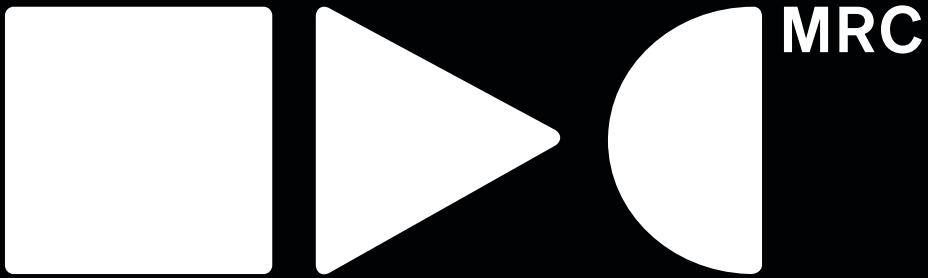


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MEDIA RESOURCE
CENTRE

**ANNUAL REPORT
2008**

The vision of the Media Resource Centre is to flourish as the state-of-the-art, iconic centre for diverse and independent screen culture in South Australia.

Upfront

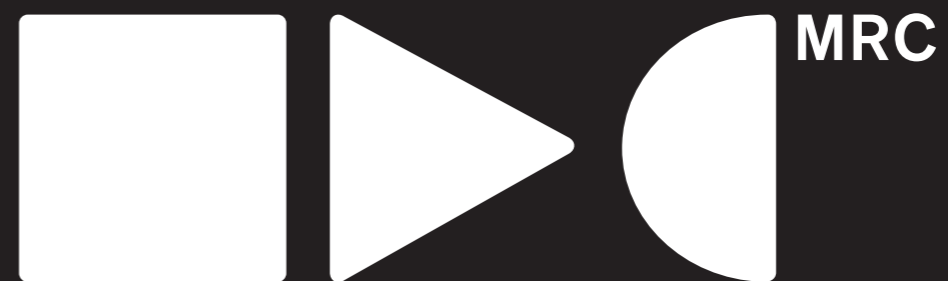
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MEDIA RESOURCE
CENTRE

UPFRONT

ABOUT THE MEDIA RESOURCE CENTRE

History and purpose

The Media Resource Centre (MRC) was established by a group of dedicated filmmakers in 1974 to support film and video production and exhibition in Adelaide and South Australia. Its emergence was part of a wider movement that also led to the creation of the South Australian Film Corporation (SAFC), the Australian Film Television and Radio School (AFTRS), the drama centre at Flinders University, and the beginnings of media studies in high schools around the country.

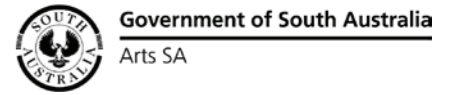
Now, almost thirty-five years on, the MRC's core mandate has remained strong. The organisation provides a focal point for screen practitioners to meet, produce, and exhibit their work, provides subsidised access to facilities, advice and engages in topical debate with government and industry. Its focus has also broadened and modernised to support artists working in digital media and to offer an exhibition program that fosters diversity in Australian screen culture. The MRC is linked to a number of similar organisations nationally under the banner of Screen Development Australia, and is recognised by state and federal government agencies for the services it provides to screen practitioners.

Structure and corporate governance

The MRC is a membership-based organisation and is incorporated under the *Associations Incorporation Act (SA) 1985*. MRC membership is open to those with an interest in film, video and new media production and exhibition.

The organisation is governed in accordance with its Constitution by a Board of Management, which delegates the day-to-day operations to a Director and other staff. Members of the Board are elected by the membership at the Annual General Meeting for a term of two years, and may stand for up to three consecutive terms. The Board may also second individuals to the board for a time, especially those who can bring desired skills and experience. The Board appoints the Director of the MRC, but the Director is not a member of the Board.

The Board meets 11 to 12 times per year and is assisted by two advisory groups, the Members' Exhibition Group (MEG) and the Members' Production Group (MPG). Both of these groups provide one additional member each to the Board. The groups meet approximately six times per year to initiate and discuss exhibition and production activities. At present, the MPG is particularly responsible for the allocation of several rounds of equipment subsidy to members, and the MEG, the selection of curators in residence.



Finance and sponsorship

As a not for profit organisation, the MRC is financed through a combination of earned income and the provision of core program support. Government funding comes from the Federal Government through Screen Australia, and the State Government through the South Australian Film Corporation and Arts SA .

