



**NSW FILM AND
TELEVISION OFFICE
ANNUAL REPORT
2007-08**

MISSION TO FOSTER A CREATIVE EXCELLENCE GROWTH IN THE FILM INDUSTRY IN NEW SOUTH WALES



New South Wales Film and Television Office Annual Report 2007-08

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

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WARNING: Aboriginal and Torres Strait Islander readers should exercise caution when viewing this publication as it may contain images of deceased persons

In order to reduce the FTO carbon footprint, only essential copies of the Annual Report have been printed for distribution. A digital version of the 2007-08 Annual Report is available from the FTO website.



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AND TELEVISION
OUTH WALES**

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LETTER

4 letter to the minister



TO THE

5

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


Dear Premier

Pursuant to the provisions of Section 10 of the *Annual Reports (Statutory Bodies) Act 1984 (NSW)*, we have pleasure in submitting to you the Annual Report of the New South Wales Film and Television Office for the year ended 30 June 2008 for tabling in Parliament in accordance with the provisions of the Act.

Yours sincerely



Dr Neal Blewett AC
Chair



Tania Chambers
Chief Executive



MESSAGE

6 message from the chair and chief executive

This year has been marked by the start of a strategic review of the New South Wales Film and Television Office (FTO), a major policy announcement by the Government to make NSW more film friendly and continued revival of the NSW production.

In 2007, the FTO commenced a major strategic review of the agency and its position within the NSW screen and creative industries. The ability to adapt and make compelling digital content will require innovative ways of doing business in our screen sector. The NSW screen industry will need to constantly raise the bar to ensure that its creativity and innovation is truly world class in an international marketplace.

The strategic review began with a stakeholder workshop in November to scope global trends, review the operational context for the FTO, including the NSW Government Innovation Strategy, and identify key issues. In March the FTO released a discussion paper suggesting areas in which the agency needs to change in order to be a valued leading player in this industry. These included:

- Taking the initiative to stimulate new creative and business opportunities;
- Promoting innovation and the use of new technology by NSW screen businesses; and
- Being a champion to increase the standing of the NSW screen industry.

The strategic review will conclude in 2008 with the release of the FTO Strategic Plan for 2008-2013.

The FTO worked closely with the Department of Premier and Cabinet to develop the Film Friendly package of legislation passed in June 2008. This package is intended to reinvigorate and transform the NSW screen production industry, by slashing red tape and giving easier access for filmmakers to prime locations. Councils and government agencies will now be required to adhere to a standard protocol and application process and keep fees in line with cost recovery. Implementation of the legislation will be a priority for the FTO in 2008-09.

Continuing to support local production, the FTO **Production Investment Fund** supported a much larger slate of production this year. The Fund invested around \$4.8 million, to create \$67.5 million worth of expenditure in NSW and supported budgets with combined value of \$102.2 million. This means that for every dollar spent by FTO it generated \$14 of production expenditure in NSW.

Projects supported under the Fund continued to achieve critical and marketplace success. FTO supported projects received a record 74 nominations at the Australian Film Institute (AFI) Awards with 20 awards won including Best Film **Romulus My Father** and Best Documentary **Forbidden Lie\$**. New feature **The Black Balloon** took just under \$3 million at the Australian box office and won the Crystal Bear (Generation 14 plus) for the best feature at the Berlin Film Festival. The animated children's series **I Got A Rocket!** won a Daytime Emmy Award, and documentaries **Forbidden Lie\$** and **4** continued to collect local and international awards. Short films

made under the FTO **Young Filmmakers Fund** had great critical success with 23 projects screened internationally and nationally at more than 177 venues and receiving 36 nominations and awards.

The Black Balloon was developed under the **Aurora** development program. In 2007-08 two more **Aurora** projects, **Accidents Happen** and **Prime Mover** began shooting, making a total of five **Aurora** films that have now gone into production.

Also beginning production in NSW this year were several major new projects supported by the Department of State and Regional Development's **Film and Television Industry Attraction Fund (FIATF)**, including internationally financed features **X Men Origins: Wolverine**, **Mao's Last Dancer**, and Animal Logic's new animated feature, **Guardians of Ga'hoole**. The Animal Logic package builds on FTO's **Digital FX** program with a sizeable on-the-job training component.

In the audience development and screen culture domain, Sydney moved up a rung globally, with the introduction of the first Jury Prize at the Sydney Film Festival, supported by NSW Government funding of \$1.8 million over four festivals. The FTO worked with Sydney Film Festival on an industry program to attract high profile filmmakers and industry professionals to work in NSW in the future. FTO enticed SPAA Fringe back to Sydney with the support of the FTO's Industry and Audience Development program and its focus on digital content, distribution and interactive media made it a must-attend event for NSW screen industry professionals. Overall, the activities supported by the program reached audiences of over 337,500 in 32 regional NSW towns, western and metropolitan Sydney.

Attending cinema, watching television and other screen content continues to be one of Australia's favourite cultural activities. The FTO provides vital support to the NSW screen industry, ensuring a healthy "ecology" for screen practitioners, and providing Australian images, sound and creative content on our screens.

The priorities for the year ahead will be to work with industry, councils and government agencies to implement the Film Friendly package and to set the FTO on a new direction following completion of the Strategic Review.

The NSW Government recognises the importance of securing future large budget international productions and we are confident that NSW will secure additional local production activity in 2008-09 and onwards now that the federal Producer and PDV Offsets are in place. The FTO is working with Government to devise a strategy to attract more mid range productions to the State as well.

During the year the FTO farewelled Board member Libby Rhys-Jones and welcomed new Board member Ken Reid. Troy Lum, Geoffery Atherden and Ross Gibson had their terms renewed for three years.

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


Dr Neal Blewett AC
Chair


Tania Chambers
Chief Executive

THE BO

8 members of the board

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

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

The FTO Board was appointed on 1 January 1997. The Members of the Board for 2007-08:



**DR NEAL BLEWETT (CHAIR)
AC**

**APPOINTED FOR 3 YEARS
FROM 1 JANUARY 2006**

President of Alcohol and Other Drugs Council of Australia and Chairman of the Eleanor Dark Foundation. Former National President of the Australian Institute of International Affairs (1998-2005), Australian High Commissioner in London (1994-98), Commonwealth Minister for various portfolios (1983-93).



**MR ANDREW MASON
(DEPUTY CHAIR)**

**RE-APPOINTED FOR 3 YEARS
FROM 1 JANUARY 2006**

Producer of *Dark City*, *The Matrix* trilogy, *Swimming Upstream*, *Cave*, *Silent Hill* and *Danny Deckchair*. Board Member of the Film Certification Advisory Board.



MR ROSS GIBSON

**RE-APPOINTED FOR 3 YEARS
FROM 1 JANUARY 2008**

Professor of Contemporary Arts at the University of 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 (1993-96). Filmmaker and author. Director of *Camera Natura*, *Dead to the World* and *Wild*.



MR TROY LUM

**RE-APPOINTED FOR 3 YEARS
FROM 1 JANUARY 2008**

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.

ARD

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MS LIBBY RHYS-JONES

RE-APPOINTED FOR 3 YEARS FROM 1 JANUARY 2007 SERVED UNTIL 31 DECEMBER 2007

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.



KEN REID

APPOINTED FOR 2 YEARS FROM 1 JANUARY 2008

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



ROSEMARY BLIGHT

APPOINTED FOR 3 YEARS FROM 1 JANUARY 2007

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



GEOFFREY ATHERDEN

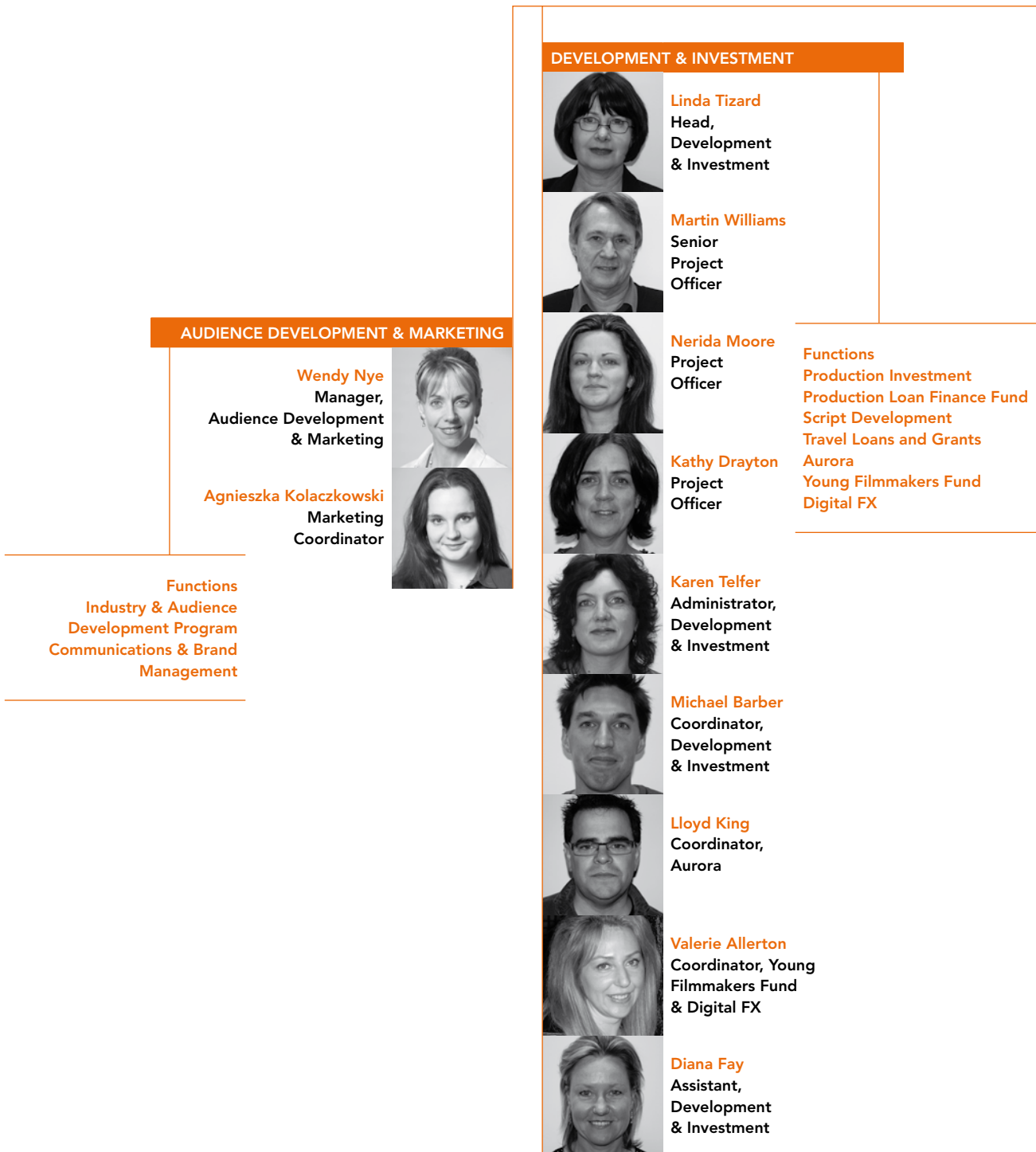
APPOINTED FOR 3 YEARS FROM 1 JANUARY 2007

Screenwriter. Credits include *Stepfather of the Bride*, *Eggshells*, *BabaKiueria*, *Grass Roots* and *Mother and Son*. FTO Board member from 1997 to 2001. President of Australian Writers' Foundation. Former President of the Australian Writers' Guild (1994-98).

CHART

10 organisational chart

(as at 30 June 2008)



MINISTER FOR THE ARTS

DIRECTOR GENERAL
DEPARTMENT OF ARTS,
SPORT AND RECREATION

FTO BOARD



Tania Chambers
Chief Executive



Sue McCreadie
Manager, Policy



Sandra Stockley
Executive Assistant

FINANCE & ADMINISTRATION



Lindsey Cox
Manager,
Finance &
Administration



Maggie Joyce
Office
Manager



Shannon Wheeler
Accounts
Officer



Jessica Pettengill
Receptionist

PRODUCTION LIAISON



Robin Clifton
Manager,
Production
Liaison Unit



Kya Blondin
Locations
Officer



Cheryl Conway
Locations
Officer



Ali Russell
Locations
Database
Officer



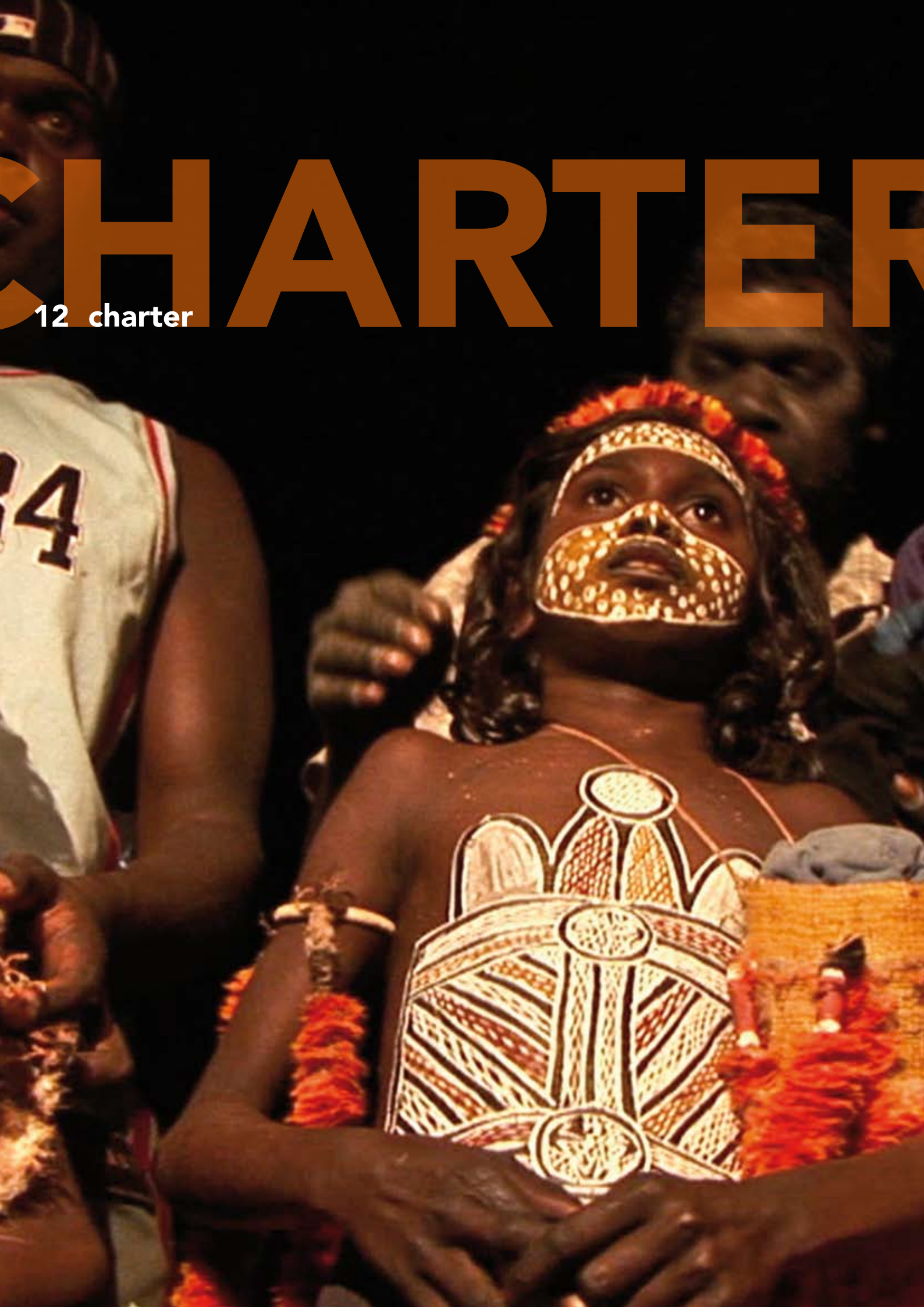
Leisle Grant
Locations
Database
Officer

Functions
Production Attraction
Locations Assistance
Regional Film Fund

Functions
Finance
Administration and
Operations
Information Technology
Human Resources
Compliance and Corporate
Governance
Government Reporting
Records Management

CHARTER

12 charter





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

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

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

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[section 02] development

15



16 development

DEVELOPMENT

ENT

State Plan Priority

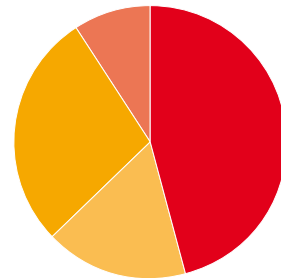
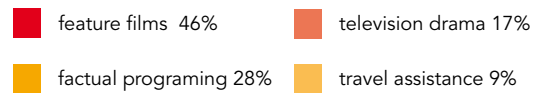
P1: Increased Business Investment

Project Development

A number of projects developed by the FTO went into production this year, including: features **Prime Mover**, **Accidents Happen**, **Beautiful Kate**, the television series **East West 101** and **East of Everything**, new telemovie **Scorched**, children's series **The Adventures of Charlotte and Henry** plus factual programming including **The Burning Season** and **Cane Toads** (the sequel).

