehan	Porchlight Films	Script Development	\$139,000	\$450,000
President Versus David Hicks, The RAN	Curtis Levy	Olsen Levy Productions	Fellowship	\$10,000	
Silence, The	Penny Chapman	Chapman Pictures	Script Development	\$41,000	\$400,000
Small Claims 2 & 3	Jan Chapman	Jan Chapman Films	Script Development	\$25,500	\$280,000
Vietnam Symphony	Rosemary Blight	RB Films	Fellowship	\$20,000	\$350,000
	Kerry Herman	Stonebridge Productions	Script Development	\$21,799	\$80,000

APPENDIX 2A PRODUCTION INVESTMENT PROJECTS FUNDED 04/05

04/05 COMMITMENTS

PROJECT	APPLICANT	AMOUNT
FEATURES		
Book of Revelation	Wildheart Zizani	\$400,000
Candy	Candy Productions	\$350,000
Footy Legends	Suitcase Films	\$235,000
Suburban Mayhem	Suburban Mayhem	\$400,000
TOTAL		\$1,385,000
TELEMOVIES		
Hell Has Harbour Views	Hilton Cordell	\$250,000
Small Claims 2 & 3	RB Films	\$350,000
TOTAL		\$600,000
MINI-SERIES		
Mary Bryant	Screentime	\$400,000
Silence, The	Jan Chapman Films	\$280,000
TOTAL		\$680,000
TELEVISION SERIES		
Blue Water High	Southern Star Productions	\$400,000
Love My Way	Southern Star Productions	\$350,000
RAN	Chapman Pictures	\$400,000
TOTAL		\$1,150,000
TELEVISION DRAMA		
Jammin In The Middle E	Virus Media	\$23,729
TOTAL		\$23,729
DOCUMENTARY		
Bankstown Habib	Virus Media	\$30,000
Warrego	Bryan Duffy Productions	\$10,000
Kidnapped (pka Yukai)	Eight Gauge Productions	\$80,000
TOTAL		\$120,000
FEATURE DOCUMENTARY		
Hunt Angels	Film Art Doco	\$115,000
TOTAL		\$115,000
NIDF - 7 - INDIGENOUS DOCUMENTARY INITIATIVE		
Island Fettleers	Core Films	\$18,000
La Perouse Panthers	Dreaming Digital	\$36,000
TOTAL		\$54,000
TOTAL ALL CATEGORIES		\$4,127,729

APPLICATIONS RECEIVED 04/05:	48
APPLICATIONS FUNDED:	18

TYPE	#	COMMITTED	% OF TOTAL SPEND
Documentaries	3	\$120,000	2.91%
Documentary Feature	1	\$115,000	2.79%
Feature Film	4	\$1,385,000	33.55%
Indigenous Documentray Initiative - NIDF 7	2	\$54,000	1.31%
Television Drama	1	\$23,729	0.57%
Television Mini Series	2	\$680,000	16.47%
Telemovies	2	\$600,000	14.54%
Television series	3	\$1,150,000	27.86%
TOTAL	18	\$4,127,729	100.00%

APPENDIX 2C PRODUCTION INVESTMENT FORWARD COMMITMENTS 05/06

PROJECT	APPLICANT	TYPE	AMOUNT
05-06 COMMITMENTS			
Blackjack: The Trilogy (Films 5,6 & 7)	Jigsaw Entertainment	Telemovie	\$400,000
Two Twisted	Two Twisted	Television series	\$250,000
Floating Brothel	Essential Viewing	Documentary	\$92,000
A Colourful Life	Becker Entertainment	Documentary	\$80,000
Broken	Jotz Productions	Documentary	\$15,000
TOTAL			\$837,000

APPENDIX 2D PRODUCTION INVESTMENT RETURNS 04/05

INVESTMENT RETURNS	\$341,605.00
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APPENDIX 2E PRODUCTION LOAN FUND PROJECTS APPROVED 04/05

APPLICANT / PROJECT	TYPE	AMOUNT APPROVED
Razor Back	Minor Cash Flow Loan	\$20,000
Like Minds	Production Loan Finance	\$500,000
Essential Viewing	Enterprise Australia Loan	\$70,000
Candy	Production Loan Finance	\$431,000
Suburban Mayhem	Production Loan Finance	\$125,000
Footy Legends	Distribution Guarantee	\$165,000

REPAID IN FULL

Somersault (pka More Than Scarlet - approved 02/03)