Partnerships also play a vital role in enabling the MRC to deliver a variety of special projects and events. In 2008, partners included: Adelaide Film Festival, Alliance Francais, Apple Australia, APRA|Amcos, Australian Animation Festival, Australian Centre for the Moving Image, Australian Film Television and Radio School, Australian International Documentary Conference, Australian Writers Guild – SA Branch, AV Central, Barossa Valley Brewing, Crumpler, Feast Lesbian & Gay Cultural Festival, Flickerfest, Flinders University, James Haselgrove Wines, Health Promotion Through the Arts SA , IF Media, Kelly & Co. Lawyers, Kino Film Group, Melbourne Cinémathèque, Rising Sun Pictures, SA Living Artists, Screen Producers Association of Australia, South Australian Association of Media Educators, South Australian Film Corporation, SA Writers' Centre, TAFE SA, The Festivalists, UniSA, University of Adelaide, Office of Youth, Port Adelaide Enfield City Council, The Helpmann Academy, Australia Council, TAFE, Department of Further Education, Science, Technology, AMIA, Austrade and the Department of Premier and Cabinet, Adelaide Festival of the Arts, dB Magazine, Adelaide Festival Big Star Records, Hola Mexico Film Festival, Festival Hellenika, Japan Australia Friendship Association, d/Lux/MediaArts, Antistatic, Adelaide Festival Centre's OzAsia Festival.

In addition, the MRC was supported with sponsorship from Toyota for the 2008 SA Short Screen Awards Short Film Awards.

Our sincere thanks also go the local industry and especially go to: Actors Ink, Adelaide Film Festival, Adelaide Tape Duplicators, Anifex, Apple Australia, Australian Writers' Guild – SA Branch, Anifex, Australian Film Commission, AV Central, Australian International Documentary Conference, Big Star Records, Derringers, dB Magazine, IF Media, Kojo Group, M-Net, Oasis, Office for Youth, Pro Advanced Media, Psycholites, Radio Adelaide, Rising Sun Pictures, The Helpmann Academy, Sony, South Australian Film Corporation and State Library of South Australia.

The MRC gratefully acknowledges the generosity of its supporters, without whom the delivery of current programs would not be possible.

As the chairperson I'm proud to present the 2008 annual report of the Media Resource Centre (MRC). This report contains a summary of the activities and achievements of the centre, its members and the centre's staff. The year 2008 will go down in history as one of the most active and potentially busiest year in the MRC's existence. A large number of production initiatives were executed.

CHAIRS' REPORT

These initiatives included *Raw Nerve* and *The Company*. Three new important initiatives were launched; *TradeFilms*, in partnership with the Australian Trade Commission, *Tropfest Initiative*, strongly supported by the South Australian Film Corporation and *Big Stories, Small Towns*, a co-production between the MRC and Film Australia with support from the South Australian Film Corporation. *Big Stories* was Film Australia's last National Interest Program commission before the merger into Screen Australia.

In 2008 the Mercury Cinema continued to show seasons filled with independent screen productions and classic cinema. Many festivals found their home at the Mercury. The South Australian Government through Arts SA, provided a grant to purchase a new digital projector. With the arrival of this 4K projector the Mercury is only the second cinema in Australia which is able to offer top quality digital projections.

The group of people that is actively involved with the MRC is constantly growing and the success of the centre is to the credit of all of you. I do wish to single out a number of people and thank them for their ongoing commitment and support. Thank you to Gail Kovatseff, MRC Director and to her dedicated staff. You are the heart and soul of the MRC. Thanks to our funders and partners. In particular thank you to Richard Harris and his team at the South Australian Film Corporation and thanks to Screen Australia and prior to Screen Australia, the Australian Film Commission.

My thanks go out to the members of the Members' Exhibition Group and Members' Production Group as well as my fellow Board Members who continue to donate their time on a voluntary basis.

The MRC's future is solid but also full of exciting changes ahead. With the arrival of Screen Australia the film and television industry and its funding models have been under a magnifying glass. This has resulted in an exercise to streamline the industry development activities in the whole of Australia. The MRC has been an active participant in many conversations and welcomed the debate with open arms. As an industry development organisation it is our responsibility to be complimentary to and collaborate with development, educational and funding organisations that are active in the same landscape as we operate in. It is the Board's intention to maintain close conversation with our colleagues, partners and funders to guarantee we can offer the most effective tools and services to our members.

In 2009 Screen Australia's board will decide over the future funding for the MRC. The board is waiting to take notice of their decision with great optimism and confidence. The MRC has proved its immense value to the South Australian screen community on many levels. We trust Screen Australia will recognise the important role the centre fulfills in the South Australian production climate.