This year the FTO received 124 funding applications for development and invested \$608,847 in 48 projects plus an additional \$173,349 in special initiatives. The following diagram indicates the spread of development including the initiatives.

Details of projects contracted 2007-08 are in Appendix 1a.



Includes Development Special Initiatives

Aurora

Aurora, the first intensive script program of its kind in Australia, continues to provide high-level skills development for creative teams. *The Black Balloon*, developed through the **Aurora** program was released in 2008 to high critical acclaim and solid audience response, taking just under \$3 million at the Australian box office. It was awarded the Crystal Bear for Best Feature at the Berlin International Film Festival's Generation 14 programme.

Two more **Aurora** features are currently in production, including *Prime Mover* written and directed by David Caesar and produced by Vincent Sheehan and *Accidents Happen* written by Brian Carbee, directed by Andrew Lancaster and produced by Anthony Anderson.

In 2007-08 FTO engaged external assessors, Sue Murray, Jonathan Ogilvie, Stephen Davis and Artistic Director Duncan Thompson, to review and select a shortlist of six projects for further consideration. Linda Tizard and Duncan Thompson, assisted by Miro Bilbrough, made the final selection.

Elissa Down, writer and director of *The Black Balloon*, announced the four successful projects at the launch of **Aurora** Round 7 on 19 March 2008.

The successful projects are:

- *The Red Car*, written and directed by Paul Elliot and produced by Tony Leach, is a horror film following a brand new red motorcar through a series of owners, painting a chilling portrait of a modern city as a soulless tarmac playground.
- *Missing Water* is the story of Jimmy's journey to find his father. On his quest, he is told the extraordinary story of a group of refugees who flee Vietnam in a tiny fishing boat in 1980, facing every hardship imaginable in their search for a new home. Khoa Do will write and direct with producer Megan McMurchy.
- Writer and co-producer Matthew Dabner tells how a life so in balance is easily disrupted, and so it is when Claudia meets Ed on her daily ferry commute in *Freshwater*. The director and co-producer is Kate Riedl.
- In *Buried* Angus and Malcolm are best mates... and killers. When Angus becomes infatuated with Rhonda, the unwitting sister of their latest victim, he tries to renounce his murderous ways and convince Malcolm to do the same. Director Tim Bullock will co-write with Justin Walsh and Sue Seary will produce.

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

The advisors included Danish writer/director Anders Thomas Jensen (*Adams Apples*, *Wilbur Wants to Kill Himself*, *The Green Butchers*, *Flickering Lights*), writer/director Shirley Barrett (*Love Serenade*, *Walk the Talk*, *Love My Way*), writer Ian David (*Blue Murder*) and director/writer/producer Geoffrey Wright (*Romper Stomper*, *Macbeth*).

Teams in the program from the previous round are:

- *Mr Darwin's Shooter*, the story of a friendship between a boy and a young Charles Darwin, has been adapted from Roger MacDonald's book by screenwriter John Alsop, will be directed by Fred Schepisi and produced by Penny Chapman.
- *Six Weeks in Heaven* tells of a nine year old girl who seeks to fulfill the dying wish of her brother for one last summer holiday. The writer is Chris Phillips. Nadia Tass will direct and Dennis Keily will produce.
- *Grace* is set in a world where women are one notch above convicts and savages. Grace, the daughter of a high-ranking official, is forced to face her terrible past. Writer/director Jennifer Kent also made the award winning YFF short *Monster*. Producer Helen Bowden previously participated in **Aurora** with the film *Shiver*, which is in development.
- *Eleven Months* is the story of a man with just \$150 and a desire to get drunk. The team behind the project is writer/director Michael Joy and producer John L Simpson.

In November 2007, the FTO held the follow-up workshop for these teams, focusing on markets and audiences, and strategies for financing and distribution.

The advisors at the workshop were:

- San Fu Maltha, Founder, Fu Works (Netherlands)
- Andy Spaulding, Executive Vice-President, Echo Lake Productions (USA)
- Alison Tilson, Writer/Co-Producer (*Japanese Story*, *Rabbit Proof Fence*, *Road to Nowhere*) Alison was also an Advisor in 2002, 2004 & 2005 (Australia)
- Ian David, Writer (*Blue Murder*) also an advisor in 2008 (Australia)
- Neil Armfield, Director (*Candy*) (Australia)
- Geoffrey Wright, Director/Writer (*Romper Stomper*, *Macbeth*). Geoffrey was also an Advisor in 2005, 2006 & 2008 (Australia)
- Gillian Armstrong, Director (*Death Defying Acts*, *Unfolding Florence*, *Oscar & Lucinda*, *Little Women*) (Australia)
- Sue Murray, Executive Director, Fandango. Sue was also an Advisor in 2002, 2005 & 2006 (Australia)
- Alan Finney, Vice President & Managing Director, Buena Vista International (Australia & NZ) also an advisor in 2005 & 2006
- Jill Bilcock, Editor (*Elizabeth*, *Elizabeth: The Golden Age*, *Japanese Story*, *Moulin Rouge*, *The Dish*) (Australia)
- Australian Casting Agents: Nikki Barrett, Greg Apps, Anousha Zarkesh and Kirsty McGregor

Market Access and Travel Assistance

FTO continued its co-sponsorship with Film Victoria and New Zealand Film Commission for independent producers to attend the prestigious No Borders co-production market held annually in New York. This year two NSW producers attended, Melissa Beaufort with the project *Myself Sometimes* and Penny Chapman with *An Imaginary Life*.

Other assistance was provided for screen practitioners to attend international markets in both established and emerging markets. This included feature film markets and screenings in Cannes, Berlin, Rome, Sheffield and Toronto, plus the INPUT public broadcasting event in Johannesburg, Kidscreen New York, AFT Media Financing and XMediaLab in Singapore.

Details of **Development Assistance** breakdowns including Travel Assistance are located within Appendix 1.

Development Special Initiatives Funding

FTO partnered with SBS to support the local production of unique and innovative series television for prime time screening through the Drama Development Fund initiative. Knapman Wyld Television was the first to benefit with development of *East West 101* series 2.

Nick Shorts, a Nickelodeon Animation, celebrates Australia's animation talent through a collection of 2 -3 minute short films. The FTO supported the NSW films showcasing the imagination, creativity and humour of local animation companies - Halo Pictures, Kapow Pictures, Drawing Room One and Sticky Pictures. The *Nick Shorts* initiative launched in March 2008 as a series of ten interstitials on PayTV and was also supported through Nickelodeon's online and mobile platforms.

Metro Screen, with support from FTO, provided a selection of the best films produced by emerging Indigenous filmmakers under the Lester Bostock Mentor Scheme, to National Indigenous Television (NITV). The films will have unlimited screenings on NITV over three years. A total of 25 shorts were compiled on 6 x 30 minute DVDs. NITV launched its service in November 2007 with an estimated audience of two million.

The FTO, supported by the Australian Writers Guild, sponsored the Arista workshop 'Writing & Creatively Developing Lo-Budget Feature Films', held in November 2007 for NSW film creators and presented by Stephen Cleary, Director of internationally renowned Arista Development UK.

FTO partnered with the Indigenous branch of the Australian Film Commission and the ABC in the National Indigenous Documentary Fund 10 (NIDF). The two projects supported under NIDF were: *Samson and Delilah: The Documentary*, written and directed by Beck Cole, which delves into the heart of an Indigenous community in central Australia through the making of a feature film; and *The Intervention* which follows the process of implementation of the Commonwealth's emergency intervention into the welfare of Aboriginal communities in the Katherine region of the Northern Territory, written and directed by Julie Nimmo.

Details of funding for the **Development Special initiatives** are in Appendix 1d.



Young Filmmakers Fund (YFF)

The FTO is committed to supporting and nurturing young filmmaking talent, and providing them with access to experienced filmmakers. Under the YFF successful applicants have the opportunity to work with a mentor from pre-production through to the marketing stage.

Since 1995, the YFF has funded a wide variety of projects. In total YFF has supported 111 projects including short dramas, documentaries, animation and experimental films.

Over the past year, some of Australia's finest producers and directors have provided advice to YFF recipients, including: Jessica Hobbs for **At the Tattooist**, Warwick Burton for **Zero**, Andrena Finlay for **Midsummer Magic**, Wayne Blair for **Brother Boys**, Neil Armfield for **White Bread** (aka **Grey**), Justine Kerrigan for **Moon Man**, Christopher Gill for **The Mirage**, and Tahnee McGuire for **Boundless**.

In 2007-08 the FTO held two further YFF rounds, including one round targeted at filmmakers from regional NSW and Western Sydney.

FTO promoted YFF across NSW including presentations in Byron Bay, Orange and Wollongong facilitated by NSW Regional Film Offices.

Round 22 Successful Applications

The FTO received 41 applications: 36 for production and 5 for post-production. The projects included 29 short dramas, 4 documentaries, 5 animations, 2 experimental dramas and 1 experimental documentary.

The assessment panel, comprising Catriona McKenzie, Vincent Sheehan, Sonia Whiteman, Stephane Zerbib and FTO Head of Development and Investment, Linda Tizard, selected four projects from a shortlist of 12. The projects are:

Title	Recipients	Type	Amount
Midsummer Magic	Andy Rodoreda, Gabrielle Rogers, Iain Crossing	Short Drama	\$30,000
Kin	Ali Malone, Peter Crombie, Ceinwen Berry	Short Drama	\$30,000
At the Tattooist	Danielle Kelly, Sophie Miller	Short Drama	\$30,000
Zero	Christopher Kezelos, Christine Kezelos	Short Animation	\$30,000

Round 23 Successful Applications

The FTO received 31 applications: 26 for production and 5 for post production. The projects included 23 short dramas, 7 documentaries and 1 experimental film.

The assessment panel was comprised of Kristina Ceyton, Steven Vidler, John Winter, Sylvia Wilczynski, and FTO Manager Policy, Judith Bowtell (from 1 July 2008). Final decisions for this round were made in financial year 2008-09.

YFF Marketing Grants

This year the FTO provided marketing grants to three YFF completed projects.

Title	Applicant	Type	Grant usage	Amount
Small Boxes	Kristina Ceyton	Short Drama	Travel to the 2007 SPAA Conference. Selected for the Showtime Talent Assistance Scheme	\$1,460
Prada Handbag	Stuart Vauvert	Short Drama	Travel to Palm Springs International Film Festival	\$2,997
Crossbow	Angie Fielder	Short Drama	Travel to Venice International Film Festival	\$1,000

YFF films continue to screen nationally and internationally providing an important 'calling-card' for emerging NSW screen practitioners. In 2007-08, YFF films screened in 177 venues and received 36 nominations and awards, including:

- Round 21 film **Brother Boys**, produced by Monique de Groot, directed by Simon Blyth and co-written by Simon Blyth and Jessica Halloran, was awarded Best Achievement In Indigenous Filmmaking at the St. Kilda Film Festival and screened on opening night of the Dungog Film Festival.
- Round 19 film **Crossbow**, produced by Angie Fielder and Polly Staniford and written and directed by David Michod, has received six nominations and awards including: St Kilda Film Festival, Best Achievement in Cinematography; 2007 AFI Awards, Best Screenplay in a Short Film; 2007 Melbourne International Film Festival, Best Australian Short Film. It was also selected to screen in the G'day LA Director's showcase and Venice International Film Festival.
- Round 19 film **Len's Love Story**, produced by Michaela Kawolski and written and directed by Sonia Whiteman, received the St Kilda Film Festival Best Actor Award. The film also screened at the 2007 Tribeca Film Festival in New York, where it was selected by New York Magazine as one of its top five shorts at the festival.
- Round 15 film **Small Boxes**, produced by Kristina Ceyton and written and directed by Rene Hernandez, has screened in more than 35 festivals since it was completed. The film has received 11 nominations and awards to date. Most recently producer Kristina Ceyton was the winner of the Showtime Talent Assist Scheme, and the film was selected as the only short to screen at the 2007 SPAA Conference.

Details of YFF including Broadcast Sales, Distribution Deals, Screenings and Awards are located within Appendix 6.

Digital Visual FX Scheme (DFX)

The **Digital Visual FX Scheme** was established in 1998 to offer on-the-job skills development opportunities. To date 54 people have been placed in a variety of areas such as 3D, animation, compositing, design, storyboarding, and research and development. More than \$980,000 in support has been provided to 14 companies that have participated in the Scheme.

Round 12 attracted 31 applicants from a variety of backgrounds including stop-motion animation, industrial design, special effects, digital visual effects, computer science, and electrical engineering. An assessment panel comprising Shilo McClean, Viveka Weiley and Anthony Jennings drew up a shortlist of 15. This was circulated to six participating companies: Animal Logic, Fuel International, Rising Sun Pictures, The Lab, Postmodern and Frame Set and Match. From the short-list of applicants five were placed with companies.

The FTO met with each of the trainees and host companies at three and six month intervals to obtain feedback and ensure the process was working well for both parties.

Daniel Heckenberg, who accepted a traineeship at Animal Logic, was the first applicant to be placed in research and development through the Scheme. When he applied to the program he was completing a PhD in Computer Science, however he did not have the practical hands-on experience of working in a production pipeline. Daniel was offered continued employment at the end of the six months.

Alice Ngo was selected by Animal Logic to work as a 3D artist. During her term, she focused primarily on creating textures and props for a project in development as well as working on a variety of TVCs. Alice was offered continued employment at the end of the six months.

Anouchka Farrenc worked at Rising Sun Pictures in 3D animation, and was assigned to a variety of challenges on projects such as **The Ruins** and **Australia**. In one of the feedback meetings, Anouchka remarked on the difference between working on shots in a school environment versus working as part of a pipeline, and that "there really is no other way to learn about production pressures other than by being part of a production."

Eric So was completing a full-time degree at the AFTRS in Digital Media at the time of being selected to work at Rising Sun Pictures in compositing. Following discussions between AFTRS, FTO and Rising Sun Pictures, his curriculum was modified to accommodate the traineeship, which had positive outcomes for all concerned. Eric worked on **Speed Racer** and **Australia**.

Phil Sloggett is a 3D artist who was selected by The Lab at Sydney (Omnilab Media). His mentors at The Lab were highly impressed with his innate talent, and consequently he was placed in the TVC department, which provided him the experience of working toward deadlines in a variety of work across the production pipeline.

Round 13 attracted 44 applicants from a variety of backgrounds. Assessors Shilo McClean, Elizabeth Doran, Angela Pelizzari have developed a shortlist of 15 to be considered by the seven participating companies Animal Logic, Fin Design + Effects, Frame Set and Match, Fuel International, Rising Sun Pictures, Postmodern and The Lab.

This year 10 training institutions were contacted directly regarding the Scheme, and presentations were made at: Sydney Institute - Design Centre Enmore, University of Technology Sydney, Qantm College and University of Sydney College of Fine Arts.

DFX Scheme Feedback

"This environment is entirely different to the level of opportunity that is available through coursework or self-directed projects, such as a short film, because the implications of real deadlines in a commercial enterprise are substantial. It is this opportunity to learn how to work in a world-class studio that makes the Scheme invaluable as a training step into industry standard performance." – Round 12 mentor.

"The most difficult aspect of the placement has been learning to balance the desire to perfect details of a shot with the very real demands of a deadline-driven international production environment." – Round 12 trainee.

"The (company) was thrilled to have someone with the potential that the trainee possesses and the trainee is thrilled to be placed with a company that will help him develop the broad foundation he needs to make good decisions for the long-term. An excellent result all around." – Meeting with Round 12 trainee.

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

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

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

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

Industry and Audience Development

The **Industry and Audience Development Program** supports festivals, conferences, touring programs, professional training programs and mentorships provided by industry organisations.

In 2007-08 FTO received 47 applications worth \$1,250,650 and included 10 new applicants for **Industry and Audience Development**. The FTO funded a total of 43 projects valued at \$806,500 and an additional \$30,500 was allocated under special initiatives taking the overall total to \$837,000.

A complete list of funded organisations can be found in Appendix 8 and Appendix 9a.

Supporting Industry

FTO continued to support a range of industry guilds including Screen Producers Association of Australia, Australian Directors Guild, Australian Guild of Screen Composers, Australian Cinematographers Society, Australian Writers Guild, Australian International Documentary Conference and Media Entertainment and Arts Alliance. Support was for industry development including conferences, training programs and workshops.

Industry and Audience Development also supported organisations which brought events to NSW including: SPAA Fringe, held at Chauvel Cinema, Paddington; Australian Cinematographers Society Conference, held in Manly (celebrating its 50th Anniversary); and The Australian Directors Guild Conference, held in Sydney.

Reaching Audiences

The FTO **Industry and Audience Development** grants reached audiences in excess of 337,500 people in NSW. For a breakdown of regional events/activities refer to the map on page 22.