APPENDIX 3 READERS AND BUDGET ANALYSTS 04/05

READERS				
Martha Ansara	Maree Delofski	Frank Hatherley	Barbara Masel	Morgan Smith
Venero Armano	Claire Dobbin	Claire Haywood	Gaby Mason	Billy Marshall Stoneking
John Armstrong	Liz Doran	John Hughes	Lynne Vincent McCarthy	Joy Toma
Miro Bilborough	Wesley Enoch	Julie Janson	Nerida Moore	Steven Vidler
Madeleine Blackwell	Pat Fiske	Sam Jennings	Julie Nimmo	Russell Vines
Annette Blonski	Annie Fox	Kate Kennedy White	John O'Brien	Alicia Walsh
Charlie Carman	Louise Fox	Susan Lambert	Jonathan Ogilvie	Liz Watts
Ruth Carr	Barry Gamba	Rachel Landers	Pip Parsons	Martin Williams
Sue Castrique	Veronica Gleeson	Curtis Levy	David Rapsey	Greg Woodland
Belinda Chayko	Trevor Graham	Melissa Lucashenko	Tim Richards	Alexa Wyatt
Warren Coleman	Glenda Hambly	Robert Marchand	Peter Sainsbury	Aviva Ziegler
Ruth Cullen	Megan Harding	Cathrine Marciniak	Vincent Sheehan	
Stephen Davis	Michelle Harrison	Kelrick Martin	Dennis Smith	
BUDGET ANALYSTS				
Sandra Alexandra	Frank Haines	Sally Regan	Georgia Wallace-Crabbe	
Jenny Day	Mary Anne Mullane	Linda Tizard	Sue Wild	
Ben Grant	Brenda Pam	Vicki Watson		
NFFW SCHEME 3 ASSESSORS				
Nerida Moore	Morgan Smith	Lynne Vincent McCarthy	Peter Sainsbury	Martin Williams
NFFW SCHEME 3 SCRIPT CONSULTANTS				
Belinda Chayko	Robert Marchand	Lynne Vincent McCarthy	Martin Williams	

PROJECTS FUNDED 04/05

TITLE	WRITER	PRODUCER	DIRECTOR	AMOUNT
Accidents Happen	Brian Carbee	Anthony Anderson	Andrew Lancaster	\$ 35,000
Leftovers	Stephen Davis	Andrew McPhail	Stephen Davis	\$ 35,000
Storage	Rachel Landers	Dylan Blowen	Rachel Landers	\$ 35,000
Wake	Paulette Fisher	Sam Jennings	Kriv Stenders	\$ 35,000
		Martin Williams		
TOTAL				\$ 140,000

AURORA ASSESSORS

Miro Billbrough (FTO)	Sue Brooks	Belinda Chayko	Jonathan Ogilvie
Sally Browning (FTO)	David Caesar	Veronica Gleeson	Duncan Thompson

APPENDIX 5 REGIONAL FILMING FUND

PROJECTS FUNDED 04/05

PROJECT	TYPE	PRODUCTION COMPANY/ APPLICANT	REGION/S	REGIONAL SPEND	JOBS	AMOUNT
Australian Icon Towns	Television documentary	Outlook Productions	Broken Hill Hunter Snowy Mountains Central West	\$20,000	5 casual crew 18 casual cast/extras	\$5,800
Jindabyne	Feature	April Films (Jindabyne)	Capital region Snowy Mountains	\$1.12m	25 casual crew 151 extras	\$100,000
Guests, The** (aka Powersurge)	Feature	FGE Holdings	Capital region Goulburn	\$708,000	60 casuals	\$100,000
Like Minds*	Feature	Bluewater Pictures	Hunter region Cessnock	\$103,000	20 casuals	\$35,000
Supernova*	Television series	Fox World Australia	Broken Hill	\$150,000	60 casuals	\$52,500
Candy*	Feature	Candy Productions	Sydney surrounds Wallacia	\$42,000	11 casuals	\$14,700
Suburban Mayhem**	Feature	Suburban Mayhem	Hunter region Newcastle	\$380,000	60 casuals	\$100,000
TOTAL				\$2.52M	410 CASUAL	\$408,000

* denotes estimated regional spend & employment of film on original application – final cost report not yet received. Final figures can vary from pre-production estimates. Consequently, the amount granted to production may also vary.

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

REGIONAL FILMING FUND ASSESSORS

Sandra Alexander	Ben Grant	Megan Harding	Sue Wild
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APPENDIX 6 YOUNG FILMMAKERS FUND

PROJECTS FUNDED 04/05

TITLE	APPLICANT(S)	TYPE	AMOUNT
ROUND 15			
Small Boxes	Kristina Ceyton / Rene Hernandez	Short Drama	\$30,000
Button	Melinda Tually / Catherine McVeigh	Short Drama	\$30,000
Arranging Love	Sheila Jayadev	Documentary	\$30,000
Pop's Dream	Bronwyn Purvis	Short Drama	\$30,000
ROUND 16			
Sisters in Calcutta	Claire McCarthy / Mim Davis	Documentary	\$30,000
Wobbecong	Owen Trevor	Short Drama	\$30,000
Adrift	David Curzon / Simon Portus	Short Drama	\$30,000
Vend	James Findlay / Natasha Gray	Short Drama	\$30,000
ROUND 17			
Smile for Me	Warwick Burton / Anna Fraser	Short Drama	\$30,000
Checkpoint	Benjamin Phelps / Tim Kreibig	Short Drama	\$30,000
Beach, The	Alexandra Eva Hassim / Ridwan Hassim	Short Drama	\$30,000
Prada Handbag	Stuart Vauvert / Einar Johansen	Short Drama	\$30,000
MARKETING ALLOWANCES			
Great Dark, The	Rebecca O'Brien	Short Drama	\$3,000
Gabriel	Janine Burchett	Short Drama	\$3,000
Transient	Genevieve Derwent / Craig Boreham	Short Drama	\$3,000

ASSESSORS ROUND 16

Flordeliz Bonifacio	Dimitri Ellerington	Joanne McGowan (FTO)
Ellenor Cox	Khoa Do	

ASSESSORS ROUND 17

Craig Boreham	Rachel Landers	Greg Woodland
Susan Danta	Jonathan Ogilvie (FTO)	