The MRC plays a unique role in helping develop the screen practitioners of the future and at the same time develop their audiences. We are well positioned between the industry and the wider community. As South Australia's centre for screen culture, the MRC provide easy access to production means, screen content and training facilities.

2009 will bring many challenges and opportunities and we hope that we can keep counting on your ongoing passionate support.

On behalf of the MRC Board,
Joost den Hartog

Staff

- DIRECTOR
Gail Kovatseff
-
- SERVICES COORDINATOR
Lisa Mortimore
Louise Vlach
Olivia Power
-
- OPERATIONS MANAGER
Jeremy Chance
-
- EXHIBITION MANAGER
Toby Bramwell
-
- MANAGER, PROGRAMS AND DEVELOPMENT
Martin Potter
Sarah Tooth
-
- FINANCE OFFICER
Maureen McNamara
-
- CREATIVE PRODUCER
Louise Pascale
Kate Croser
Bettina Hamilton
-
- EQUIPMENT AND FACILITIES COORDINATOR
Antony Cirroco
-
- CINEMA PROJECTIONIST
Ryder Grindle
Domenic Kutufia
-
- FRONT OF HOUSE
Maj Green
Matea Glusevic
Fiona Smith
Tom Glaister
Matthew Gorgula

Board of management

CHAIRPERSON
Joost den Hartog
Conference Director, *Australian International Documentary Conference*, prior to this Joost organised markets at, among others, Amsterdam's *IDFA*.
Elected May 2007.

TREASURER
Julian Lian
Julian is a senior consultant at KPMG, specialising in tax.
Elected 2008.

SECRETARY
Shaun Berg
Shaun is a lawyer/partner at Hunt & Hunt solicitors specialising in commercialisation of new technology, in particular property management and strategy.
Seconded July 2006, elected May 2007.

CHAIR MEG
Mike Walsh
Head of Department Screen Studies, Flinders University, Film Writer.
First appointed in 2003 as MEG representative, then resigned then re-elected as MEG representative May 2005.

CHAIR MPG
David Ngo
Founding partner of the award winning post production company, The Cutting Room.
Elected as Chair to MPG in May 2007.

Andrew Plumer
Andrew is the CEO of Ballistic Media PL, prior to this he spent 16 years working in the film and media industry.
Elected May 2005,
he was Chair of the Board 2007.

Adele Hann
Adele is Associate Director of the *Adelaide Film Festival*. Prior to this, she was the Exhibition Manager at the Mercury Cinema for a decade.
Elected May 2007 and again in May 2007.

Rob Richards
Rob has over 25 years experience in television media, having worked in many areas of television production, before moving into management. He is currently the Marketing and Publicity Manager for Network Ten Adelaide.
Elected 2008.

Anthony Maras
Anthony is an award winning short film director, winning the best short fiction for *Spike Up* at the AFIs in 2007. His previous film, *Azadi* was nominated for the same award in 2005. Anthony graduated from Flinders University in South Australia with a degree in Law and Legal Practice (Honors), before going on to study both film production and "Law and Society" at the University of California.
Elected 2008.

Sandy Cameron
Sandy is Interactive Producer at Katalyst Web Design. Previously, Sandy was a project officer at the South Australian Film Corporation for five years. He also writes on film for publications such as *RealTime* and he is a board member of AMIA (SA).
Elected 2008.

Viron Papadopoulos
Viron is a producer, director and partner in Plexus Films. He is currently Treasurer of SASIC (the South Australian Screen Industry Council) and a founding member of the Maritime Union of Australia's (MUA) Film Unit.
Elected 2008.

In 2008, the Media Resource Centre had one of its most successful years in the organisation's thirty-four year history. If earnings are the mark of success, then 2008 was certainly the MRC's most successful. Since 2005, when the annual turn-over was \$757,779, the MRC has increased its revenue by 58%. In 2008, the organisation's earnings amounted to \$1,290,752, excluding grant amount for the 4K projector. The majority of this increased activity was from special projects that the organisation was involved with throughout 2008. However, this is not to say that the MRC has strayed from delivering, to the full extent, our basic core operations where the organisation continues to deliver far beyond KPI targets.

DIRECTOR'S REPORT

In summary, in 2008 the MRC provided:

- ▶ 256 consultations of greater than thirty minutes in duration;
- ▶ 5480 short consults;
- ▶ \$230,546 worth of subsidised equipment and facilities;
- ▶ Forty-two workshops and master classes which were attended by 383 people.