Activities included festivals in metropolitan and regional areas of NSW, plus touring programs such as the Sydney Film Festival Tour, Flickerfest NSW Tour, Tropfest regional NSW screenings and WOW Film Festival and Tour.

Organisation Funding

Organisation funding is for 2 or 3 consecutive years and previously was by invitation only. In 2007-08 it was opened to the NSW screen industry and new organisational funding was granted to Information and Cultural Exchange (ICE), based in the Western Suburbs.

Part of the program initiatives undertaken by ICE was to develop a collaborative strategic partnership with Tropfest, FTO and ICE. The Tropwest seminar attracted over 200 people at Parramatta and Sydney Olympic Park, including emerging filmmaker Johnny Tran who won the Bright Spark award at Tropfest in 2008.

Metro Screen continued to provide screen industry training through its Mobile Unit throughout regional NSW. In 2007-08 workshops were held in Newcastle, Grafton, Condobolin, Albury, Nambucca, Cooma and Gosford. Workshops were also held in Cabramatta with Open Family Youth Social Services and Indigenous workshops with The Shack in La Perouse. FTO funding also supported the Lestor Bostock Mentor Scheme for first-time Indigenous filmmakers, multicultural mentor scheme and ongoing professional development program.

Events New South Wales

FTO works strategically with Events New South Wales to support major industry events in NSW that bring industry and market leaders to the State.

Sydney Film Festival, supported by the FTO under the **Industry and Audience Development** program, was successful in its Events NSW bid and received a commitment for \$1.8 million over four festivals from 2008, for an international competitive prize, plus a business and investment program to showcase Sydney and NSW as an ideal location for filmmaking, post-production and digital animation.

2007-08 Funding Overview

	2005-06	2006-07	2007-08
Funds Requested	\$1,122,090	\$1,154,333	\$1,250,650
Funds Approved	\$ 797,100	\$ 833,900	\$ 837,000

State Plan Priority

E8: Increase audiences and participation

2007-08 IAD Audience Activity for NSW

Audiences in excess of 337,500 people

	PROJECT
Bingara	
Gwydir Shire Council	North West Film Festival
Narrabri	
Flickerfest P/L	Flickerfest NSW Tour 2008
Gunnedah	
Flickerfest P/L	Flickerfest NSW Tour 2008
Coonamble	
Women in Film & Television NSW Inc.	WOW Tour 2007-08
Cobar	
Women in Film & Television NSW Inc.	WOW Tour 2007-08
Nyngan	
Women in Film & Television NSW Inc.	WOW Tour 2007-08



	PROJECT
Broken Hill	
Women in Film & Television NSW Inc.	WOW Tour 2007-08
dLux Media Arts	d/Tour 07/08
Deniliquin	
Women in Film & Television NSW Inc.	WOW Tour 2007-08
Wagga Wagga	
Sydney Film Festival	Regional tour
Tropfest Events P/L	Tropfest Film Festival
Aubury	
Metro Screen	Mobile Unit - Regional Workshops

	PROJECT
Condobolin	
Metro Screen	Mobile Unit - Regional Workshops
Dubbo	
Women in Film & Television NSW Inc.	WOW Tour 2007-08
Sydney Film Festival	Regional tour
Orange	
dLux Media Arts	d/Tour 07/08
Bathurst	
dLux Media Arts	d/Tour 07/08
Flickerfest P/L	Flickerfest NSW Tour 2008

	PROJECT
Byron Bay	
Women in Film & Television NSW Inc. Northern Rivers Writers Centre	WOW Tour 2007-08 Byron Bay Writers Festival Screen Culture
Northern Rivers Screenworks Ltd	Professional Development + Screen Culture
Flickerfest P/L	Flickerfest NSW Tour 2008
Yamba	
Women in Film & Television NSW Inc.	WOW Tour 2007-08
Grafton	
Metro Screen	Mobile Unit - Regional Screen Work Productions Mobile Unit - Regional Workshops
Armidale	
Armidale International Film Festival	4th Armidale International Film Festival
Clarence Valley	
Women in Film & Television NSW Inc.	WOW Tour 2007-08
Sawtell	
Flickerfest P/L	Flickerfest NSW Tour 2008
Bowraville	
Sydney Film Festival	Regional tour
Nambucca	
Women in Film & Television NSW Inc. Metro Screen	WOW Tour 2007-08 Mobile Unit - Regional Screen Work Productions Mobile Unit - Regional Workshops
Kempsey	
Women in Film & Television NSW Inc. Flickerfest P/L	WOW Tour 2007-08 Flickerfest NSW Tour 2008
Byabarra	
Women in Film & Television NSW Inc.	WOW Tour 2007-08
Dungog	
Dungog Film Festival Ltd Urban Cinefile	Dungog Film Festival Dungog Film Festival Documentary
Singleton	
Tropfest Events P/L	Tropfest Film Festival
Newcastle	
24 Hour Event Music NSW Australian Guild of Screen Composers	Shoot Out Festival Electrofringe 2007 AGSC Workshops and Seminars
Metro Screen	Mobile Unit - Regional Screen Work Productions Mobile Unit - Regional Workshops
Gosford	
Metro Screen	Mobile Unit - Regional Workshops
Avoca Beach	
Sydney Film Festival	Regional tour
Wollongong	
Short Sited Film Festival	12 Short sited Film Festival
Huskisson	
Sydney Film Festival	Regional tour
Cooma	
Metro Screen	Mobile Unit - Regional Screen Work Productions Mobile Unit - Regional Workshops

	PROJECT
Metro Sydney	
Australian Cinematographers Society	ACS Conference & Technology Exhibition
Australian Directors Guild	ADG Cultural and Professional Development ADG Directors Conference and Competitive Awards
Australian Film Institute	2007 AFI Australian Screenings & AFI Awards
dLux Media Arts	d/Art 2007-08 New Screen
IF Production Pty Ltd	Inside Film Awards 2007 (National Scoring Circuit) Make Your Own Fun
Media, Entertainment and Arts Alliance	Sydney Film Festival 2008 Flickerfest Film Festival 2008
Sydney Film Festival Flickerfest P/L Metro Screen	Membership Online Portal Indigenous Filmmakers Scholarship Lester Bostock Mentor Scheme Multicultural Mentor Scheme Professional Development Program Vodcasting Reel Dance Festival 2008 Popcorn Taxi International Portable Film Festival Queer Screen's Annual Events SPAA Fringe
Performance Space Popcorn Taxi Portable Content	3rd Sydney Latin American Film Festival 2007 Festival of Jewish Cinema WOW Film Festival Tropfest Film Festival AGSC Workshops and Seminars
Queer Screen	
Screen Producers Association of Australia Sydney Latin American Film Festival Inc The Jewish Film Foundation of Australia Women in Film & Television NSW Inc. Tropfest Events P/L Australian Guild of Screen Composers	
Western Sydney	
Information & Cultural Exchange	Western Sydney Workshops Africa On Screen Initiative Arab Film Festival Queer Screen's Annual Events (Parramatta)
Queer Screen	



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ENVIRONMENT

28 investment



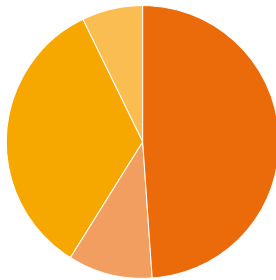
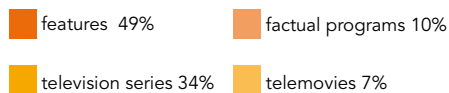
State Plan Priority

PI: Increased business investment

Production Finance

In 2007-08 the **Production Investment Fund** received 105 applications and invested \$4.8 million in 29 projects with a combined budget of \$102.2 million and generating an expenditure in NSW of \$67.5 million. This represents approximately \$14 for every FTO dollar invested.

Breakdown of the 29 Projects funded



FTO is a critical investor ensuring that a healthy level of Australian production occurs in the State. FTO made best use of available funds, taking into account the creative merits and economic impact for NSW of all projects.

Production Investment continues to be divided between features (\$2.36 million) and television production including drama and factual programs (\$2.43 million). Details of **Production Investments** for 2007-08 can be found in Appendix 2.

Recognising the success of earlier series, FTO invested in further episodes of **Blue Water High**, **East West 101** and **East of Everything**. **East West 101** is set in the western suburbs of Sydney and continues the story of Muslim Detective, Zane Malik. It will screen on SBS. **East of Everything** is filmed on location at Byron Bay and continues the story of Art (Richard Roxburgh) and Vance Watkins (Tom Long) returning to the resort where they grew up. The series will screen early next year on ABC Television. The award winning teen drama series **Blue Water High** returned to the ABC for series 3 earlier this year. New television series include Australian dramas **The Cut** and **False Witness**, telemovie **The Informant** plus children's animation **CJ the DJ**.

FTO invested in 13 factual programs with topics from conservation in Indonesia, **The Burning Season**, and social networks **Connected**

(aka **How Kevin Bacon Cured Cancer**) to the campaign to make Waltzing Matilda Australia's national anthem, **The Matilda Model**. The slate of features in 2007-08 includes **Bright Star**, an Australia-UK co-production from the internationally celebrated team of writer/director Jane Campion and producer Jan Chapman and **South Solitary**, written and directed by Shirley Barrett and produced by Marian MacGowan together with British producer Sarah Radclyffe.

Aurora has two more features currently in production with FTO investment, including **Prime Mover** written and directed by David Caesar and produced by Vincent Sheehan and **Accidents Happen** written by Brian Carbee, directed by Andrew Lancaster and produced by Anthony Anderson.

The FTO slate also features first time feature directors including Warwick Thornton, **Samson and Delilah**; Shawn Seet, **Two Fists One Heart**; Rachel Ward, **Beautiful Kate**; and Serhat Caradee, **Cedar Boys**.

Indigenous Short Films - The New Black

FTO joined with the Australian Film Commission (AFC) and ABC in **The New Black**, an Indigenous short film drama initiative, which follows the very successful **Bit of Black Business** series with SBS. In addition to investment funding, FTO Head of Development and Investment Linda Tizard assisted the AFC with a business planning and financial skills seminar for the selected teams.

Cross Platform Projects

FTO supported projects that have developed innovative cross platform outcomes include **Scorched**, a 'what-if' drama set in 2012. The telemovie presupposes that there is only 8 weeks water supply left in Sydney's dams. It follows the stories of several characters who will be caught up in a disaster the world will never forget. Produced by NSW production companies Goalpost Pictures Australia/ Essential Media Entertainment/Firelight Productions, it is an all-media, multi-platform television and online event, which will be broadcast via the Internet and the Nine Network in 2008.

Another FTO supported project with cross platform elements is **Storm Surfers -Dangerous Banks**, capturing both the science and the thrill of big wave surfing. Sixty Foot Films collaborated with Red Bull and Discovery Channel to produce an HD documentary and website complete with micromovies and surf diary.

Production Loan Finance Fund (Revolving Fund)

The FTO has a **Production Loan Finance Fund** to support production in NSW. Only fully financed productions are eligible to apply to this fund. This year the FTO provided loans valued at \$479,638.

Details of **Production Loan Finance Fund** are in Appendix 2f.

Critical and Audience Acclaim

Productions supported by the FTO received a record 74 nominations at the Australian Film Institute (AFI) Awards with 20 awards won, including Best Documentary **Forbidden Lie\$** and Best Film **Romulus, My Father**. FTO supported productions also won 6 of the IF Awards, 4 of the Film Critics Circle Awards (FCCA) and 8 of the Australian Writers Guild Awards.

Audience response was also strong with television series **East of Everything** reaching over a million viewers and claiming over 20 per cent of the audience share when it premiered on ABC in March 2008.

SBS had strong viewing figures for hard-hitting cop drama **East West 101** and **Real Top Guns**, a behind-the-scenes look at Australia's top gun military fighter pilots, which was the highest rating show in its time slot in six years.

Awards and Special Achievements

In the Script Writing category of the NSW Premier's Literary Awards, 4 out of the 6 shortlisted scripts received support from the FTO, including the winner **Forbidden Lie\$**. Other shortlisted films were **The Black Balloon**, **Hey Hey It's Esther Blueburger** and Episode 1 of TV series **East West 101**.

Romulus, My Father won a further 3 AFI Awards including Best Lead Actor Eric Bana and Best Supporting Actor Marton Csokas. It was also awarded Best Australian Film at the Movie Extra FilmInk Awards.

Clubland opened in the US on the 4th of July holiday weekend, under the title **Introducing the Dwights**.

Clubland's Emma Booth won best supporting actress at the AFI Awards and the FCCA Awards and also claimed the award for Best Australian Newcomer at the Filmink Awards. **Clubland** shared Best Film Original Award at the AWGIES with **The Home Song Stories**, which also won 8 AFI Awards, including Best Direction and Best Original Screenplay and 5 IF Awards.

Sue Smith, writer of the television mini-series **Bastard Boys**, won

the AFI for Best Screenplay in Television. Raymond Quint also won the Australian Directors Guild Award for Best Direction in a Telemovie and Veronika Jenet won the Australian Screen Editors Award for Best Editing.

Amongst its other awards, feature documentary **Forbidden Lie\$** also won FCCA for Best Feature Documentary and Vanessa Milton and Alision Croft the AFI Award for Best Editing in a Documentary.

Bruce Petty, director of **Global Haywire**, a feature documentary bringing together live action and animation, was awarded AFI Award for Best Direction in a Documentary and Sam Petty was awarded the AFI for Best Sound in a Documentary.

Having previously won the Best Children's Award at the AIMIA Awards **Chiko Accidental Alien**, an animated interactive online children's game won the AWGIE Award for Interactive Media.

International Awards and Recognition

FTO supported projects had strong exposure at major international film festivals and major industry awards.

The animated children's television series **I Got A Rocket!** won the New Approaches - Daytime Children's category at the 35th Annual Creative Arts & Entertainment Daytime Emmy Awards presented in New York.

At the Berlin Festival the youth jury in the Generation 14plus section awarded the Crystal Bear for Best Feature to **The Black Balloon**. **Clubland** won the Audience Award at St Tropez Film Festival 2007 and the Jury Prize at the Valenciennes Film Festival, France.

Forbidden Lie\$ won the Special Jury Prize in the San Francisco International Film Festival and CULT Prize for Best Documentary Film presented in the Extra section at the Rome Film Festival. It was also awarded the Al Jazeera Golden Award in the long film category at the Fourth Annual Al Jazeera International Documentary Film Festival in Doha.

Feature documentary **"4"** was awarded a Gold Plaque in the Documentary: Arts/Humanities category at the 2008 HUGO Television Awards in Chicago and was selected in the highly competitive Arts section for the Banff Festival.

Young Filmmakers Fund (YFF) films continued to achieve high levels of acclaim as outlined in the **YFF** section of this report and in Appendix 6d.







State Plan Priorities:**P1: Increased business investment****P6: Increased regional business investment****P3: Cutting Red Tape**

Logistic Support for Filmmakers

The FTO **Production Liaison Unit (PLU)** is a coordination point between the screen industry and State and Local Governments. It also manages the Regional Filming Fund (RFF) and provides recommendations to Department of State and Regional Development (DSRD) regarding Film & Television Industry Attraction Fund (FIAT) applications.

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

Production Activity

Foreign productions filmed in NSW included **X Men Origins: Wolverine** a Twentieth Century Fox feature film, **Mao's Last Dancer**, a feature film from Great Scott productions, the UK/Australian co-production **False Witness**, the US low-budget feature film **Broken Hill**, two Indian productions, **Victory** and **Bachna Ae Haseeno** and the reality show **America's Biggest Loser**, which shot an episode in Sydney.

Other feature films include those financed through the FTO, such as **Accidents Happen**, **Cedar Boys** and **The Square**. These were shot in Sydney throughout the year, as were the telemovies **Scorched** and **The Informant**. The feature film **Prime Mover** was shot in regional NSW.

There were at least 10 television series produced in NSW throughout the year including the FTO financed **CJ the DJ** and **The Cut**. Southern Star Entertainment's **Out of The Blue** went into production in Sydney, filming predominantly in Manly. Channel Seven's long running series **All Saints** filmed series 11, while **Home and Away** filmed series 21. Channel Seven also went into production on their new television series **Packed To The Rafters**. Other television series produced included the second series of **Stupid Stupid Man**, **Swift and Shift Couriers**, **Zeke's Pad** and **Zigby**. The FTO-funded mini-series **Blue Water High** series 3 also filmed.

The NSW Post Digital and Visual Effects (PDV) sector was utilised extensively by **Australia**, including a significant share of over 1500 VFX shots produced nationally.

Promoting NSW as a Filming Destination

This year **PLU** undertook the following international marketing activities:

- Attendance at the Association of Film Commissioners International Cineposium in Santa Fe, 24-30 August 2007.
- Visit to Los Angeles for the G'day USA celebrations, 14-21 January 2008. FTO co-hosted a table with Fox Australia for the gala dinner.
- Visit to Thailand to attend the ADFEST as part of the Department of State and Regional Development's delegation.
- Attendance at the Locations Expo in Los Angeles as part of the Ausfilm delegation.