BROADCAST SALES AND DISTRIBUTION DEALS 04/05

Le Violoncelle	SBSi
A Wonderful Day	Canadian Filmmakers Distribution Centre

FESTIVAL SCREENINGS AND AWARDS 04/05**A WONDERFUL DAY**

Austin Texas Gay and Lesbian International Film Festival (USA) 2004
 Palm Springs International Short Film Festival (USA) 2004
 Image-Nation, Montreal International Gay and Lesbian Film Festival (Canada) 2004
 Tampa International Film Festival (USA) 2004
 Seattle Queer Film Festival (USA) 2004
 Hamburg Gay and Lesbian International Film Festival (Germany) 2004
 Uppsala International Short Film Festival (Sweden) 2004
 Sao Paulo International Film Festival (Brazil) 2004
 Outtakes – Dallas Gay and Lesbian International Film Festival (USA) 2000 – Jury Award Best Short Film
 Melbourne Underground Film Festival 2004
 Portland Gay and Lesbian Film Festival (USA) 2004
 Home Brewed Wollongong International Film Festival 2004
 Bent Lens – Canberra Film Festival 2004 – Jury Award: Best Short Film/Audience Favourite Award
 Interfilm Festival Berlin (Germany) 2004
 Seagate International Film Festival (Ireland) 2004
 Stockholm International Film Festival (Sweden) 2004
 Reel Affirmations, Washington (USA) 2004
 Verzaubert International Film Festival (Germany) 2004 (touring Munich, Frankfurt, Cologne, Hamburg and Berlin)
 Planet Out Short Film Awards (USA) 2004 – Nominated Best Drama
 Down Under Wonders – Australia Week Los Angeles (USA) 2005
 Amsterdam Gay and Lesbian Film Festival (Netherlands) 2005
 Long Island International Gay and Lesbian Film Festival (USA) 2005
 Miami Gay and Lesbian Film Festival (USA) 2005
 Minneapolis Lesbian and Gay Film Festival (USA) 2005
 Kingston, Ontario Lesbian and Gay Film Festival (Canada) 2005
 Tucson Arizona Lesbian and Gay Film Festival (USA) 2005
 London International Gay and Lesbian Film Festival (UK) 2005
 London Tour – across 40 cities in UK including Dublin 2005
 Torino International Gay and Lesbian Film Festival (Italy) 2005
 Commonwealth Film Festival (UK) 2005
 Queer Up North – Cultural Festival Manchester (UK) 2005
 Pinkapple Film Festival Zurich (Switzerland) 2005
 Brussels Gay and Lesbian Film Festival (Belgium) 2005
 Boston Gay and Lesbian Film Festival (USA) 2005
 Santa Cruz Lesbian and Gay Film Festival (USA) 2005
 Connecticut Gay and Lesbian Film Festival (USA) 2005
 New Orleans Gay and Lesbian Film Festival (USA) 2005
 Outfest, Los Angeles (USA) 2005
 Oslo International Gay and Lesbian Film Festival (Norway) 2005
 Tokyo Gay and Lesbian Film Festival (Japan) 2005
 Mostra Lambda, Barcelona Film Festival (Spain) 2005
 Mix Brazil Sao Paulo (Brazil) 2005

DELUGE

Palm Springs International Film Festival (USA) 2004

GABRIEL

Palm Springs International Film Festival (USA) 2004 – Selected Best of the Fest
 Oberhausen International Short Film Festival (Germany) 2005 – Jugend and Kinder
 Winner Best Short Film
 Giffoni Hollywood Film Festival (USA) 2005 – Selected Best of the Fest
 St Kilda Film Festival 2005
 Flickerfest International Short Film Festival 2004
 Malibu Film Festival (USA) 2005
 Dances with Films (USA) 2005
 Newport Beach Film Festival (USA) 2005
 Alice in the City (Italy) 2005

THE GREAT DARK

Montreal World Film Festival (Canada) 2004
 Palm Springs International Film Festival (USA) 2004
 Down Under Wonders (USA) 2005

LE VIOLONCELLE

Montreal World Film Festival (Canada) 2004
 Cinéma des Antipodes St Tropez (France) 2004
 Thai Short Film Festival (Thailand) 2004
 Flickerfest International Short Film Festival 2004
 Jackson Hole Film Festival (USA) 2005

MONSTER

Sydney Film Festival 2005 (Main Program)

THE SCREE

Australian Film Institute Awards nomination 2004 – Best Short Fiction Film
 St Kilda Film Festival 2005
 Flickerfest International Short Film Festival 2004

TRANSIENT

Berlin International Film Festival (Germany) 2005 – Nomination for Teddy Award
 My Queer Career: Mardi Gras Film Festival (Sydney) 2005 – Audience Choice Award
 Melbourne Queer Film Festival 2005 – Audience Choice Award
 Inside Out: Toronto Gay and Lesbian Film Festival (Canada) 2005
 St Kilda Film Festival 2005
 Kings Cross Arts Festival 2005
 Miami Gay and Lesbian Film Festival (USA) 2005
 Pink Apple Film Festival (Switzerland) 2005
 NewFest: The New York Lesbian, Gay, Bisexual, & Transgender Film Festival (USA) 2005
 Frameline: San Francisco Gay and Lesbian Film Festival (USA) 2005
 Austin Gay and Lesbian Film Festival (USA) 2005
 Milwaukee GLBT Film Festival (USA) 2005
 Lesbian & Gay Film Festival Karlsruhe (Germany) 2005
 Hamburg Gay and Lesbian film Festival (Germany) 2005
 Hanover Gay and Lesbian film Festival (Germany) 2005