In addition, the MRC also ran 172 film sessions in the Mercury Cinema with a total attendance to these screenings of 8108 people.

The highlights of our special projects were:

- ▶ Securing funds of close to \$150,000 for Australia's first filmmaker in residency project, *Big Stories, Small Towns* (www.bigstories.com.au), which took place in Port Augusta in the last half of 2008;
- ▶ The successful relaunch of *Tropfest* in Adelaide, held at the Garden of Unearthly Delights, and attended by 2,500 people;
- ▶ Launching Australia's first-ever *Tropfest Short Film Initiative*, with funds of \$35,000 from the South Australian Film Corporation;
- ▶ The successful delivery of *Digitopia*, including the first *Digitopia Animation Production Initiative* and a *Games Lab*. Funds were received from various bodies including the South Australian Film Corporation, the Department of Premier and Cabinet, the Department of Further Education, Science and Technology, and the AMIA;
- ▶ *The South Australian Short Screen Awards* (SASSA) were universally described as the 'best ever';
- ▶ The launch of *Seniors On Screen*, a twenty week screening, seminar and workshop program for seniors, including a *Seniors Filmmaking Boot Camp*.

Martin Potter and his team continued to advance the production arm of the MRC by increasing the total number of productions to six. *Tradefilms*, developed in partnership with Austrade, was another highlight of 2008. Martin also acted as executive producer on *Big Stories, Small Towns*, which played a significant part in getting the project up and running.

The MRC continued to be an asset to various community groups within South Australia by offering various digital storytelling workshops to enable numerous members to tell their individual stories through film. We were short-listed for a Ruby Award for our *Nunkuwarrin Yunti* digital storytelling workshops.

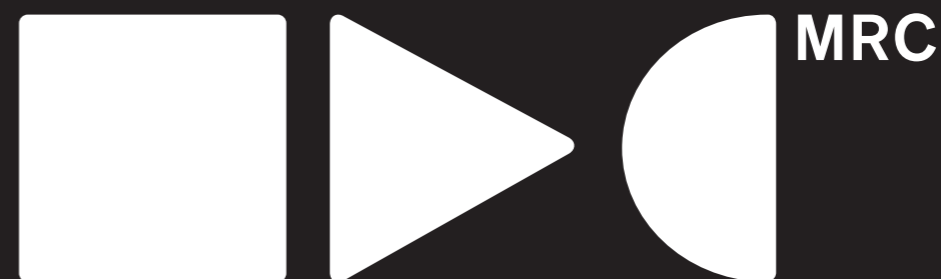
A major achievement in 2008 was securing a grant of \$120,000 to purchase a 4K projector for the Mercury Cinema. When this is installed in 2009, it will return the venue to its original status as Adelaide's state-of-the-art cinema. We would like to thank Arts SA for its assistance in securing these funds. The Mercury Cinema remains a significant asset for the people of South Australia as it is the state's only cultural screening venue. It is unique being one of the last remaining cinemas in the city and the only one in the area that is independently curated.

Toby Bramwell took over as the curator of the Mercury Cinema in 2008. He has worked hard to establish *Cinémathèque* as the film society of Adelaide. *Cinémathèque* has developed into a strong film community that lives and breathes their love of cinema, in all of its forms and guises. Toby also worked hard to bring first release films back into the Mercury Cinema program, partly made possible by the increasing number of films that were being released independently, without current commercial distributors.

This large amount of work was only possible due to the hard work of the committed team at the MRC and the Mercury Cinema. The MRC was also lucky to have a terrific board supporting the MRC's work and many thanks go to all of them, particularly the Chair, Joost den Hartog.

The MRC would also like to thank the South Australian Film Corporation and Screen Australia for their on-going support.

Gail Kovatseff
Director



MEDIA RESOURCE
CENTRE

REPORT OF
PROGRAMMING
OPERATIONS

PRODUCTION

The Media Resource Centre's Production Unit delivers the following programs and services with the support of a wide network of screen culture workers who are employed or volunteer their time to support the programs:

- ▶ production initiatives;
- ▶ subsidised and low cost production and post-production equipment and facilities;
- ▶ *Career Makers* – a program of short courses, masterclasses, workshops, and seminars;
- ▶ *Digitopia* – a program of digital media seminars, workshops, masterclasses and events;
- ▶ *Australian International Documentary Conference Fringe*;
- ▶ *SA Short Screen Awards (SASSA) event and Regional Tour*;
- ▶ *Digital Storytelling*;
- ▶ filmmakers *Bootcamp* and other entry level programs;
- ▶ *Members' Production Group* management;
- ▶ event and production volunteer co-ordination;
- ▶ management of work placements, work experience and skills database;
- ▶ advisory services on careers, writing, production, distribution, and marketing;
- ▶ national and statewide screen industry and screen culture representation and advocacy;
- ▶ networking events; and
- ▶ partnerships, mentoring and internships between entry level, emerging and establishing filmmakers and industry and other screen support bodies.