PLU continued to work closely with Department of State and Regional Development (DSRD) and Tourism NSW to promote the State's advantage as a filming location. FTO co-sponsored with Tourism NSW and DSRD a networking event at Sydney Opera House for the jury of the ANDYS, a 21-member jury of creative directors from some of the world's most prestigious advertising agencies.

In 2007-08 the **PLU** pitched for 68 international projects and hosted 23 overseas inbound guests visiting Sydney. (See Appendices 10b and 10c for details of pitches and inbound).

Regional Filming Fund

The **Regional Filming Fund (RFF)** is an annual fund that is available to assist productions that will film for at least one week in any part of regional NSW. The objectives of the fund are to:

- Increase the level of film and television production in regional NSW, by encouraging Australian productions (and official co-productions) to film outside of metropolitan areas;
- Enable regional NSW to benefit from the growth of film and television production; and
- Provide an economic benefit to regional areas of NSW.

In 2007-08 the **RFF** provided funding worth \$200,000 to two projects, generating a regional production spend of \$2.5 million.

This included one feature **Prime Mover** shooting in Dubbo, Broken Hill and Cobar and one television series **East of Everything** shooting in Byron Bay and the Northern Rivers Region.

Other Incentives

The **NSW Film & Television Industry Attraction Fund (FIAF)** is administered through the Department of State and Regional Development (DSRD) with assistance from the FTO. The Fund offers payroll tax rebates for footloose productions looking to shoot or post-produce in NSW.

The **FIAF** is managed by DSRD, with the **PLU** serving an important liaison role by providing input on the applications received by DSRD. The **FIAF** is an attraction fund whose objectives include:

- Stimulate film and television production and post production in NSW;
- Increase the State's market share of film and television production;
- Generate new employment in the NSW film and television industry;
- Enhance the skills and the local industry; and
- Facilitate the introduction of new film-related technologies in NSW.

In April 2008, NSW Premier Morris Iemma announced an incentive package for Sydney based company Animal Logic that would help create 300 new jobs, ensure that a series of feature length animation projects would be animated in Sydney, and help establish a training program to expand industry skills. The package ensures the animated feature **Guardians of Ga'Hoole** will be produced in NSW.

Making NSW more Film Friendly

In June 2008 the NSW Government passed the Film Friendly package of legislation designed to make NSW more film friendly by slashing red tape and giving easier access for filmmakers to prime locations.

The package of legislation provides for:

- Creating a presumption that filming activities will be allowed on community land, Crown reserves and National Parks, provided heritage and environmental values are preserved;
- Requiring local councils to approve filming-related applications unless exceptional circumstances exist, and to give written reasons for refusing a film application;
- Ensuring fees associated with filming are limited to a transparent cost recovery basis;
- Exempting short-term filming activities on public or private land from requiring development approval;
- Streamlining the approvals process for temporary structures used in filming such as catering tents or sets;
- Issuing new RTA guidelines to give local councils a clear and consistent framework for managing film-related road closures and parking; and
- Applying a revised Local Government Filming Protocol to all councils (developed in consultation with councils and the film industry).
- In addition, a Premier's Memorandum was issued, requiring all State Government agencies to respond positively to film industry requests.

FTO will be working through the first half of 2008-09 to implement the legislation, including introduction of a plain English local government filming protocol, standard application form, industry code of conduct and training support.







ION

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Board

The FTO Board is scheduled to meet each 4 to 6 weeks and meets on other occasions if required. The Board met on 7 occasions in 2007-08.

Policy

In 2007-08 FTO contributed to a range of policy issues at a State and Federal Government level, including the development of the Film Friendly legislation package.

The NSW State Government implementation of the Innovation Strategy included the development of a Creative Industries Report. FTO was asked to contribute to the roundtables on film and television sectors. The FTO also participated with the other cultural institutions in mapping the contribution of the Arts Portfolio to the NSW State Plan, which includes input to business and community in metropolitan, rural and regional NSW.

The major change to the Australian production landscape this year was the introduction of the Producers Offset for qualifying Australian production. With other state agencies, FTO has monitored the implementation of the Offset and implications for Australian filmmakers. As a member of the Film Industry Partnership, FTO joined with the other agencies in raising with the Australian Tax Office industry concerns in relation to the implementation of the package, especially around timing of returns and refunds.

In 2007-08 the Federal Government passed legislation to establish Screen Australia, merging the activities of the Australian Film Commission, Film Australia and the Film Finance Corporation. FTO looks forward to working strategically with the new agency.

Communications

The **Audience Development & Marketing Unit** manages the FTO's communication needs, with valued support from Publicity Consultant, Tracy Mair. The unit promoted FTO assistance programs throughout the year through advertisements in industry magazines, online ad banners, postcards and brochures. This included advertising for the **Young Filmmakers Fund**, the **Digital Visual FX** placement scheme **Aurora**, and NSW participation at the No Borders co-production market.

The unit also organises events for the industry and to promote the value of the sector to the wider community. On 27 February 2008, the Hon. Barbara Perry MP, Minister for Juvenile Justice, Minister for Western Sydney and Minister Assisting the Premier on Citizenship hosted the NSW screening of **The Black Balloon**. Minister for Disability Services the Hon. Kristina Kerscher Keneally MP also spoke at the screening about autism, an issue featured in the film.

FTO staff, including Chief Executive Tania Chambers, spoke at conferences and network events throughout the year including the Local Government and Shires Association (LGSA) Tourism Conference. Other events where FTO was represented included the SPAA Fringe, Australian Cinematographers Society 50-year Conference, the Sydney Film Festival and the Dungog Film Festival. FTO continues to work to leverage support for these events and facilitate network building between organisations.

A regular fortnightly email newsletter was sent to 5000 opt-in email addresses. The newsletter provided information on FTO funding decisions and application deadlines for funding programs. The newsletter also supported industry organisations and funded clients by promoting their conferences, film festivals, forums, screenings and successes.

The unit secured renewable energy carbon credits for the annual report to cover the carbon costs of producing the digital version plus 100 hard copies, printed on recycled paper, for parliamentary and departmental requirements.



The background of the page is a complex, layered composition. It features a blurred natural scene, possibly of a forest or garden, with various shades of green and blue. Overlaid on this are numerous semi-transparent, overlapping geometric shapes in a variety of colors including yellow, orange, purple, and green. These shapes are primarily circular and polygonal, creating a dynamic, abstract pattern. The overall effect is a vibrant, textured backdrop that suggests movement and organic forms.

[section 06] performance



Performance Indicators
(Review over the past 3 years)

AWARDS ACHIEVED AT LOCAL AND INTERNATIONAL FESTIVALS	2005-06	2006-07	2007-08
Young Filmmakers Fund	7	18	26

NOMINATIONS FOR FTO-FUNDED PROJECTS IN KEY AUSTRALIAN AWARDS	2005-06	2006-07	2007-08
	57	85	123

REASONABLE RETURN ON INVESTMENT

Since 1992 (until 30 June 2007), the FTO has invested \$40,201,917 for an overall return of \$6,730,457 (16.7%) return on investment.

INVESTMENT CONTRIBUTION TO ECONOMIC BENEFIT IN NSW	2005-06	2006-07	2007-08
FTO Investment in film & television production	*\$4.36m	\$3.55m	**\$4.80m
Production expenditure in NSW generated by investment	\$50.66m	\$38.67m	\$67.52m

* Includes forward commitments

** Includes forward commitment of \$586,785 plus script development rollovers

	2005-06	2006-07	2007-08
Regional Filming Fund grants	\$199,605	*\$497,974	\$400,000
Spend in regional NSW generated by investment	\$0.75m	\$3.72m	\$2.50m

* Does not include amounts accrued from previous years

FILM PRODUCTION SPEND IN NSW	2005-06	2006-07	2007-08
	\$120m	\$280m	*\$221m

* Estimated figure provided by Screen Australia October 2008.

AURORA PROJECTS IN PRODUCTION	2005-06	2006-07	2007-08
	0	1	2

FACILITATE ACCESS FILM AND TELEVISION ACTIVITIES

INDUSTRY AND AUDIENCE DEVELOPMENT PROGRAM	2005-06	2006-07	2007-08
I&AD funds expended in Western Sydney*	**9%	6%	6%
I&AD funds expended in Regional NSW*	**14%	16%	17%

* Percentage of total budget

** The total expenditure in 2005-06 rose because of an additional \$150,000 from the NSW government to the Sydney Film Festival. In absolute terms, the level of funding to Western Sydney and Regional NSW has been maintained.







46 financials



GPO BOX 12
Sydney NSW 2001

INDEPENDENT AUDITOR'S REPORT

New South Wales Film and Television Office

To Members of the New South Wales Parliament

I have audited the accompanying financial report of New South Wales Film and Television Office, (the Office) which comprises the balance sheet as at 30 June 2008, the income statement, statement of recognised income and expense and cash flow statement for the year then ended, a summary of significant accounting policies and other explanatory notes.

Auditor's Opinion

In my opinion, the financial report:

- presents fairly, in all material respects, the financial position of the Office as at 30 June 2008, and its financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations)
- is in accordance with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act) and the Public Finance and Audit Regulation 2005.

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

The Board's Responsibility for the Financial Report

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

Auditor's Responsibility

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

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

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

My opinion does not provide assurance:

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

Independence

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

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



Peter Carr, FCPA
Director, Financial Audit Services

21 October 2008
SYDNEY

NEW SOUTH WALES FILM AND TELEVISION OFFICE

INCOME STATEMENT

For the year ended 30 June 2008

	Notes	2008 \$'000	2007 \$'000
Income			
Investment income	2(a)	323	338
Grants and contributions	2(b)	9,061	9,195
Other Income	2(c)	1,098	948
Total Income		10,482	10,481
Expenses			
Operating Expenses			
Personnel services expenses	3(a)	2,117	2,173
Other operating expenses	3(b)	1,592	1,920
Depreciation and amortisation	3(c)	39	148
Grants and subsidies	3(d)	7,127	6,749
Loss on sale of non-current assets	4	1	1
Total Expenses		10,876	10,991
SURPLUS/ (DEFICIT) FOR THE YEAR		(394)	(510)

STATEMENT OF RECOGNISED INCOME AND EXPENSE

For the year ended 30 June 2008

Surplus for the year	11	(394)	(510)
TOTAL INCOME AND EXPENSE RECOGNISED FOR THE YEAR		(394)	(510)

The accompanying notes form part of these financial statements

NEW SOUTH WALES FILM AND TELEVISION OFFICE

BALANCE SHEET

As at 30 June 2008

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	Notes	2008 \$'000	2007 \$'000
ASSETS			
Current Assets			
Cash and cash equivalents	5	5,530	5,187
Trade and other receivables	6	1,695	1,626
Total Current Assets		7,225	6,813
Non-Current Assets			
Trade and other receivables	6	159	14
Plant and equipment	7	428	420
Total Non-Current Assets		587	434
Total Assets		7,812	7,247
LIABILITIES			
Current Liabilities			
Trade and other payables	9	1,696	710
Other	10	328	291
Total Current Liabilities		2,024	1,001
Non-Current Liabilities			
Other	10	301	364
Total Non-Current Liabilities		301	364
Total Liabilities		2,325	1,365
Net Assets		5,487	5,882
EQUITY			
Accumulated funds	11	5,487	5,882
Total Equity		5,487	5,882

The accompanying notes form part of these financial statements

NEW SOUTH WALES FILM AND TELEVISION OFFICE

CASH FLOW STATEMENT

For the year ended 30 June 2008

	Notes	2008 \$'000	2007 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Personnel services		(2,057)	(2,234)
Grants and subsidies		(8,006)	(7,424)
Other		(662)	(2,281)
Total Payments		(10,725)	(11,939)
Receipts			
Interest received		301	291
Grants and contributions		9,149	9,182
Consolidated fund appropriations		-	-
Other		1,870	1,139
Total Receipts		11,320	10,612
NET CASH FLOWS FROM/(USED IN) OPERATING ACTIVITIES	12	595	(1,328)
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of land and buildings, plant and equipment		-	8
Purchases of land and buildings, plant and equipment		(47)	(43)
Repayment of Revolving Fund advances		345	1,095
Advances made from Revolving Fund		(550)	(661)
NET CASH FLOWS FROM/(USED IN) INVESTING ACTIVITIES		(252)	400
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		343	(928)
Opening cash and cash equivalents		5,187	6,115
CLOSING CASH AND CASH EQUIVALENTS	5	5,530	5,187

The accompanying notes form part of these financial statements

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

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1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting Entity

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

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

These financial statements have been authorised for issue by the Board on 17 **October 2008**

(b) Basis of Preparation

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

- applicable Australian Accounting Standards and Interpretations;
- the requirements of the *Public Finance and Audit Act 1983* and Regulation; and
- the Treasurer's Directions.

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

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

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

(c) Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards.

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

(d) Income Recognition

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

i. Sale of Goods

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

ii. Rendering of Services

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

iii. Investment and Other Revenue

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

iv. Grants and Contributions

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

(e) Recognition of Production Investment Grants

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

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

(f) Other Funding Programs

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

(g) Personnel Services and Other Provisions

i. Personnel Services Arrangements

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

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

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

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

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

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

iii. Long Service Leave and Superannuation

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

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

The superannuation expense for the financial year is determined by using the formulae specified in the Treasurer's Circular 08/03. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super), is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

(h) Insurance

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

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

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

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

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

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

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

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(j) **Acquisition of Assets**

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

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

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

(k) **Capitalisation Thresholds**

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

(l) **Revaluation of Property, Plant and Equipment**

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

(m) **Impairment of Property, Plant and Equipment**

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

(n) **Assets not able to be Reliably Measured**

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

(o) **Depreciation of Property, Plant and Equipment**

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

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

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

(p) **Restoration Costs**

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

(q) **Maintenance**

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

(r) **Leased Assets**

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

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

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

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

(s) Financial Instruments

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

i. Cash

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

ii. Loans and Receivables

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

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

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

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

iii. Payables

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

iv. Impairment of financial assets

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

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

(t) Taxation Status

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

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

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

- AASB 101 'Presentation of Financial Statements' that is applicable to annual reporting periods beginning on or after 1 January 2009.
- AASB 2007-8 'Amendments to Australian Accounting Standards arising from AASB 101 that is applicable to annual reporting periods beginning on or after 1 January 2009.
- AASB 1004 'Contributions' that is applicable to annual reporting periods beginning on or after 1 July 2008.

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

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

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	2008 \$'000	2007 \$'000
2 INCOME		
(a) Investment income		
Interest	323	338
	<u>323</u>	<u>338</u>
(b) Grants and contributions		
From DASR:		
Recurrent Grants	8,982	9,074
Capital Grants	44	44
Personnel services benefits and liabilities provided free of charge by DASR	35	77
	<u>9,061</u>	<u>9,195</u>
(c) Other income		
Project Development Returns	231	480
Production Investment Returns	616	314
Other	251	154
	<u>1,098</u>	<u>948</u>
3 EXPENSES		
(a) Personnel services expenses		
Salaries and wages (including Recreation Leave)	1,850	1,877
Superannuation – defined benefit plans *	8	8
Superannuation – defined contribution plans	124	115
Long Service Leave *	27	69
Workers Compensation Insurance	8	17
Other Payroll tax and fringe benefit tax	99	87
	<u>2,116</u>	<u>2,173</u>
* These are provided free of charge by DASR and a corresponding amount is shown in income as grants and contributions.		
(b) Other operating expenses		
Advertising	5	17
Auditor's remuneration	35	41
Communications/IT	68	106
Consultancies	116	10
Corporate services	94	91
Bad and doubtful debts	59	-
External assessors and advisors	256	284
Hosted workshops and events	99	98
Insurance	-	7
Legal fees	189	291
Maintenance	10	21
Marketing and promotional activity	162	146
Office and administration costs	103	175
Operating lease rental expenses	191	216
Travel and accommodation	145	258
Miscellaneous operating expenses	59	159
	<u>1,591</u>	<u>1,920</u>
(c) Depreciation and amortisation expense		
Depreciation		
Plant and equipment	39	40
	<u>39</u>	<u>40</u>
Amortisation		
Leasehold improvements	-	108
	<u>-</u>	<u>108</u>
	<u>39</u>	<u>148</u>

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

	2008 \$'000	2007 \$'000
(d) Grants and subsidies		
Aurora Script Development Workshops	124	216
Australian Children's Television Foundation	110	110
Industry and Audience Development	806	876
New Media	-	73
DFX Scheme	37	-
Other Industry Promotion	29	33
Production Investment Fund*	4,535	3,551
Project Development	782	966
Script Development Rollovers	264	-
Regional Filming Fund	200	581
Young Filmmakers Fund	240	343
	7,127	6,749

*Production Investment Fund grants include an amount of \$586,785 which was contracted in the reporting period representing funds brought forward from the 2008-2009 financial year.