YFF SCREENINGS AT THE 52ND SYDNEY FILM FESTIVAL, JUNE, 2005

Aerosol	Brother	Scree, The	Great Dark, The	I Remember 1948
Atomic Confessions	Deluge	Le Violoncelle	Harry The Hunchback	A Natural Talent
A Wonderful Day	Eye Inside, The	Gabriel	In The Middle	Transient

APPENDIX 7 DIGITAL FX TRAINEESHIP SCHEME**ROUND 9 JUNE 2004 TRAINEES**

Thomas Diakomichalis
 David Hansen
 Michael Elder

HOST ORGANISATION

Animal Logic
 Animal Logic
 Animal Logic

ROUND 10 JUNE 2005 ASSESSORS

Ron Roberts Viveka Weiley Shilo McClean

APPENDIX 8 INDUSTRY & AUDIENCE DEVELOPMENT PROJECTS FUNDED 04/05

ORGANISATION	PROJECT	AMOUNT
Arts Law Centre of Australia	Law For Filmmakers	\$2,000
Australian Children's Television Foundation	ACTF	\$110,000
Australian Film Institute	AFI Awards Judging Screening / Nominations Announcement	\$40,000
Australian Film Television and Radio School	Scriptwriting Award 2004	\$2,000
Australian Guild of Screen Composers	AGSC Workshops and Seminars	\$5,000
Australian International Documentary Conference	AIDC 2005	\$5,000
Australian Screen Directors Association	ASDA Screen Culture Program	\$18,000
Australian Screen Directors Association	Capturing Performance ASDA Conference	\$7,500
Australian Teachers of Media	Film and Text Study Guides	\$8,000
Australian Teachers of Media	Metro Magazine	\$10,000
Australian Teachers of Media	ATOM Awards 2005	\$3,000
Australian Writers Guild	Membership Services	\$12,000
Australian Writers Guild	Sydney & Melbourne Writers Muster	\$10,000
Bangalow Cultural Development Foundation Inc	Bangalow Outdoor Film Festival (BOFF)	\$10,000
Cinewest	7th Auburn International Film & Video Festival for Children & Young Adults	\$8,000
Cinewest	Cinewest Screen Culture Program 2005	\$20,000
Coffs Harbour Arts Council	Cool Bananas Film Festival	\$8,500
dLux Media Arts	D>ART 04/05	\$10,000
dLux Media Arts	Future Screen 04/Mobile Future Screen 05	\$12,000
dLux Media Arts	Tour dLUX	\$10,000
Flickerfest	Flickerfest Festival	\$15,000
Flickerfest	Flickerfest Regional Tour	\$9,000
IF Media	Inside Film (IF) Magazine	\$10,000

ORGANISATION	PROJECT	AMOUNT
IF Media	Lexus IF Awards	\$17,000
Independent Cinema Association of Australia	Business Planning/Review	\$5,000
Indigenous Screen Australia	2005 Message Sticks Festival	\$5,000
Information and Cultural Exchange	2nd Sydney Arab Film Festival	\$7,500
Information and Cultural Exchange	Emerging Communities Digital Filmmaking Program	\$10,000
Metro Screen	Business Planning for Community Television	\$10,000
Metro Screen	Mobile Content Workshops	\$45,000
Northern Rivers Screenworks	Clever Region	\$10,000
Northern Rivers Writers Centre	Byron Bay Writers Festival Film Component	\$8,500
Octopod Association, The	Electrofringe	\$12,000
Open City Inc	Realtime + Onscreen	\$6,000
Popcorn Taxi	Popcorn Taxi - Sydney	\$10,000
Queer Screen	Mardi Gras Film Festival 2005	\$10,000
Queer Screen	queerDOC 2004	\$4,000
Quick Flicks Central Coast Inc	Quick Flicks Film Festival	\$2,000
Screen Producers Association of Australia	SPAA Conference 2004	\$10,000
Screen Producers Association of Australia	SPAA Fringe	\$4,000
Screen Producers Association of Australia	SPAAMart International Market Lab	\$10,000
Short Sited	Short Sited 9 Film Festival (SS9)	\$3,000
St Tropez Film Festival	St Tropez Antipodean Film Festival	\$5,000
Sydney Film Festival	Sydney Film Festival 2005	\$45,000
Sydney Film Festival	Sydney Travelling Film Festival	\$23,000
Tropfest Events	Sony Tropfest 2005	\$15,000
TOTAL		\$622,000
ORGANISATION PROGRAM		
Metro Screen Ltd	Membership Services	\$48,000
	Lester Bostock Indigenous Mentor Program	\$14,000
	Multicultural Mentor Scheme	\$14,000
	Metro Digital Salon	\$7,500
	Mobile Unit Services	\$55,000
	Tools & Technology Program	\$12,000
TOTAL		\$150,500
NEW MEDIA PROGRAM		
Metro Screen Ltd	Metro Mobile workshops	\$45,000
TOTAL		\$45,000
ASSESSORS		
Brendan Smith (FTO)	Jane Cruickshank (FTO)	Richard Kuipers

APPENDIX 9 SPECIAL INITIATIVES PROJECTS FUNDED 04/05

ORGANISATION	PROJECT	AMOUNT
Australian Screen Directors Association	Trade Strategy	\$3,000.00
Screen Producers Association of Australia	Olsberg/SPI Conference Sponsorship	\$3,713.64
Australian Film Commission	FTO share of Enterprise Tasman	\$44,749.00
Big & Little Films	Grant – Call Me Mum	\$45,000.00
Sydney Film Festival	Sydney Film Festival Booking Guide	\$40,000.00
TOTAL		\$136,462.64

APPENDIX 10 PRODUCTION LIAISON

LOCAL FEATURES

Bet, The*
 Candy*
 Feed*
 Footy Legends*
 Jindabyne*
 Little Fish*
 Jew Boy*
 Rival, The
 Safety In Numbers
 Book Of Revelation**
 Blacktown
 Ra Choi

LOCAL TELEMOVIES

Small Claims 2 – The Wedding
 Small Claims 3 – The Reunion
 Silence, The*
 Hell Has Harbour Views*

LOCAL MINISERIES

Remote Area Nurse (RAN)
 Mary Bryant*

CO-PRODUCTIONS

Supernova*
 Like Minds**

OVERSEAS FEATURES

Superman Returns*
 Tom Yum Goong*

TV DRAMA SERIES

All Saints
 Blue Water High*
 Alice, The*
 Headland
 Home & Away*
 Love My Way*
 Pizza

SHORT FILMS

In the Middle*
 Monster*
 Eye Inside, The
 Pop's Dream*
 Arranging Love
 Adrift

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

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

PITCHES 04/05

TITLE	PRODUCER	OUTCOME
14 Hours	Paramount	Seeking wet stage & locations
A Doll's House: The Secret Life Of Barbie	Lions Gate Entertainment	Budgeting & considering locations
Antiques Roadshow	BBC	Did not shoot in Australia
A Plumm Summer	Fairplay Pictures	Considering South Africa
A Hole in the Earth	Gallant Pictures	Considering locations
Aquamarine	20th Century Fox	Shooting in Queensland
Boys Are Back In Town, The	Tiger Aspect	Considering locations
Cold Turkey	Dark Canyon Films	Considering locations not in NSW
Cowboy U	Paramount	Considering locations
Creature from the Black Lagoon	Universal Pictures	Considering locations
Dispatches From the Front	Fox World Aus & BBC	Awaiting response
Feed	All at Once	Completed in NSW
Flags Of Our Fathers	Malpas for Dreamworks	Considering shooting elsewhere
Flight 93	Michael Gallant Pictures	Considering locations
Fog, The	Rupert Wainwright	Shooting in Canada
Heartbreak Kid	Dreamworks	Considering locations
Hostage, The	Jaam	Considering locations
Island, The	Michael McDonnell	Scouted March '05. Likely to be Fiji
Johnny Tsunami	Disney Channel	Awaiting response
Kabhi Alvida Na Kehna	Dharma Productions	Shooting in New York
Liberty	Disney	Pitch provided; awaiting response
Little White Horse	Forgan-Smith Entertainment	On hold
Lost Lagoon	James Vernon – Screencorp	Considering locations
Middle Of Nowhere	Working Title	Scouted. Proposed for Sept '05 – shooting QLD & Byron Bay
Molon	Through Animal Logic	To be confirmed
Nerd Camp	Universal	Considering locations
Next	Revolution Studios	Likely for New Zealand
Princess of Mars	Marty Katz Productions	Considering locations
Quarry, The	Anil Baral	Financing & still considering locations
Random Acts of Kindness	Beacon Pictures	Considering locations
Step Dudes	Paramount	Unknown
Stone Bird	Frantic Redhead Productions	Considering locations
Temptation Island	Meribel Films	Considering locations
Thylacine	Tiger Aspect	Considering locations
True Confessions of Charlotte Doyle, The	Jersey Films	Scouted May '05
Turistas	Morgan Creek	Considering locations
Valley Of The Kings	Trimax Films	Considering locations
War Crimes	Michael Rymer	Financing
Where the Wild Things Are	Universal	Considering Canada & New Zealand
World Wide Whale	Rose MacHardy	Considering locations
Zoo	Dan Films	No feedback

PRODUCTION LIAISON – INBOUND VISITS 04/05

FTO met with Meredith Garlick and Monica Penders from Forgan-Smith Entertainment who are looking at shooting their project *Little White Horse* in Australia as a UK/Australia co-Production – September, 2004

FTO hosted Leszek Burzynski who is looking at shooting his feature, *The Crew* in Australia – October, 2004

FTO hosted Producers Deborah Balderstone and Nyra Parks, and Director Ringan Ledwidge, from UK Working Title who were scouting locations for the project *Middle Of Nowhere* (aka *Lonely Planet*) – November, 2004
 FTO hosted Karen Goulekas (VFX Supervisor) as an official Ausfilm Inbound. Karen met with representatives from Post Production and VFX houses - December, 2004

FTO hosted Fox executives Lisa Shapiro and Holly Jacobs on their visit to Sydney. They had a general orientation of the city, the harbour and visited Taronga Zoo – March, 2005

FTO facilitated a visit from Producer, Michael McDonnell and Director, Jamie Blanks, who were scouting Sydney for their film, *The Island*. They are now looking at shooting in Fiji – March, 2005

FTO met with Greg Brenman from Tiger Aspect, a UK company with two projects on their slate for Co-Production with Australia – April, 2005

FTO provided advice and facilitated a team of Indian filmmakers from Dharma Productions who extensively scouted Sydney for their project *Kabhi Alvida Na Kehna* - May, 2005