(e) Details of funding programs approved in 2007/08

	Expensed \$'000	Forward Years Commitment \$'000	Total \$'000
Aurora Script Development Workshops	124	-	124
Australian Children's Television Foundation	110	-	110
Industry and Audience Development	806	-	806
DFX Scheme	37	-	37
Other Industry Promotion	29	-	29
Production Investment Fund	4,535	83	4,618
Project Development	782	-	782
Script Development Rollovers	264	-	264
Regional Filming Fund	200	-	200
Young Filmmakers Fund	240	-	240
	7,127	83	7,210

	2008 \$'000	2007 \$'000
4 GAIN / (LOSS) ON SALE OF NON-CURRENT ASSETS		
Proceeds from sale/disposal of plant and equipment	-	8
Written down value of assets sold/disposed	1	9
	(1)	(1)
5 CURRENT ASSETS – CASH AND CASH EQUIVALENTS		
Cash at bank and on hand	5,530	5,187
	5,530	5,187

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

6 CURRENT / NON-CURRENT ASSETS – TRADE AND OTHER RECEIVABLES		
Trade Debtors or receivables	190	196
Less: Allowance for impairment	(40)	(40)
Accrued Interest	191	169
Other debtors	377	316
Prepayments	-	8
Production Loan Finance Fund	1,538	1,334
Less: Allowance for impairment	(402)	(343)
	1,854	1,640
Current	1,695	1,626
Non-current	159	14
	1,854	1,640

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

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7 NON-CURRENT ASSETS – PROPERTY, PLANT AND EQUIPMENT

	Leasehold Improvements \$'000	Plant and Equipment \$'000	Total \$'000
At 1 July 2006			
Gross carrying amount	431	254	685
Accumulated depreciation and impairment	9	142	151
At fair value	<u>422</u>	<u>112</u>	<u>534</u>
At 30 June 2007			
Gross carrying amount	431	272	703
Accumulated depreciation and impairment	117	166	283
At fair value	<u>314</u>	<u>106</u>	<u>420</u>
At 30 June 2008			
Gross carrying amount	443	286	729
Accumulated depreciation and impairment	117	184	301
At fair value	<u>326</u>	<u>102</u>	<u>428</u>

Reconciliation

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

	Leasehold Improvements \$'000	Plant and Equipment \$'000	Total \$'000
Year ended 30 June 2008			
Fair value at start of year	314	106	420
Additions	12	35	47
Disposals	-	(1)	(1)
Depreciation Expense	-	(38)	(38)
Fair value at end of year	<u>326</u>	<u>102</u>	<u>428</u>
Year ended 30 June 2007			
Fair value at start of year	422	112	534
Additions	-	43	43
Disposals	-	(9)	(9)
Depreciation Expense	(108)	(40)	(148)
Fair value at end of year	<u>314</u>	<u>106</u>	<u>420</u>

8 RESTRICTED ASSETS

Cash at bank includes \$2,424,786 (2007: \$2,232,040). This amount represents the available cash component of the Production Loan Finance 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 \$134,457 (2007: \$130,969) are held on behalf of investors and relate to the activities of the former Australian Films International Inc and to the former New South Wales Film Corporation. Refer Note 10.

9 CURRENT LIABILITIES – TRADE AND OTHER PAYABLES

	2008 \$'000	2007 \$'000
Trade Creditors	104	110
Accruals	1,455	467
Accrued personnel services expenses	12	6
Provisions for personnel services expenses		
Recreation leave	115	119
Long service leave oncosts	3	3
Payroll tax on long service leave	6	5
	<u>1,695</u>	<u>710</u>

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

	2008 \$'000	2007 \$'000
10 CURRENT / NON-CURRENT LIABILITIES - OTHER		
Prepaid Interest – Production Loan Finance Fund	97	76
Interest on Project Development Grants – payable to the Crown	34	22
Funds Held on behalf of Investors in Motion Pictures	134	131
Lease Incentive Liability	363	426
	<u>629</u>	<u>655</u>
Current	328	291
Non-current	301	364
	<u>629</u>	<u>655</u>

11 CHANGES IN EQUITY

	Accumulated Funds \$'000	Total Equity \$'000
Balance as at 1 July 2006	6,391	6,391
Changes in Equity – Other than transactions with owners as owners		
Deficit for the year	(510)	(510)
Total	<u>(510)</u>	<u>(510)</u>
Balance as at 30 June 2007	<u>5,881</u>	<u>5,881</u>
Changes in Equity – Other than transactions with owners as owners		
Deficit for the year	(394)	(394)
Total	<u>(394)</u>	<u>(394)</u>
Balance as at 30 June 2008	<u>5,487</u>	<u>5,487</u>

	2008 \$'000	2007 \$'000
12 RECONCILIATION OF THE SURPLUS FOR THE YEAR TO NET CASH FLOWS FROM OPERATING ACTIVITIES		
Deficit for the year	(394)	(510)
Adjustments for items not involving cash		
Depreciation	39	148
Allowance for impairment	59	-
Increase/(decrease) in creditors and accruals	987	(1,079)
Increase/(decrease) in personnel services provisions	(2)	(34)
Increase/(decrease) in other liabilities	(26)	11
Decrease/(increase) in receivables	(69)	135
Net (gain)/loss on sale of plant and equipment	1	1
Net Cash Flows From Operating Activities	<u>595</u>	<u>(1,328)</u>

13 FINANCIAL INSTRUMENTS

The FTO's main risks arising from financial instruments are outlined below, together with the Office's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout this financial report. The Chief Executive Officer has overall responsibility for the establishment and oversight of risk management and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the Office, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the Internal auditors on a continuous basis.

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

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

(a) Financial instrument categories

Financial Assets	Note	Category	Carrying Amount	Carrying Amount
			2008 \$'000	2007 \$'000
Cash and cash equivalents	5	N/A	5,530	5,187
Production Loan Finance Fund	6, 1(s)ii	Loans and receivables (at amortised cost)	1,136	991
Trade and other receivables ¹	6	Loans and receivables (at amortised cost)	341	325
<hr/>				
Financial Liabilities	Note	Category	Carrying Amount	Carrying Amount
			2008 \$'000	2007 \$'000
Trade and other payables ²	9	Financial liabilities measured at amortised cost	1,695	710
Fund held on behalf of investors in Motion Pictures	10	Financial liabilities measured at amortised cost	134	131

Notes

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

(b) Credit Risk

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

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

Cash

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

Production Loan Finance Fund

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

Production Loans are secured by:

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

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

Receivables – trade debtors

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

The FTO is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. Based on past experience, debtors that are not past due (2008: \$1,412,000 ; 2007: \$1,257,000) and not less than 3 months past due

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

(2008: Nil ; 2007: Nil) are not considered impaired and together these represent 76% of the total trade debtors.

		\$'000	\$'000
	Total ^{1,2}	Past due but not impaired ^{1,2}	Considered impaired ^{1,2}
2008			
< 3 months overdue	1,326	1,326	-
3 months – 6 months overdue	-	-	-
> 6 months overdue	592	150	442
2007			
< 3 months overdue	1,317	1,317	-
3 months – 6 months overdue	-	-	-
> 6 months overdue	383	-	383

Notes

1. Each column in the table reports 'gross receivables'

2. The aging analysis excludes statutory receivables, as these are not within the scope of AASB 7 and excludes receivables that are not past due and not impaired. Therefore, the 'total' will not reconcile to the receivables total recognised in the balance sheet.

(c) Liquidity risk

Liquidity risk is the risk that the FTO will be unable to meet its payment obligations when they fall due. The FTO continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets. The objective is to maintain a balance between continuity of funding and flexibility through the use of overdrafts, loans and other advances..

During the current and prior years the FTO did not have any borrowings. The FTO's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or 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 Directions 219.01. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice is received. Treasurer's Directions 219.01 allows the Minister to award interest for late payment. No interest for late payment was paid during 2008 (2007: Nil).

The table below summarises the maturity profile of the FTO's financial liabilities, together with the interest rate exposure.

Maturity analysis and interest rate exposure of financial liabilities

	Weighted Average Effective Int. Rate	Nominal Amount ¹	\$'000 Interest Rate Exposure			\$'000 Maturity Dates		
			Fixed Interest Rate	Variable Interest Rate	Non- interest bearing	< 1 yr	1 – 5 yrs	> 5 yrs
2008								
Payables	n/a	1,689	-	-	1,689	1,689	-	-
Funds held on behalf of investors in Motion Pictures	n/a	134	-	-	134	134	-	-
		1,823	-	-	1,823	1,823	-	-
2007								
Payables	n/a	705	-	-	705	705	-	-
Funds held on behalf of investors in Motion Pictures	n/a	131	-	-	131	131	-	-
		836	-	-	836	836	-	-

Notes:

1. The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities and therefore will not reconcile to the balance sheet.

(d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

market prices. As the FTO has no borrowings or deposits with HourGlass Investment Facilities, there is no exposure to market risk. The FTO has no exposure to foreign currency risk and does not enter into commodity contracts.

(e) Fair value

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

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14 COMMITMENTS FOR EXPENDITURE

(a) Capital Commitments

As at 30 June 2008 the FTO had no capital commitments. (Nil for 2006-2007)

(b) Other expenditure commitments

As at 30 June 2008, the FTO had committed the following amounts for payment within the next twelve months:

Aurora Script Development Workshops	-	45
Regional Filming Fund	96	-
Total (including GST)	96	45

The total expenditure commitments include GST of \$8,700 (2007: \$4,091) which is a contingent asset for the FTO.

(c) Operating lease commitments

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

Not later than one year	296	282
Later than one year and not later than five years	1,184	1,131
Later than five years	296	564
Total (including GST)	1,776	1,977

The total commitments above include input tax credits of \$161,455 (2007: \$180,000) that are expected to be recovered from the Australian Taxation Office.

15 PROJECT DEVELOPMENT AND PRODUCTION INVESTMENT FUND

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

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

	Grants Provided \$'000	Returns Received \$'000
PROJECT DEVELOPMENT (PERIOD ENDING)		
30 June 2007	802	449
30 June 2008	782	231
PRODUCTION INVESTMENT (PERIOD ENDING)		
30 June 2007	3,515	314
30 June 2008	4,534	616

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

16 CONTINGENT LIABILITIES

The Board is unaware of the existence of any contingent liabilities as at balance date (2007: Nil).

17 POST BALANCE DATE EVENTS

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

END OF AUDITED FINANCIAL STATEMENTS

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2008

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

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

- (a) the accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, the applicable clauses of the Public Finance and Audit Regulation 2005 and the Treasurer's Directions;
- (b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2008 and the results of the operations for the year ended on that date;
- (c) At the date of signing we are not aware of any circumstances that would render the financial statements misleading or inaccurate.

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Dr. Neal Blewett
CHAIR, FTO BOARD



Ross Gibson
CHAIR, FINANCE & AUDIT SUB COMMITTEE

Date: 17 October 2008

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[section 08] appendices

Appendix 1a Development Projects Contracted 2007-08

Title	Applicant/s	Writer/s	Amount
Factual Programs			
Born In Captivity (aka Wall Of Shame)	Jotz Productions	Violeta Ayala, Dan Fallshaw	\$14,950
The Burning Season	Hatchling Productions	Cathy Henkel	\$20,000
Lost In Flanders (aka Bones Billycans & Bullets)	Intomedia	Matt McLachlan	\$24,260
City of Shadows	Maree Delofski, Peter Doyle	Peter Doyle	\$11,500
Lillian Roxon: the Mother of Rock	Lowlands Media	Kathy Drayton, Robert De Young	\$19,800
Utopia	Bruce Petty	Bruce Petty	\$9,000
Enigma of the Jungle	Look Television Productions	Andrea Dal Bosco, Will Davies	\$18,870
My Asian Heart	Frontline Films	David Bradbury	\$20,000
Sub Total			\$138,380
Feature			
Lou	Big and Little Films	Belinda Chayko	\$21,000
Between Two Waves of the Sea	Sarah Shaw t/a Abacus Films	Ian Meadows	\$16,000
White Light (aka Untitled)	GFN Productions	Geoffrey Wright	\$16,000
Wrestle	Eddie Wong Films	Darren Ashton, Robin Ince	\$20,000
Freshwater	Writing, Reading & Development	Matthew Dabner	\$15,500
Mount Warning (2)	Lemur Films	Kim Mordaunt	\$16,000
The Roseville Game	Hydra Hamlet	Alexandra Long	\$10,000
Mondo (2)	Mondo Productions	Ian David	\$17,500
Julie	Sacha Horler	Alice Bell	\$16,000
Three Dog Night	Jeffrod Entertainment	Justin Monjo	\$16,000
The Jitterbug	Foley Films t/a Paper Scissors Rock	Norman Yeend, Carolien Foley	\$11,000
Happy Hour	Matthew Reeder t/a Night Kitchen Productions	Sue Smith	\$16,000
Snake In The Grass (aka Candelo)	Porchlight Films	Elizabeth Mars	\$20,000
Dance For Me	Hatchling Productions	Roger Monk	\$20,000
The Mechanicals	Everyday Pictures	Leon Ford	\$16,000
Waterlily	Elissa Down Films	Elissa Down	\$16,000
The Clouds (2)	Agenda Film Productions	Paul McDermott	\$18,500
Accidents Happen	Red Carpet Productions	Brian Carbee	\$5,000
48.7 Centimetres	Paradise Production Services	Katherine Thomson	\$10,000
Pangs	Blueseas Management t/a Blueseas Films & Production	Greg Woodland	\$20,000
Amnesia	Porchlight Films	Tony Krawitz	\$20,000
Grace	Cicada Films	Jennifer Kent	\$20,000
Sub Total			\$356,500
Telemovie			
The Germsters	Buster Dandy Productions	Kym Goldsworthy	\$16,000
Sub Total			\$16,000
Television Series			
My Place	Chapman Pictures	Alice Addison, Beth Armstrong, Leah Purcell, Nick Parsons, Greg Waters, Blake Ayshford	\$30,000
Sub Total			\$30,000
Total			\$540,880

Appendix 1a Development Projects Contracted 2007-08 (continued)

Applicant	Title	Travel To	Amount
Travel Assistance			
Linden Wilkinson	One More River	New York	\$1,500
Andrena Finlay	Sinksongs	London	\$6,000
Melissa Beaufort	Myself Sometimes	No Borders, New York	\$4,000
Penny Chapman	Imaginary Life	No Borders, New York	\$4,414
Hewey Eustace	Dirtgirlworld	MIPCOM Cannes	\$5,000
Stephen Sewell	Artefact	X Media Lab, Singapore	\$4,300
Anna Broinowski	Forbidden Lie\$	Roma Cinefest & Sheffield Film Festival	\$6,480
Gillian Armstrong	Death Defying Acts	Toronto Film Festival	\$4,073
Phillip Bowman	Slate	AFT Media Financing, Singapore	\$3,200
Miriam Stein	Hey Hey Its Esther Blueburger	Berlin Film Festival	\$4,000
Michael Bourchier	Slate	Kidscreen, New York	\$4,000
Tim Slade	4	INPUT, Johannesburg	\$2,000
Liz Watts	Animal Kingdom	Cannes Film Festival	\$7,000
Greg Woodland	The Visitor	Cannes Film Festival	\$4,000
Lisa Shaunessy	Taronga	Cannes Film Festival	\$4,000
Michael Favelle	Slate	Cannes Film Festival	\$4,000
Total			\$67,967

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Appendix 1b Development Projects Approved but Uncontracted 2007-08

Title	Applicant/s	Writer/s	Amount
Feature			
The Second Coming	Mushroom Pictures & Liquid Fur	David Barker	\$16,000
Factual programs			
Gawura In the Belly of the Whale	Olivia Rousset	Olivia Rousset, Bentley Dean, Fanou Filali	\$11,000
Total			\$27,000

Appendix 1c Development Assistance Breakdown 2007-08

Applications Received:*124 Applications Contracted: 48 Percentage Of Applications Contracted: 39%

Type	Amount	%
Factual Programs	\$138,380	23
Features	\$356,500	58
Telemovies	\$16,000	3
Television Series	\$30,000	5
Travel Assistance	\$67,967	11
Total	\$608,847	100

* Includes No Borders

Appendix 1d Development Special Initiatives Funded 2007-08

Project	Applicant/s	Company	Amount
FTO / SBS Drama - East West 101 Series 2	Steve Knapman	Knapman Wyld Television	\$25,000
Nick Shorts - Animation		Nickelodeon	\$50,000
Metro Screen / NITV		Metro Screen	\$12,000
Arista Workshop		Australian Writers' Guild	\$6,349
National Indigenous Documentary Fund 10 - Samson & Delilah	Kath Shelper	Scarlett Pictures	\$40,000
National Indigenous Documentary Fund 10 - The Intervention	Tom Zubrycki, Julie Nimmo	Jotz Productions	\$40,000
Total			\$173,349