FTO hosted Writer/Director Frank Darabont and Julie Richardson from Darkwood Films who scouted Sydney for locations for the project *Fahrenheit 451*, as well as touring facilities and meeting with local production personnel – April, 2005

FTO hosted Craig McNeil (Senior V.P. for Scripted Productions) from Granada America who was evaluating Sydney locations for a slate of low-budget projects, as well as touring facilities and meeting with local production personnel – May, 2005

FTO hosted Danny DeVito, Michele Weisler and Ian Harrington from Jersey Films who were scouting Sydney for their project *The True Confessions Of Charlotte Doyle* – May, 2005

FTO hosted Mike Fink (VFX Supervisor) as an official Ausfilm inbound. Mike toured Sydney Post and VFX Houses and gave a presentation on some of his work on *Constantine* – June, 2005

CATEGORY	NUMBER OF ENGAGEMENTS	TOTAL COST
CONSULTANCIES UNDER \$30,000		
Management Services	8	\$38,026
Organisational Review	1	\$7,210
IT	2	\$13,125
TOTAL CONSULTANCIES LESS THAN \$30,000		\$58,361
CONSULTANCIES OVER \$30,000		
No consultancies during the year	0	\$0
TOTAL CONSULTANCIES MORE THAN \$30,000		\$0
TOTAL CONSULTANCIES		\$58,361

APPENDIX 12 HUMAN RESOURCES PERSONNEL POLICIES & PRACTICES

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

APPENDIX 13 STAFF STRUCTURE A FOUR YEAR COMPARISON

CLASSIFICATION AND GRADING	STAFF NUMBERS AS AT	30/6/02	30/6/03	30/6/04	30/6/05
Senior Executives		*1	1	1	1
Clerk Grade 11/12		2	2	2	3
Clerk Grade 9/10		2	2	2	3.6
Clerk Grade 7/8		8	7	7	3.9
Clerk Grade 5/6		1	1	1	1
Clerk Grade 3/4		5	5	6	7.2
Clerk Grade 1/2			1	2	1.4
TOTAL		19	19	21	21.1

STAFF STRUCTURE SENIOR EXECUTIVE SERVICE		
SES LEVEL	POSITION TITLE	SEX
2	Chief Executive**	Female

Notes: 1. Includes staff on maternity leave and secondment

*As of 14th April 2002

** Jane Smith has been Chief Executive since April 1997. She holds a B.A. in Psychology and History from Flinders University, SA, and a Post-Graduate Diploma in Criminology from Melbourne University.

APPENDIX 14 EQUAL EMPLOYMENT OPPORTUNITY REPORT EEO ACHIEVEMENTS

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

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

a diverse and skilled workforce;

improved employment access and participation for EEO group members; and

a workplace culture displaying fair practices and behaviours.

TRENDS IN THE REPRESENTATION OF EEO GROUPS 1

EEO GROUP	BENCHMARK OR TARGET	% OF TOTAL STAFF			
		2002	2003	2004	2005
Women	50%	58%	74%	76%	79%
Aboriginal people and Torres Strait Islanders	2%		0%	0%	0%
People whose first language was not English	20%		12%	5%	10%
People with a disability	12%		0%	0%	0%
People with a disability requiring work-related adjustment	7%		0%	0%	0%

TRENDS IN THE DISTRIBUTION OF EEO GROUPS 3

EEO GROUP	BENCHMARK OR TARGET	DISTRIBUTION INDEX			
		2002	2003%	2004%	2005
Women	100	n/a	n/a	n/a	n/a
Aboriginal people and Torres Strait Islanders	100		0	0	n/a
People whose first language was not English	100		n/a	n/a	n/a
People with a disability	100		0	0	n/a
People with a disability requiring work-related adjustment	100		0	0	n/a

Notes: 1. Staff numbers are as at 30 June.

2. Excludes casual staff.

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

APPENDIX 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 AND 60 DAYS OVERDUE	BETWEEN 60 AND 90 DAYS OVERDUE	MORE THAN 90 DAYS OVERDUE
September Quarter	\$2,768,066.26	\$123,447.13	\$79,651.24	\$4,975.76	\$10,472.58
December Quarter	\$3,375,251.64	\$136,082.68	\$19,548.64	\$6,930.99	\$12,325.39
March Quarter	\$2,478,295.96	\$130,257.30	\$13,833.99	\$2,950.00	\$142.60
June Quarter	\$2,575,627.88	\$78,015.82	\$5,160.00	\$2,035.00	\$15,981.88

ACCOUNTS PAID ON TIME WITHIN EACH QUARTER

QUARTER	TOTAL ACCOUNTS PAID ON TIME			
	TARGET	ACTUAL	TOTAL ACCOUNTS PAID ON TIME	TOTAL AMOUNT PAID
September Quarter	90%	92.7%	\$2,768,066.26	\$2,986,612.97
December Quarter	90%	95.1%	\$3,375,251.64	\$3,550,139.34
March Quarter	90%	94.4%	\$2,478,295.96	\$2,625,479.85
June Quarter	90%	96.2%	\$2,575,627.88	\$2,676,820.58

During 04/05 there were no instances where penalty interest was paid in accordance with Section 18 of the Public Finance and Audit (General) Regulation 1995.

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

APPENDIX 16 GOVERNMENT ENERGY MANAGEMENT POLICY

CORPORATE COMMITMENT

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

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

PERFORMANCE

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

THE FTO'S ENERGY USAGE:

	02/03	03/04	04/05	% CHANGE
KWh	59,896	52,132	43,597	-16%
Cost *	\$6,100	\$5,600	\$4,900	-13%

* excluding GST

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

liaison with key government bodies.

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

ETHNIC AFFAIRS INITIATIVE	STRATEGIES/TASK	PERFORMANCE INDICATORS	OUTCOMES ACHIEVED
Access to Information	Continue to provide publications in languages other than English in line with market opportunities	Number of specific publications and publicity materials.	Promotional brochures available in Chinese, Japanese and Korean. Assistance provided to Production Services companies from China, Thailand, Japan, Korea and India.
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 NESB or culturally diverse backgrounds.	Metro Screen's Multicultural Mentorship Scheme supported. Third Shooting West industry day held at Campbelltown with participation from Western Sydney communities. Readership database includes wide diversity and industry expertise.
Industry Development	Extend links with multicultural arts associations to provide information and increase access of filmmakers of non-English speaking background to FTO programs.	Relevant funding programs (eg 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 Casula Powerhouse, the Campbelltown Arts Centre, SWITCH multimedia Access Centre and dLux Media Arts were further developed through the third industry event, Shooting West .
Data Capture	Improve the collection of data on ethnicity of applicants in order to support accountability and improved performance.	Data capture method effective.	All applicants to the FTO's script development programs are requested to complete a data ethnicity sheet. This information is entered into a database to track performance in this area.
Staff Training	Provide staff with tailored skills development on cross cultural issues and use of language services.	All staff understand EAPS principles.	EAPS principles included in staff handbook provided to all employees and used for staff inductions. Understanding of cultural diversity included in all new position descriptions.
Loans & 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. Industry & Audience Development projects supported reflect cultural diversity.	Ongoing cultural assessment by project assessors in selecting material for investment to ensure that where possible contemporary/diverse culture is reflected in cinema/television production. The FTO works to a diverse range of government policies and priorities, including NESB, and makes every attempt to support projects and events that reflect the cultural diversity of Australian audiences and practitioners. Translator services offered to filmmakers from NESB background on as needs basis
Audience Development	Explore opportunities for funding multicultural audience development in the industry.	Participation in events supporting multicultural ideals.	Supported in 04/05 Information and Cultural Exchange Emerging Communities program for newly arrived migrant communities, <i>2nd Sydney Arab Film Festival</i> , <i>Auburn International Film & Video Festival for Children & Young Adults</i> ; Metro Screen Multicultural Mentor Scheme; Cinewest Multimedia and Screen Culture Program.
Liaise with key Government bodies	Participate in policy debates with key Commonwealth and State agencies which impact on funding culturally diverse projects.	Continuing contact across portfolio to liaise on multicultural program development. Cooperative implementation of specific strategies.	FTO liaison with Western Sydney Unit at Ministry for the Arts has resulted in increased support from Treasury for a Western Sydney strategy, which took effect in 02/03, and has lead to additional support for audience development activities and a third Western Sydney industry event (Shooting West).

APPENDIX 18 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 04/05 support and funding was provided to women in the following programs:

- Development Assistance–65 applications funded, 32 were women applicants
- Production Investment–18 applications funded, 9 were women applicants
- Young Filmmakers Fund–12 applications funded, 8 were women applicants

APPENDIX 19 RISK MANAGEMENT

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

During the year there were four claims instigated by the FTO. Please see Appendix 38 for details of these claims.

APPENDIX 20 FREEDOM OF INFORMATION

The following Statement of Affairs is presented in accordance with section 14(1)(b) and (3) of the Freedom of Information Act 1989. The FOI statement of the New South Wales Film and Television Office is correct as at 30 June 2005.

ESTABLISHMENT

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

FUNCTIONS

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

PUBLIC PARTICIPATION

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

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

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

ACCESSING AND AMENDING DEPARTMENTAL DOCUMENTS

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

The FOI Coordinator
New South Wales Film & Television Office
GPO Box 1744
SYDNEY NSW 2000

During 04/05 the FTO received no Freedom of Information (FOI) applications. No applications were brought forward from 03/04. There were no internal reviews of decisions under the Act conducted in 04/05 by the FTO.

APPENDIX 21 FTO PUBLICATIONS

FILMING IN REGIONAL NEW SOUTH WALES, AUSTRALIA

(24 Pg Promotional Booklet)

Printed November 2004

Co-Produced with NSW Department of State & Regional Development

APPENDIX 22 OVERSEAS TRAVEL

SEPTEMBER 2004

Sally Browning, Manager Development & Finance: Travelled to New York, USA to attend the co-production market **No Borders** (as part of the Australia and New Zealand Partnership delegation) with the NSW project **Clubland** and participated in a panel on co-production at the Independent Feature Producer (IFP) market 18–24 September 2004. Also met with agents regarding advisors for the script workshop **Aurora**.

NOVEMBER 2004

Jane Smith, Chief Executive: Travelled to New Zealand to attend Australia/New Zealand Film agencies meeting and the NZ Screen Producers and Director's Association conference *Small Country – Big Picture*, New Zealand's major film & TV production industry event.

NOVEMBER-DECEMBER 2004

Robin Clifton, Manager Production Liaison: Travelled to China to promote NSW film and television production and post-production facilities and NSW as a filming location, and increase awareness of Australian films in China via film festivals. Trip also facilitated a continuing relationship with the Chinese film industry and decision makers to explore further financing options for joint productions.