Appendix 1e Development Returns 2007-08

Title	Principle	Interest	Royalties
Susan Mackinnon Travel - Buyout	\$3,750	\$65	
The Square - Buyout	\$15,000	\$1,500	
A Well Founded Fear (aka Deported to Danger) - Buyout	\$15,000	\$1,035	
The Square Travel - Buyout	\$6,000	\$600	
The Cut - Buyout	\$54,750	\$5,475	
The Adventures of Charlotte and Henry - Buyout	\$40,689	\$4,069	
Hothouse - Road Trip Nation	\$5,000		
Hothouse - About Men	\$7,500		
Hothouse - About Women	\$5,000		
The Tender Hook - Buyout	\$5,159	\$1,702	
Beautiful Kate - Buyout	\$32,000	\$3,200	
Lost In Flanders (aka Bones Billycans & Bullets) - Buyout	\$26,080	\$2,003	
Ruth Cullen Travel - Buyout	\$4,000	\$400	
Future Makers - Buyout	\$7,000	\$700	
Lantana			\$145
The Piano Lesson			\$4,284
Total	\$226,928	\$20,749	\$4,429

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Appendix 1f Development Projects in Production 2007-08 (that have received Development Assistance)

Project	Applicant	Company	Details	Development Assistance
The Matilda Model	Curtis Levy	Olsen Levy Productions	Script Development	\$15,000
Mad Morro	Tom Zubrycki	Jotz Productions	Script Development	\$9,500
The Burning Season	Jeff Canin	Hatchling Productions	Script Development	\$20,000
Born In Captivity (aka Wall of Shame)	Tom Zubrycki	Jotz Productions	Script Development	\$14,950
The Snowman	Rachel Landers	Pony Films	Script Development	\$15,000
Connected (aka How Kevin Bacon Cured Cancer)	Annamaria Talas	Essential Viewing	Script Development, Travel	\$18,000
Prime Mover	Vincent Sheehan	Prime Mover Productions	Script Development	\$48,500
Accidents Happen	Anthony Anderson	A.H. Films	Script Development, Travel	\$36,000
Beautiful Kate	Liz Watts	Beautiful Kate Productions	Script Development	\$32,000
South Solitary	Marian Macgowan	Macgowan Films	Script Development, Travel	\$38,000
The Cut	Tom Blacket	Blacket Television	Script Development	\$54,750
East West 101 - Series 2	Steve Knapman	Knapman Wyld Television	FTO/SBS Drama Initiative	\$25,000
East of Everything - Series 2	Deborah Cox	Twenty 20	Script Development	\$40,000
Scorched (aka Strike Team)	Chris Hilton	Essential Viewing	Script Development, Travel	\$21,250
A Well Founded Fear (aka Deported to Danger)	Teri Calder	November Films	Script Development	\$15,000
Cane Toads 2	Mark Lewis	Radio Pictures	Script Development	\$26,200
The Tender Hook	Michelle Harrison	Mandala Films	Travel	\$5,159
The Future Makers	Maryella Hatfield	The Future Makers	Script Development	\$7,000
The Adventures of Charlotte and Henry	Paige Livingston	Mammal	Script Development	\$40,689
Hothouse			Hothouse Initiative	\$50,000
Hothouse - Road Trip Nation	Jessica Douglas Henry	Iris Pictures	Hothouse Initiative	
Hothouse - About Women	Jessica Douglas Henry	Iris Pictures	Hothouse Initiative	
Hothouse - About Men	Jessica Douglas Henry	Iris Pictures	Hothouse Initiative	

Appendix 2a Production Investment Project Approvals 2007-08

Project	Applicant	Producer/s	Director/s	Amount
Factual Programs				
Not All Tea and Scones	Purple Pictures	Cheryl Conway, Carmel Travers	Carmel Travers	\$15,000
The Matilda Model	Olsen Levy Productions	Curtis Levy, Helen Panckhurst	Curtis Levy	\$65,000
Maverick Mother (aka Janet's Baby)	Screen Culture	Janet Merewether	Janet Merewether	\$58,000
Storm Surfers Dangerous Banks	6ixty Foot Films	Marcus Gillezeau, Akhim Dev	Chris Nellius, Justin McMillan	\$55,000
I, Psychopath	Fibro Majestic Films	Sally Regan	Ian Walker	\$65,000
Connected (aka How Kevin Bacon Cured Cancer)	Essential Viewing	Aline Jacques	Annamaria Tallas	\$80,000
Making Music	Music Films	Helen Panckhurst, Bob Connolly	Bob Connolly, Sophie Raymond	\$59,000
The Long Goodbye	Luminous Films	Gina Twyble	Kaye Harrison	\$20,000
Sub Total				\$417,000
Feature				
Prime Mover	Prime Mover Productions	Vincent Sheehan	David Caesar	\$316,500
Two Fists One Heart	Palm Beach Pictures	David Elfick	Shawn Seet	\$200,000
Bright Star	Jan Chapman Films	Jan Chapman	Jane Champion	\$400,000
Accidents Happen	A.H. Films	Anthony Anderson	Andrew Lancaster	\$425,570
Beautiful Kate	Beautiful Kate Productions	Bryan Brown, Leah Churchill Brown	Rachel Ward	\$250,000
Samson & Delilah	Scarlett Pictures	Kath Shelper	Warwick Thornton	\$300,000
Cedar Boys	Cedar Boys	Jeff Purser, Matthew Dabner, Ranko Markovic	Serhat Caradee	\$100,000
South Solitary	Macgowan Films	Marian Macgowan, Sarah Radclyffe	Shirley Barrett	\$200,000
Sub Total				\$2,192,070
Television Series				
Blue Water High - Series 3	Northside Productions	Noel Price, Dennis Kiely	Marcus Cole, Ralph Strasser, Chris Martin-Sones	\$100,000
The Cut	Blacket Television	Tom Blacket	Mandy Smith, Karl Zwicky	\$400,000
CJ the DJ	Kapow Pictures	Sandra Walters	Mark Gravas	\$425,000
False Witness	Screenime	Greg Haddrick	Peter Andrikidis	\$200,000
East West 101 - Series 2	Knapman Wyld Television	Steve Knapman, Kris Wyld	Peter Andrikidis	\$250,000
East of Everything - Series 2	Twenty 20	Fiona Eagger, Deb Cox	Stuart McDonald	\$200,000
Sub Total				\$1,575,000
Total				\$4,504,070

Appendix 2a Production Investment Project Approvals 2007-08 (continued)

Additional Production Investment Funding to existing projects				
Project	Applicant	Producer/s	Director/s	Amount
Feature				
\$9.99	\$9.99	Emile Sherman, Amir Harel	Tatia Rosenthal	\$20,420
Sub Total				\$20,420
Telemovie				
Scorched (aka Strike Team)	Essential Viewing	Kylie Du Fresne, Ellenor Cox	Tony Tilse	\$750
Sub Total				\$750
Television Series				
East of Everything - Series 1	Twenty 20	Fiona Eagger, Deb Cox	Stuart McDonald	\$9,545
Sub Total				\$9,545
Total				\$30,715

Appendix 2b Script Development Rolled Over into Production Investment

General Development and Travel				
Project	Applicant	Producer/s	Director/s	Amount
Mad Morro	Jotz Productions	Tom Zubrycki	Kelrick Martin	\$9,500
The Burning Season	Hatchling Productions	Cathy Henkel, Jeff Canin	Cathy Henkel	\$20,000
Born In Captivity (aka Wall of Shame)	Jotz Productions	Tom Zubrycki	Violeta Ayala, Dan Fallshaw	\$14,950
The Bootcake	Katherine Millard	Katherine Millard	Katherine Millard	\$4,000
The Snowman	Pony Films	Rachel Landers, Juliet Lamont	Juliet Lamont	\$15,000
Prime Mover	Porchlight Films	Vincent Sheehan, Anita Sheehan	David Caesar	\$48,500
Accidents Happen	Red Carpet Productions	Anthony Anderson	Andrew Lancaster	\$36,000
East West 101 - Series 2	Knapman Wyld Television	Steve Knapman, Kris Wyld	Peter Andrikidis	\$25,000
Scorched (aka Strike Team)	Essential Viewing	Kylie du Fresne, Ellenor Cox	Tony Tilse	\$21,250
Total				\$194,200

Aurora - Script Development

Project	Applicant	Producer/s	Director/s	Amount
Prime Mover	Porchlight Films	Vincent Sheehan, Anita Sheehan	David Caesar	\$35,000
Accidents Happen	Red Carpet Productions	Anthony Anderson	Andrew Lancaster	\$35,000
Total				\$70,000

Appendix 2c Production Investment Project Approved but Uncontracted 2007-08

Project	Applicant	Producer	Director	Amount
Taxi School	Wonderland Film & Theatre Productions	Kingston Anderson	Claire Haywood	\$65,000
Total				\$65,000

Appendix 2d Production Investment Breakdown 2007-08

Applications Received 105 Applications Contracted 29 Percentage of Applications Contracted 28%

Type	Number Contracted	Amount	% of Total Spent
Factual Programs	13	\$480,450	10
Features	8	\$2,346,570	50
Telemovies	2	\$320,000	7
Television Series	6	\$1,600,000	33
Total	29	\$4,747,020	100

Note: includes script development rollover investments. An additional \$51,965 production investment was made moved into projects contracted in 2006-07.

Appendix 2e Production Investment Returns 2007-08

Production Finance Returns **\$616,318**

Appendix 2f Production Loan Finance Fund Contracted Loans 2007-08

Project	Applicant	Type	Amount Approved
Forbidden Lie\$	Liberty Productions	Cashflow Loan	\$70,000
Bright Star	Jan Chapman Productions	Production Loan	\$409,638
Total			\$479,638

Appendix 3 Readers and Budget Analysts

Readers		Budget Analysts	
May-Brit Akerholt	Claire Haywood	Julie Nimmo	Sandra Alexander
Lynden Barber	Edward Hetherington	John O'Brien	Martin Brown
Annette Blonski	John Hughes	Nick Parsons	Jenny Day
Anne Brooksbank	Robin Hughes	Ian Pringle	Carolyn Johnson
Martin Brown	Julie Janson	Melinda Rackman	Fotini Manikakas
Anne Bruning	Sam Jennings	David Rapsey	Mary-Ellen Mullane
Belinda Chayko	Emma Jensen	Molly Reynolds	Helen Panchurst
Andy Cox	Paula Jensen	Tim Richards	Sally Regan
Stephen Davis	Judith John-Story	Evelyn Saunders	Julie Ryan
Anne Delaney	Susan Lambert	Jim Shomos	Sue Seear
Maree Delofski	Rachel Landers	Safina Uberoi	Georgia Wallace-Crabbe
Liz Doran	Patrica Lovell	Steven Vidler	Liz Watts
Kathy Drayton	Melissa Lucashenko	Ian Walker	
Janelle Evans	Elise McCredie	Melinda Wearne	
Paulette Fisher	Bernadette Monk	Rodney Whitham	
Veronica Gleeson	Kathryn Millard	Alexa Wyatt	
Glenda Hambly	Margot Nash	Tom Zubrycki	
Frank Hatherley			

Appendix 4a Aurora Projects Contracted 2007-08

Title	Writer	Producer	Director	Amount
Freshwater	Mathew Dabner	Kate Riedl	Mathew Dabner	\$31,000
The Red Car	Paul Elliot	Tony Leach	Paul Elliot	\$31,000
Missing Water	Khoa Do	Megan McMurchy	Khoa Do	\$31,000
Buried	Tim Bullock & Justin Walsh	Sue Seear	Tim Bullock	\$31,000
Total				\$124,000

Note: In addition to the above amounts, FTO retains a contribution of \$4,000 per project (Total \$16,000 2007-08) towards residential workshop costs.

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Appendix 4b Aurora Assessors

Miro Billbrough (FTO), Sue Murray, Linda Tizard (FTO), Stephen Davis, Jonathan Ogilvie and Duncan Thompson

Appendix 5 Regional Filming Fund Projects Contracted 2007-08

Projects Funded	Type	Applicant	Region	Regional NSW Spend*	Amount Funded
Prime Mover	Feature	Porchlight Films	Dubbo, Broken Hill, Cobar	\$470,906	\$100,000
East of Everything - Series 2	Television series	East of Everything 2	Northern Rivers, Byron Bay	\$2,030,790	\$100,000
Total				\$2,501,696	\$200,000

* The amount denotes estimated regional spend, final figures may vary.

Appendix 6a Young Filmmakers Fund Projects Contracted 2007-08

Title	Recipients	Type	Amount
Round 20			
Daniel's 21st	Gillian Moody, Adrian Wills	Short Drama	30,000
Round 21			
Boundless	Lisa Shaunessy, Stephen Kanaris	Short Drama	\$30,000
Brother Boys	Simon Blyth, Monique de Groot, Jessica Halloran	Short Drama	\$30,000
Moon Man	Brooke Goldfinch, Zane Pearson	Short Drama	\$30,000
White Bread (aka Grey)	Tristan Waley, Luc Anthony	Short Drama	\$30,000
Round 22			
Midsummer Magic	Andy Rodoreda, Gabrielle Rogers, Iain Crossing	Short Drama	\$30,000
Sunday Times (aka Kin)	Ali Malone, Peter Crombie, Ceinwen Berry	Short Drama	\$30,000
Zero	Christopher Kezelos, Christine Kezelos	Short Animation	\$30,000
Marketing Grants			
Small Boxes	Kristina Ceyton	Short Drama	2007 SPAA Conference Showtime Talent Assistance Scheme \$1,460
Prada Handbag	Stuart Vauvert	Short Drama	Travel to Palm Springs International Film Festival \$2,997
Crossbow	Angie Fielder	Short Drama	Travel to Venice International Film Festival \$1,000
Total			\$5,457

Appendix 6b Young Filmmakers Fund Projects Approved but Uncontracted 2007-08

Title	Recipients	Type	Amount
Round 22			
At the Tattooist	Danielle Kelly, Sophie Miller, Jena Woodburn	Short Drama	\$30,000
Round 23			
Applications for this round were being assessed at year-end. Decisions will be included in the 2008-09 report.			
Assessors:	Round 22	Round 23	
	Catriona McKenzie, Vincent Sheehan, Sonia Whiteman, Stephane Zerbib and Linda Tizard (FTO)	Kristina Ceyton, Steven Vidler, John Winter, Sylvia Wilczynski and Judith Bowtell (FTO)	

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Appendix 6c Young Filmmakers Fund Broadcast Sales and Distribution Deals 2007-08

Arranging Love	Australian Network broadcast agreement from 2008-2010
Adrift	Quat Media Canada, distribution deal, 2007
Deluge	ABC1, licensing agreement, 2008
In the Middle	Propeller TV licensing agreement, UK, 2008
I Remember 1948	SBS, licensing agreement, 2008
Prada Handbag	Frameline, distribution deal, 2007
Sisters	ABC1 licensing agreement, 2008
Small Boxes	Shorts On Screen, SBS TV, 2007
The Beach	Extras section on The Road to Guantanamo Bay DVD, 2007
Transient	Bildkraft, distribution deal for cinema and DVD release in Germany, Austria, Switzerland, 2007

Appendix 6d Young Filmmakers Fund Festival Screenings and Awards 2007-08

Adrift

Homebrewed Film Festival, 2007
In the Bin Festival, Best Male Lead, 2007
St Kilda Film Festival, 2007
Young At Heart Film Festival,
Audience Award for Best Short Film, 2007
Flickerfest, 2007

Arranging Love

DC Meets Delhi Film Festival, Washington DC, USA, 2007
Independent South Asian Film Festival, Seattle, USA, 2007
Brisbane International Film Festival, Best Short Film, 2007
River to River Florence Indian Film Festival, Italy, 2007
Powerhouse Museum, Short Film Series
as part of Cinema India exhibition, 2007
ReelHeART International Film Festival, Canada, 2007
Indian Film Festival of Los Angeles, USA, 2007
Women's International Film Festival, Florida, USA, 2007
Byron Bay Film Festival, 2007

Atomic Confessions

Tahiti International Film Festival, Tahiti, 2007

Brother

In The Realm of the Senses, Short Film Festival, 2007
Adelaide Film Festival, 2007
CON-CAN Movie Festival (online), Japan, 2007

Brother Boys

Falls Creek Film Festival, Special Jury Prize, 2008
St Kilda Film Festival, Best Achievement
in Indigenous Filmmaking, 2008
Dungog Film Festival, Opening Night, 2008

Button

St Kilda Film Festival, Top 100, 2007
Australian Writer's Guild, AWGIE Award to Clare Tonkin, 2007

Checkpoint

ATOM Awards, nominee for Best Short Fiction Film, 2007
Cinema Jove International Film Festival,
Special Mention, Spain, 2007
Festival des Antipodes, St Tropez, France, 2007
Interfilm International Film Festival Berlin, Germany, 2007
Rhode Island International Film Festival, USA, 2007
Guangzhou International Documentary Film Festival, China, 2007
Festival Internacional De Filmets, Spain, 2007
St Petersburg International Short
and Animation Film Festival, Russia, 2007
Palm Springs International Film Festival, USA, 2007
Encounters International Short Film Festival, UK, 2007
Milwaukee International Film Festival, USA, 2007
Vladivostok International Film Festival, Russia, 2007
Illinois International Film Festival, USA, 2007
Homebrewed International Film Festival, 2007
Seattle International Film Festival, USA, 2007
Jury Prize at Newport International Film Festival, USA, 2007
Cinema Jove International Film Festival, Valencia, Spain, 2007
Remi Award, WorldFest Independent Film Festival, USA 2007
Sydney Film Festival, Dendy Award nominee,
Fiction and CRC categories, 2007
Jackson Hole Film Festival, USA, 2007
Falls Creek Film Festival, 2007
Dungog Film Festival, 2007
Cleveland International Film Festival, USA, 2007 -
Best International Short Film
Krakow Film Festival, Poland, 2007

Checkpoint (continued)

Milan International Film Festival, Italy, 2007
 St Kilda Film Festival, 2007
 Indianapolis International Film Festival, USA, 2007
 Nashville Film Festival, USA, 2007
 Maryland Film Festival, USA, 2007
 Phoenix Film Festival, USA, 2007
 Dubbo Film Festival, 2007
 Tampere International Short Film Festival, Finland, 2007
 Short Shorts Film Festival, Japan, 2007
 Santa Barbara International Film Festival, USA, 2007
 Tiburon International Film Festival, USA, 2007
 AFI Dallas International Film Festival, USA, 2007
 London Australian Film Festival, UK, 2007
 Philadelphia Film Festival, USA, 2007
 Phoenix Film Festival, USA, 2007
 Atlanta Film Festival, USA, 2007
 Durango Independent Film Festival, USA, 2007
 OZ Flix Australian Film Festival, Canada, 2007
 Flickerfest Film Festival, Audioloc Sound Design
 Award for Best Achievement in Sound, 2007

Crossbow

St. Kilda Film Festival, Best Achievement
 in Cinematography (Greig Fraser), 2008
 Flickerfest, Icebergs Dining Room & Bar Award for Best Direction
 in an Australian Short Film & AudioLoc Sound Design Award
 for Best Achievement in Sound, 2008
 G'day LA, Director's Showcase, 2008
 Sundance Film Festival, Utah, USA, 2008
 The FITZ Short Film Awards nomination,
 Australian Centre for Moving Image, 2007
 AFI Awards, Best Screenplay in a Short Film, 2007
 Prague Short Film Festival, Czech Republic, 2007
 Bilbao Film Festival, Spain, 2007
 Panoramica in Milan, Italy, 2007
 Fitzroy Shorts, 2007
 Milano Film Festival, 2007
 Melbourne International Film Festival,
 Best Australian Short Film, 2007
 Venice International Film Festival, 2007
 Brisbane International Film Festival, 2007
 Sydney Film Festival, 2007

Gabriel

New York Children's Film Festival, USA, 2007

In The Middle

International Festival of Cinema & Technology,
 Florida, USA, 2007
 Clermont-Ferrand Film Festival Market, France, 2007

Len's Love Story

St Kilda Film Festival, Best Actor (Tied Result),
 Damon Herriman, 2008
 Brussels International Film Festival in Competition, 2008
 Flickerfest, 2008
 Foyle Film Festival, Northern Ireland, 2007
 Festival des Antipodes, St Tropez, France, 2007
 Sao Paulo International Short Film Festival, Brazil, 2007
 Rhode Island Film Festival, USA, 2007
 Los Angeles Shorts Film Festival, USA, 2007
 International Competition at Cinema, Valencia, Spain, 2007
 Almeria en Corto in Almeria, Spain, 2007
 Clermont-Ferrand Short Film Festival, France, 2007
 Tribeca Film Festival, New York, USA, 2007

Life Study

The FITZ Short Film Awards nomination,
 Australian Centre for Moving Image, 2007

Monster

Portland International Film Festival, USA, 2007
 Best of Slamdance DVD, USA, 2007

Pop's Dream

Heart of Gold International Festival, 2007
 Lowveld International Film Festival (formerly InniBos),
 South Africa, 2007
 St Kilda Film Festival – Most Positive Image
 of Ageing Award, 2007
 Newport Beach Film Festival, 2007
 In The Bin Film Festival, 2007

Prada Handbag

Uppsala Short Film Festival, Sweden, 2007
 Amsterdam Lesbian, Gay, Bisexual and Transgender
 Film Festival, Holland, 2007
 Bremen Lesbian and Gay Film Festival, Germany, 2007
 Hamburg International Lesbian and Gay Film Festival,
 Germany, 2007
 Boise State University Gay and Lesbian Film Festival, USA, 2007
 Out Takes Dallas Film Festival, USA, 2007
 Pittsburgh International Lesbian, Gay, Bisexual
 and Transgender Film Festival, USA, 2007
 Reel Pride Winnipeg Gay and Lesbian Film Festival, USA, 2007
 Rehoboth Beach Film Festival, USA, 2007
 Seattle Lesbian and Gay Film Festival,
 Three Dollar Bill Cinema, USA, 2007
 Reel Pride Michigan Film Festival, USA, 2007
 Southwest Gay and Lesbian Film Festival,
 Albuquerque & Santa Fe, USA, 2007
 Reel Affirmations Washington Lesbian, Gay, Bisexual
 and Transgender Film Festival, Washington DC, USA, 2007
 Austin Gay and Lesbian International Film Festival, USA, 2007
 Home Brewed International Film Festival, 2007
 Caught Short Film Festival, Tap Gallery, 2007
 Palm Springs International Festival Of Short Films, USA, 2007
 Perth Revelation International Film Festival, 2007
 Frameline San Francisco Lesbian, Gay, Bisexual
 and Transgender International Film Festival, USA, 2007
 Bendigo Queer Film Festival, 2007
 St Kilda International Film Festival, 2007
 Melbourne Queer Film Festival, Audience Award, 2007
 Sydney Mardi Gras, Audience Award and special
 commendation for actress Rita Kalnejais, 2007

Projecting The Body

ACMI Cinema, Melbourne Queer Film Festival, 2008
 Pics in the Park, 2007
 QueerDOC Festival, Sydney 2007

Shadow Play

St Kilda Film Festival, Best Achievement
 in Editing (Tamara Meem), 2008
 Flickerfest, 2008

Small Boxes

The FITZ Short Film Awards nomination,
 Australian Centre for Moving Image, 2007
 Winner of the Showtime Talent Assist Scheme,
 SPAA Conference, 2007
 Athens Ohio International Film & Video Festival,
 Winner Narrative Competition, USA, 2007
 Honourable Mention, Jesse Epstein Humanitarian Award,
 Cleveland International Film Festival, USA, 2007
 La Cittadella Del Corto International
 Short Fiction Film Festival, Italy, 2007
 Jackson Hole Film Festival, Cowboy Award
 for Best Short, USA, 2007
 Sapporo International Short Film Festival, Japan, 2007
 Bayside Film Festival, USA, 2007

Appendix 6d Young Filmmakers Fund Festival Screenings and Awards 2007-08 (continued)

Screened with documentary Bra Boys, AFC Regional Digital Screen Network Weekend, 2007
 Black Maria Film & Video Festival – Director Citation Honourable Mention, USA, 2007
 Filmfest Dresden International Short Film Festival, Germany, 2007
 Berkshire International Film Festival, USA, 2007
 Athens International Film and Video Festival, USA, 2007
 Cleveland International Film Festival, USA, 2007
 International Film Festival ‘Kino Pavasaris’, Lithuania, 2007
 St Kilda Film Festival, 2007
 FIPA Biarritz, France, 2007
 Tiburon International Film Festival, USA, 2007
 Flickerfest, Seed Productions Award for Best Original Screenplay, and Best Australian Film, 2007

Summer Breaks

St Kilda Film Festival, 2008
 Sydney Film Festival, 2008

The Mouse That Ate My Brain

Festival des Antipodes, St Tropez, France, 2007
 Dungog Film Festival, 2007

Transient

Bondi Short Film Festival, 2007
 TLVFest - Tel Aviv Gay and Lesbian Film Festival, 2007
 Newtown Film Festival, 2007
 Best Independent Work, Newtown Flicks, 2007

Vend

Flickerfest International Film Festival, 2007
 Very Short Movies – Golden Star Shorts Festival, Best Experimental and the Grand Jury Prize for Best of the Fest, Hollywood, USA, 2007
 Washington DC Independent Film Festival, Washington DC, USA, 2007
 In the Realm of the Senses, Melbourne, 2007
 Swansea Bay Film Festival, Wales, UK, 2007
 Short Film Today: Award-Winning Short Films from Australia, New York, USA, 2007
 Fitzroy Shorts Program, 2007
 In Short Expression Film Festival, San Miguel de Allende, Mexico, 2007
 The FITZ Short Film Awards Nomination, Australian Centre for Moving Image, 2007

Wobbegong

Oberhausen International Film Festival, Children and Youth Film Competition, Germany, 2007
 In The Realm Of The Senses, Short Circuit Festival, 2007
 Flickerfest, NSW, 2007

Appendix 7a Digital Visual FX Traineeships Contracted 2007-08

Title	Recipient	Amount
Round 12		
Alice Ngo	Animal Logic	\$18,312
Eric So	Rising Sun Pictures	\$18,312
Total		\$36,624
Assessors	Shilo McClean, Viveka Weiley, Anthony Jennings	
Participating Companies	Animal Logic, Frame Set and Match, Fuel International, Rising Sun Pictures, Postmodern, The Lab Sydney	

Appendix 7b Digital Visual FX Traineeships Approved but Uncontracted 2007-08

Round 13

Applications are currently under assessment, and trainees will be placed/contracted in 2008-09.

Assessors	Shilo McClean, Elizabeth Doran and Angela Pelizzari
Participating Companies	Animal Logic, Fin Design + Effects, Frame Set and Match, Fuel International, Rising Sun Pictures, Postmodern and The Lab Sydney

Appendix 8 Industry and Audience Development Grants Approved and Contracted 2007-08
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Organisation	Project	Amount
24 Hour Event	Shoot Out Festival	\$3,500
Armidale International Film Festival	4th Armidale International Film Festival	\$2,000
Australian Directors Guild	ADG Directors Conference and Competitive Awards	\$12,000
Australian Directors Guild	ADG Cultural and Professional Development	\$10,000
Australian Film Institute	2007 AFI Australian Screenings & AFI Awards	\$40,000
Australian Guild of Screen Composers	AGSC Workshops and Seminars	\$5,000
Australian International Documentary Conference	AIDC 2008	\$9,000
Australian Teachers of Media	2007 ATOM Awards	\$4,000
Australian Teachers of Media Inc.	Metro Magazine and Screen Education Magazine	\$11,000
Australian Writers Guild	Conference	\$6,000
dLux Media Arts	d/Tour 2007-08	\$5,000
dLux Media Arts	d/Art 2007-08	\$5,000
dLux Media Arts	New Screen	\$5,000
Dungog Film Festival Ltd	Dungog Film Festival	\$5,000
Flickerfest P/L	Flickerfest Film Festival 2008	\$20,000
Flickerfest P/L	Flickerfest NSW Tour 2008	\$12,500
Gwydir Shire Council	North West Film Festival	\$5,000
IF Production Pty Ltd	Inside Film Awards 2007 (Nat. Scoring Circuit)	\$10,000
Media, Entertainment and Arts Alliance	Make Your Own Fun	\$2,000
Music NSW	Electrofringe 2007	\$7,000
Northern Rivers Screenworks Ltd	Professional Development + Screen Culture	\$15,000
Northern Rivers Writers Centre	Byron Bay Writers Festival Screen Culture	\$5,000
Performance Space	Reel Dance Festival 2008	\$1,500
Popcorn Taxi	Popcorn Taxi	\$25,000
Portable Content	International Portable Film Festival	\$7,500
Queer Screen	Queer Screen's Annual Events	\$17,500
Screen Producers Association of Australia	SPAA Conference	\$10,000
Screen Producers Association of Australia	SPAA Mart 2007	\$10,000
Screen Producers Association of Australia	SPAA Fringe	\$40,000
Short Sited Film Festival	12 Short Sited Film Festival	\$3,500
Sydney Film Festival	Sydney Film Festival 2008	\$220,000
Sydney Latin American Film Festival Inc	3rd Sydney Latin American Film Festival	\$1,500
The Jewish Film Foundation of Australia	2007 Festival of Jewish Cinema	\$9,000
Tropfest Events P/L	Tropfest Film Festival	\$15,000
Women in Film & Television NSW Inc.	WOW Film Festival + WOW Tour 2007-08	\$7,000
Sub Total		\$566,500
Organisation Grants		
Metro Screen	Triennial Funding - Year 2	\$200,000
Information & Cultural Exchange	Triennial Funding - Year 1	\$40,000
Total		\$806,500
Assessors	Kingston Anderson, Richard Kuipers and Wendy Nye (FTO)	

Appendix 9a Special Initiatives Contracted in 2007-08

Applicant	Project	Amount
Australian Film, Television and Radio School (AFTRS)	Prize	\$ 2,000
University of Technology	Prize	\$ 2,000
Australian Directors Guild	Screening USA – Boxing Day	\$17,500
Australian Cinematographers Society	ACS 50th Anniversary Conference and Technology Exhibition	\$ 3,000
Cinema Des Antipodes	Film Festival-France	\$ 4,000
Urban Cinefile	Dungog Film Festival Documentary	\$ 2,000
Total		\$30,500

Appendix 9b Contribution to the Australian Children's Television Foundation (ACTF) for 2007-08

The ACTF is funded by the Commonwealth Government, and the governments of each State and Territory in Australia.

Australian Children's Television Foundation	\$110,000
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Appendix 10a Production Liaison Unit Selected Drama Projects Filmed in NSW

Feature Films	Mini-Series	Television Series/Serials	Telemovies
Accidents Happen	Blue Water High Series 3	All Saints Series 11	Scorched
Broken Hill	False Witness	CJ the DJ	The Informant
Bachna Ae Haseeno	Lawrence Leung's Choose Your Own Adventure	Home and Away Series 21	
Cedar Boys		Out of the Blue	
Mao's Last Dancer		Packed to the Rafters	
Prime Mover		Stupid Stupid Man Series 2	
SLAG: Best Enemies		Swift and Shift Couriers	
The 7th Hunt		The Cut	
The Nothing Men		Zeke's Pad	
The Square		Zigby	
Three Blind Mice			
Victory			
Wolverine			

Title	Producer	Project Type	Outcome
1906	Warner Bros	Feature	Considering locations
25 Mind Blowing Escapes	City Lights Television (NY)	TV Series	Final shooting location unknown
Amelia	Rumbalara/Fox SearchLight	Feature	Shooting in Canada, USA, South Africa, Thailand
America Down-under	Jon Dowding	Feature	Considering locations
A Night Out	Macgowan Films	Short	Considering locations
Bachna Ae Haseeno	Yash Raj Films/Smish Blackcat Films	Feature	Shot in NSW
Bombay Gin Commercial	Westside Locations (LA)	TVC	Final shooting location unknown
Chasing Vermeer	Walden Media/Plan B	Feature	Considering locations
Dark Forces	20th Century Fox	Feature	Considering locations
Dirty Sweet	Instinct Entertainment	Feature	Considering locations
Dog	Monsoon Pictures Australia	Feature	Considering Locations
Dogs Of Babel	Mandate Pictures	Feature	Considering locations
Drive the Night	Myriad Pictures	Feature	Considering locations
Dust & Glory	Top Cat Films	Feature	Considering locations
Farmer Wants A Wife	Tim Whiddon	TV Series	Shot in NSW
Fifty Mice	Yari Films	Feature	Considering locations
Fosters/Saachi & Saachi Promotional Film	Mobfilm	On-line Series	Considering locations
Freaps	Haxan Films	Feature	Considering locations/scouted NSW
Good Apples	Warwick Freeman & Greg Riketson	Feature	Considering locations
Hippie Hippie Shake	Working Title	Feature	Shot in UK
Laila	Aetos Media and Entertainment	Feature	Considering locations
Larry	Eureca/SBS Korea	TV Movie	Considering locations
Mao's Last Dancer	Great Scott Productions	Feature	Shot in NSW, USA, China
Mariners Project	Granada Media	TV Series	Shot in Sydney
National Geographic Kids Project	Blink Films/National Geographic	TV Series	Considering locations
"Ned Kelly" Commercial	Filmgraphics	TVC	Shot in NSW
Nightfall	360 Pictures	Feature	Considering locations
NYE 2007-08	In Focus Asia/Discovery	Factual Series	Shot in Sydney
Our Father	Taylor Media	Feature	Considering locations
Rachael Ray's Vacation	High Noon TV Company	TV Series	Shot in NSW
Shantaram	Warner Bros/Plan B/Village Roadshow	Feature	Shooting in India and New Mexico
SIS	Sony/Spike Television	TV Pilot	Shot in USA
Speed Demon	Stan Winston Productions	Feature	Considering locations
Swell	Seed	Feature	Considering locations
Tekken	Crystal Sky	Feature	Shot in USA
The Bounty	Nelson Khoury	Feature	Considering locations
The C.O.	Tom Prince/Bill Mechanic	Feature	Considering locations
The Connoisseurs of Deceit	Hand Picked Films	Feature	Considering locations
The Dark Crystal	Jim Henson Company	Feature	Considering locations
The Hollowmen	Working Dog	TV Series	Shot in NSW: Found location through Search Party Locations
The Idea of Perfection	Farrelly Productions	Feature	Considering locations
The Knowing	Montecito Picture Company	Feature	Considering locations
The Madman's Tale	Paperbark Films	Feature	Shooting in USA
The Prince of Persia	Disney	Feature	Shooting in Morocco, UK
The Rangers Apprentice	United Artists	Feature	Considering locations
The Villa	Firebrand Productions/ Mandalay Television/Lifetime Television	TV Movie	Considering locations
The Visitor	Visitor Films	Feature	Considering locations
Two Up	Cotta Media Entertainment GMBH	Feature	Considering locations
Untitled Convent feature	Perma Productions	Feature	Considering locations
Untitled Cornerstone Feature	Cornerstone Pictures	Feature	Considering locations
Untitled Disney	Radical Media/Disney	TVC	Final shooting location unknown.