JANUARY 2005

Jane Smith, Chief Executive: Travelled to USA to encourage productions to shoot and post-produce in NSW, and to liaise with international filmmakers regarding their availability as advisers to the FTO's **Aurora** program. Trip also provided opportunity to explore latest developments to film and cinema technology and distribution.

JANUARY-FEBRUARY 2005

Karena Slaninka, Senior Project Officer, Development & Finance: Travelled to London & Holland to attend the annual *Rotterdam International Film Festival Cinemart* forum and lab, to meet with creative agents and advisors for the FTO's **Aurora** program.

MARCH 2005

Robin Clifton, Manager Production Liaison: Travelled to Hong Kong to represent the FTO at the *Hong Kong Filmmart* and to promote NSW film and television production & post-production facilities in Asia. Trip also provided the opportunity to maintain a NSW presence throughout Asia, as New South Wales is a major destination for television commercials from Asia.

APRIL 2005

Robin Clifton, Manager Production Liaison: Travelled to Los Angeles to represent the FTO as part of the AusFILM delegation to the annual Association of Film Commissioners International (AFCI) *Locations Expo*, to maintain a presence in the US market and promote Australian film and television production, including NSW post-production facilities.

MAY 2005

Jane Smith, Chief Executive: Travelled to London & Cannes to represent the NSW film industry & NSW Government at the *58th Cannes International Film Festival* and Market. Trip allowed the FTO to promote and support films conceived and produced in NSW which were screening as part of the festival, and to meet with agents regarding advisers for the FTO's **Aurora** program and other new initiatives.

APPENDIX 23 DEPARTMENTAL REPRESENTATIVES ON SIGNIFICANT COMMITTEES

JANE SMITH – CHIEF EXECUTIVE

AusFILM Board and Policy Committee
Screen Finance Group
Sydney Film Support Team

ROBIN CLIFTON – MANAGER, PRODUCTION LIAISON

AusFILM Marketing Committee

The Board of the FTO met on 14 occasions during the year. Seven of these meetings were held by teleconference. Meetings attended by Board Members:

SHANE SIMPSON	Attended 14	Eligible 14
ANDREW MASON	Attended 11	Eligible 14
ROBERT CONNOLLY	Attended 10	Eligible 14
SUE MASTERS	Attended 11	Eligible 14
LIBBY RHYS-JONES	Attended 10	Eligible 14
TROY LUM	Attended 9	Eligible 14
ROSS GIBSON	Attended 13	Eligible 14

APPENDIX 25 DISABILITY ACTION PLAN

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

As proposed in the 2000 Plan, the FTO is in the process of reviewing progress against the Plan's objectives and updating the Plan where necessary. The FTO received four complaints this year all relating to guidelines and funding. The issues have been reviewed.

APPENDIX 26 STATUTORY AMENDMENTS

The Film and Television Office Act 1988 (the legislation under which the FTO is constituted) was amended by the Statute Law (Miscellaneous Provisions) Bil 2005.

These amendments included:

Item 1	replacing the definition of Director in the Act as a consequence of the amendment made by Item 2.
Item 2	updated a provision for the employment of staff to take account of the repeal of the Public Sector Management Act 1988.
Item 3	repealed a provision of the Act that provides for the financial year of the New South Wales Film and Television Office. This provision was unnecessary as it was addressed by the Public Finance and Audit Act 1983.
Items 4 & 5	were other amendments that updated references to repealed legislation.

The Bill was introduced into Parliament on 8 June 2005.

The amendments commenced on 1 July 2005.

APPENDIX 27 GUARANTEE OF SERVICE

SERVICE STANDARDS

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

CONTACT

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

CONFIDENTIALITY

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

APPENDIX 28 MAJOR WORKS IN PROGRESS

Nil to report

APPENDIX 29 REVIEWS & AUDITS UNDERTAKEN

Regional Filming Fund	Records Management Systems
GST Compliance Review	IT Capabilities & Requirements

APPENDIX 30 CONSUMER RESPONSE (COMPLAINTS HANDLING)

The FTO received seven complaints this year all relating to guidelines and funding. The issues have been reviewed.

APPENDIX 31 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 32 REPORT ON OCCUPATIONAL HEALTH AND SAFETY

One workers compensation claim was carried over from the previous reporting period. During this reporting period, this claim resulted in a cost of \$1,340.00. This claim was finalised on 13/04/05.

Four workers compensation claims were made during the reporting period, resulting in a cost of \$9,858.44. Two of these claims have now been finalised.

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

APPENDIX 33 WAGES & SALARIES EXCEPTIONAL MOVEMENTS

In January 2005 the Government accepted a settlement in relation to the PSA public sector salary claim for employees covered under the Crown Employees (Public Sector - Salaries Jan 2002) Award.

The settlement provided for salary increases of 4% per annum over 4 years backdated to 1 July 2004.

APPENDIX 34 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 35 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 36 ELECTRONIC SERVICE DELIVERY

Initiatives undertaken by the FTO include publication of important information, including all funding guidelines and application forms, on the website and implementation of electronic funds transfer for payment of grants.

APPENDIX 37 COST OF ANNUAL REPORT

Total cost of producing FTO Annual Report 04/05 was \$20,165 (exclusive of GST). 500 copies were printed. Electronic copies of the FTO Annual Report can be obtained from www.fto.nsw.gov.au.

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