Appendix 10b Production Liaison Pitches 2007-08 (continued)

Title	Producer	Project Type	Outcome
Untitled Fishbowl Feature	Fishbowl TV	Feature	Considering locations
Untitled Fierce Feature	Fierce Entertainment	Feature	Considering locations
Untitled Korean Feature	Sach Australia (Ashley McLeod)	Feature	Considering locations
Untitled Korean Feature	Sach Australia (Garrett Robinson)	Feature	Considering locations
Untitled Paramount Project	Paramount	Feature	Considering locations
Untitled Filipino Project	AN-CBN Film	Feature	Final shooting location unknown.
Untitled Radaan Project	Butterfly Technology/Radaan	Feature	Considering locations
Untitled Sky Cinema Project	Sky Cinema, Italy	TV Report	Shot in Sydney
Untitled US Childhood Ministry Project	Lifeway Church Resources	Video Shoot	Shot in NSW
Valentine's Day	Gerber Productions	Feature	Considering locations
Vawdville	Hawk Sound Studios	Feature	Considering locations
Victory	Victory Moving Pictures	Feature	Shot in Sydney
Wake the Dead	Holding Pictures	Nancy Rae Stone	Considering locations
Wire In The Blood	Coastal Productions	TV Series	Considering locations
Witch Mountain	Disney	Feature	Shot in USA
Wolverine	Seed/Fox	Feature	Shot in NZ and NSW
You Wish	Warner Bros	Feature	Shooting Abu Dhabi and Canada

Appendix 10c Inbound Visits 2007-08

Guest Name	Company	Date of visit	Purpose of visit
Hal Sadoff (Head of International and Independent Film)	International Creative Management	21 - 22 July 2007 and 26 - 28 July 2007	General familiarisation tour and location scout of Sydney.
Jason Blum (President)	Blumhouse Productions	7 - 10 August 2007	General familiarisation tour of Sydney production facilities and location scout.
Ki Chan Yun (CEO) Chang Suk Kim (Writer) Gi Hae Yun (Assistant Script writer) Hwa Sung Han (KOFIC Representative) John Lee (Managing Director)	Eureca Film Productions	10 - 11 August 2007	Scouting Sydney for The Specialists, tour of Fox Studios Australia.
Vivek Agrawal (Executive Producer) and Anupam Sharma (Films and Casting Temple, Sydney)	Victory Moving Pictures	October 2007	Meeting regarding Victory which shot in Sydney in January 2008.
Feroz Abbas Khan – (Director, 'Ghandi My Father') Akshaye Khanna (Actor, Ghandi My Father) Shimit Amin (Director, Chak De! India) Megha Ramaswamy (Writer) Tanya Abrol (Actress, Chak De! India) Sagarika Ghatge (Actress, Chak De! India)	Indian Film Festival	18 October 2007	Location tour of Sydney.
David Redman (Producer) Sheri Elwood (Writer/Director) Bill Fleming (Producer)	Instinct Entertainment	2 - 9 January 2008	Location scout of Mid North Coast and Northern Rivers regions of NSW for Dirty Sweet. Crew meetings in Sydney.
Robin Cowie (Producer)	Haxan Films	23 - 26 January 2008	Location scout of Broken Hill. Meetings with Post, Digital, VFX and Physical Effects companies and personnel.
Bonnie Rogers and Gwen Rogers	Bonnie Rogers Productions	5 February 2008	Meeting to discuss upcoming project, Dead Certain.
Carole Vivier (CEO)	Manitoba Film and Sound Recording Development Corporation	15 - 19 February 2008	Meetings with funding bodies and Sydney-based producers.
Kyle Irving (Producer & VP Production)	Eagle Vision		
Steve McGlothen (Line Producer, The Knowing)	Montecito Picture Company	16 - 19 March 2008	Location scout in Sydney for The Knowing, meetings with Sydney-based producers and Fox Studios Australia.
Steve Bobek (Executive Director, feature Estimating)	Sony Pictures Entertainment	24 - 28 March 2008	General familiarisation tour of Sydney production facilities and locations.

Appendix 11 Human Resources Personnel Policies and Practices

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

Appendix 12 Consultants

Consultancies under \$30,000		
Category	Number Of Engagements	Total Cost
Screen Industry Research	1	19,600
Guidelines Review	1	3,600
Innovation Venture Program	1	8,000
Sub Total Consultancies		31,200
Consultancies over \$30,000		
Category	Number Of Engagements	Total Cost
Media Relationship Management	1	52,592
Strategic Planning	1	31,978
Sub Total Consultancies		84,570
Total Consultancies		115,770

Appendix 13 Staff Structure A Four Year Comparison

Classification and Grading	Staff Numbers as at	30/6/05	30/6/06	30/6/07	30/6/08
Senior Executives		1	1	1	1
Senior Officer 1		0	1	1	1
Clerk Grade 11/12		3	2	2	2
Clerk Grade 9/10		3.6	2.6	3	2
Clerk Grade 7/8		3.9	2.6	3	3
Clerk Grade 5/6		1	2.5	2	2
Clerk Grade 3/4		7.2	6.6	6.5	6.6
Clerk Grade 1/2		1.4	2.6	2	2
Total		21.1	19.9	20.5	19.6

Senior Executive Service			
Year	SES Level	Position Title	Gender
2007-08	2	Chief Executive	Female
2006-07	2	Chief Executive	Female
2005-06	2	Chief Executive	Female
2004-05	2	Chief Executive	Female

Appendix 14 Accounts Payable

Aged Analysis at the end of each quarter					
Quarter	Current (ie within due date)	Less than 30 days overdue	Between 30 days and 60 days overdue	Between 60 days and 90 days overdue	More than 90 days overdue
September Quarter	2,600,883.00	249,376.98	9,353.64	(923.91)	-
December Quarter	1,870,366.05	67,582.93	6,618.55	116.92	923.48
March Quarter	1,426,791.88	100,456.73	7,356.07	896.17	643.64
June Quarter	3,774,854.85	71,631.95	44,912.71	-	68,864.80

Appendix 14 Accounts Payable (continued)

Accounts paid on time and within each quarter

Quarter	Target	Actual	Total Accounts paid on time	Total Amount Paid
September Quarter	90%	91.0%	\$2,600,883.17	\$2,858,689.88
December Quarter	90%	96.1%	\$1,870,366.05	\$1,946,657.93
March Quarter	90%	92.9%	\$1,426,791.88	\$1,536,144.49
June Quarter	90%	95.3%	\$3,774,854.85	\$3,960,264.31

During 2007-08 there were no instances where penalty interest was paid in accordance with Section 18 of the Public Finance & Audit (General) Regulation, 1995

Appendix 15 Government Energy Management Policy

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

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

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

*Excluding GST

Appendix 16 Risk Management and Insurance

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

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

Insurance

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

The TMF is a government-wide self-insurance scheme that provides a systematic and coordinated approach to the practice of risk management.

Appendix 17 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;
- promote safe and equitable workplaces which are responsible to all aspects of women's lives;
- maximise the interests of women in micro-economic reform;
- promote the position of women in society;
- improve access to educational/training opportunities for women; and
- improve the health and quality of life for women.

All programs of assistance offered by the FTO are open to women. In 2007-08 support and funding was provided to women in the following programs:

Development Assistance	50 applications funded	25 applicants were women
Production Investment	29 applications funded	23 applicants were women
Regional Filming Fund	2 applications funded	2 applicants were women
Young Filmmakers Fund	4 applications funded (2 applicants per application)	5 applicants were women
Digital Effects	5 applications funded	2 applicants were women
Aurora	4 applications funded	2 applicants were women

NB. Some applications are joint applications.

Appendix 18 Freedom of Information

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

During 2007-08 the FTO received 1 Freedom of Information (FOI) application. The requested information was partially granted as part of the documentation was deemed to be exempt.

Appendix 19 Overseas Travel

Robin Clifton, Manager Production Liaison Unit

23 August 2007 to 1 September 2007

Los Angeles & Sante Fe (Cineposium)

\$7,212

To meet with film studios and producers who have specific projects for which FTO's Production Liaison Unit had been pitching location images to attract the production to film in New South Wales. To attend the Cineposium for the Association of Film Commissioners International and to participate in the Film Commission Professional Course, as well as attending the Cineposium Conference, lectures and seminars. FTO is a member of this organisation and also represents NSW in the Pacific Caucus meetings held at this Cineposium.

Linda Tizard, Head of Development & Investment

15 September 2007 to 23 September 2007

New York, USA

\$4,791

To attend the International Film Producers' (IFP) Market and to participate in the No Borders Co-production Conference. FTO sponsored 3 NSW projects that were selected to participate, seeking finance & sales for their films. To meet NY-based sales agents, financiers and distributors to seek support for FTO initiatives, including Aurora script development workshops.

Tania Chambers, Chief Executive

27 November 2007 to 30 November 2007

Singapore

\$5,175

To represent the NSW screen industry & NSW Government at The Asian Television Awards and Board Meeting as a member of the Board of Trustees 2007. To promote and support film and television content conceived and produced in NSW, which has been nominated for an award. To represent NSW screen industry and NSW Government at selected seminars at the Asia Media Festival, which incorporates the Media Financing Forum, the Asia Television Forum and the Asia Factual Forum.

Tania Chambers, Chief Executive

13 January 2008 to 26 January 2008

Los Angeles & New York

\$14,091

To join the Department of State and Regional Development and Ausfilm delegations to represent at G'day LA and G'day New York functions and promote NSW as a viable filming destination. To accompany Ministers Brown and Keneally at the Gala Dinner. To meet with major US film studios and independent production companies.

Robin Clifton, Manager, Production Liaison Unit

13 January 2008 to 23 January 2008

Los Angeles, USA

\$6,083

To attend G'day LA and to promote NSW as a viable film destination.

Cheryl Conway, Locations Officer, Production Liaison Unit

24 March 2008 to 31 March 2008

Pattaya, Thailand

\$3,751

To attend AdFest 2008 and participate in the Australian stand to promote film and television production in NSW.

Kya Blondin, Locations Officer, Production Liaison Unit

6 April 2008 to 13 April 2008

Los Angeles, USA

\$5,644

To attend Locations Expo 2008 and participate in the Australian stand to promote film and television production in NSW.

Tania Chambers, Chief Executive

10 May 2008 to 24 May 2008

London, United Kingdom and Cannes, France

\$19,566

To meet with industry professionals and represent the NSW screen industry and NSW Government in the United Kingdom and at the Cannes Market and Film Festival. To promote and support screened films conceived and produced in NSW and to meet with UK market partners, screen agencies and production companies.

Appendix 20 Departmental Representatives on Significant Committees

Tania Chambers

Ausfilm Board and Policy Committee
Screen Finance Group
Sydney Film Support Team
Asian Television Awards' Board of Trustees 2007-08

Robin Clifton

Ausfilm Marketing Committee

Sue McCreddie

Ausfilm Policy Committee

Appendix 21 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 8-10 weeks of receipt of the application;
- The advice to script and project applicants, in normal circumstances, to be made within three working days of the decision;
- The advice to tender applicants of their success or otherwise within three working days of the approval of recommendations;
- Whenever sought, general information of the Office's activities (ie brochures, guidelines etc) to be provided within one week of the written or verbal request;
- Discretion and confidentiality of customers' projects and requests to be maintained.

Confidentiality

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

Appendix 22 Publications

Stacks of Facts

Hard Copy & digital publication updated annually

E-newsletter

HTML newsletter published 2-3 times per month, with 27 publications for 2007-08

Appendix 23a Board Meetings

	Attended	Eligible	Apologies
Dr Neal Blewett (Chair person)	6	7	1
Andrew Mason	5	7	2
Ken Reid	3	3	0
Ross Gibson	7	7	0
Rosemary Blight	6	7	1
Troy Lum	4	7	3
Geoffrey Atherden	6	7	1
Libby Rhys-Jones	3	4	1

Appendix 23b Significant Committee of the Agency

Finance and Audit Sub Committee Comprised of FTO Board Members:

	Attended	Eligible	Apologies
Ken Reid	3	3	0
Ross Gibson	6	7	1
Rosemary Blight	7	7	0
Libby Rhys-Jones	4	4	0

Appendix 24 Report on Occupational Health and Safety

No workers compensation claims were lodged during the period. There were no work related illnesses or prosecutions under the Occupational Health and Safety Act 1983.

Appendix 25 Wages and Salaries Exceptional Movements

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

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

Appendix 26 Recycling Report

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

Recycled paper is used where possible in photocopiers and laser printers.

Appendix 27 Major Works in Progress

Nil to report

Appendix 28 Review and Audits Undertaken

- Production Loan Fund
- Production Liaison Unit
- Young Filmmakers Fund and Digital Visual FX
- Risk Assessment Review

Appendix 29 Client Response

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

Appendix 30 Review of Credit Card

One irregularity in the use of corporate credit cards was recorded during the year. A dispute was lodged with the card provider and was resolved by a full refund being provided. Apart from the irregularity, the Chief Executive certifies that credit card use in the FTO has been in accordance with Premier's Memoranda and Treasurer's Directions.

Appendix 31 Electronic Service Delivery

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

Appendix 32 Staff Movements

A number of valued employees left the FTO during 2007-08 including: Miro Bilbrough, Project Officer; Angelique Edmonds, Assistant, Development and Investment; Ruth Jeffries, Executive Assistant; Harriet McKern, Co-ordinator, Aurora; Philip Myers, Office Manager; Nikki Powell, Event Co-ordinator and Michelle Smith, Administrative Assistant.

The FTO welcomed a number of officers during the reporting period including: Kathy Drayton, Project Officer; Diana Fay, Administrative Assistant, Development & Investment; Leisle Grant, Locations Database Officer; Maggie Joyce, Office Manger; Lloyd King, Co-ordinator, Aurora; Jessica Pettengill, Administrative Assistant; Ali Russell, Locations Database Officer and Sandra Stockley, Executive Assistant.

Appendix 33 Staff Development

During 2007-08 the following formal Staff Development opportunities were made available to staff:

Media Executive Leadership Training	(1 Officer)
Public Sector Management Course	(1 Officer)
Graduate Diploma of Public Administration	(1 Officer)
Diploma of Government Policy	(1 Officer)
Complaint Handling Workshop	(1 Officer)
Ernst & Young Alumni Seminar	(1 Officer)
Speech Writing Workshop	(1 Officer)
Speed Reading Training	(all staff)
Government Budgeting	(1 Officer)
Workplace Relationship Training	(all staff)
Women in the Workplace	(7 Officers)
Software Training	(8 Officers)

Appendix 34 Disability Action Plan

During the reporting period, disability issues were included in the FTO Induction program for new staff. In addition, the International Day of Disability was promoted across the organisation with particular emphasis on the promotion of a special fully accessible screening of *Who Loves the Sun* with audio description and captioning. Productions supported by FTO and released in the reporting period included *The Black Balloon* concerning a family dealing with autism, *Short Stories*, concerning short-statured people, *Boundless* regarding Down Syndrome issues and *The Long Goodbye*, which is about Alzheimers.

During 2007-08, the FTO promoted access and participation in FTO activities and projects by people with disabilities, where possible, ensued that premises and external facilities were accessible and adhered to the principles of equity and access in recruitment.

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

Appendix 35 Personal Information and Privacy

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

Applications with associated personal details are accessible by FTO staff members and assessment panel, staff of the Minister for the Arts and the Minister. Bank account details relating to electronic funds transfer payments are accessible by relevant staff. All staff are bound by privacy laws.

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

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

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

Appendix 36 Legal Change

The Filming Related Legislation Amendment Bill 2008 was passed by Parliament on 18 June 2008. The Bill is awaiting assent pending a review of the Local Government Filming Protocol.

Appendix 37 Cost of Annual Report

The total cost of producing and printing the FTO Annual Report 2007-08 is \$11,792.53 exclusive of GST, including 100 paper copies.

A digital version of the Annual Report is available from the FTO website www.fto.nsw.gov.au. While on the homepage, select Events and Resources, then Annual Report.

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Images

A Northern Town
Brothers Boys
Burning Season, The
Disgrace
Double the Fist – Series 2
East of Everything
In My Father's Country
Newcastle
Square, The
Summer Breaks
Ten Empty

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