2008 has seen a consolidation of the enormous development in the Production Unit which occurred in 2007. There have been significant contributions from all production and administration staff. We saw the purchase and implementation of mobile edit suites for regional and outreach programs, development of a sound mixing facility and upgrades in the light and camera equipment we have for hire. Additional production projects were undertaken with a range of partners resulting in a significant increase in growth and reach.

Creative Producer Kate Croser left the MRC in May 2008 to join Julie Ryan as a partner in Cyan Films (together they produced the feature *My Tehran For Sale* which premiered at BAFF). Louise Pascale took on the role until late August when Bettina Hamilton joined the production team.

PRODUCTION INITIATIVES

Production initiatives offer screen practitioners hands-on production opportunities, mentoring, the opportunity to experiment, an experience that parallels applying and delivering to a funding body and the chance to showcase their work to industry. These initiatives also introduce emerging practitioners to mid-level and experienced filmmakers through partnerships and mentoring.

The wide range of production initiatives run through the Media Resource Centre in 2008 incorporated individual mentoring, workshops, seminars and masterclasses for participants, greatly enhancing professional development outcomes.

With cast and crew on some productions up to 30 people and additional in-kind and cash support for the films negotiated by the producers, way beyond that offered up by the MRC, the professional development and creative outcomes from MRC productions in 2008 have been substantial.

RAW NERVE

The Media Resource Centre manages the South Australian component of the *Raw Nerve* initiative, previously funded by the Australian Film Commission. The aim of the scheme is to provide entry to emerging filmmakers with an opportunity to confirm and showcase their storytelling ability. As well as the director/writer applicant, cast, crew, and producer mentors gain valuable experience enabling them to move ahead in the industry.

In 2008, the MRC produced four films. The Supervising Producer attached to the project was South Australian feature film producer Julie Ryan, which was obviously great for the initiative and a great experience for the filmmakers involved.

The four films produced as part of the 2008 South Australian *Raw Nerve* initiative were: *Casual Living*, *Daniel*, *Family Business* and *Killjoy*.

Casual Living

(11min, HDCAM, colour)
 Writer: Matt Hawkins
 Director: Matt Hawkins
 Producer: Bettina Hamilton
 DOP: Judd Overton
 Editor: Sean Lahiff
 Sound Design: Colin Zammit
 Composer: Charli Holoubek
 Mentors: Chris Houghton
 and Anthony Maras
 Cast: Emily Branford
 John Wells, Brant Eustice

Synopsis

One desperate housewife, one hopeless real estate agent and one house nobody wants to buy: a problem that can only be solved by love and one dozen cupcakes.

Daniel

(15min, Digital Beta, Colour)
 Writer: Bowen Ellames
 and Simone Mazengarb
 Director: Bowen Ellames
 Producer: Sylvia Warmer
 DOP: Simone Mazengarb
 Picture/Sound Editor: Carly Turner
 Mentors: Shane McNeil
 Cast: Ellen Steele, Tom Russell,
 James Bonifazio, Joseph Del Re

Synopsis

What happens when the one thing that defines you is taken away?

Family Business

(14min, HDCAM, Colour)
 Writer: Nick Bollard
 Director: Nick Bollard
 Producer: Travis Kalendra
 and Felice Burns
 DOP: Craig Jackson
 Editor: Manuel Marquez
 Sound Design: Tracks Audio
 Mentors: Christopher Houghton
 Cast: Nathan O'Keefe,
 Ned Sullivan, Renee Gentle

Synopsis

The story of two brothers struggling to re-connect after their lives have taken them down opposing paths.

Killjoy

(9min, Digital Beta, Colour)
 Writer: Michael Zeitz
 Director: Michael Zeitz
 Producer: Jane Baird
 DOP: Brad Halstead
 Editor: Matthew Devitt
 Composer: Jimmy James
 Sound Design: Colin Zammit
 Mentors: Shane McNeil
 Cast: Anna Cheney, Nathan O'Keefe,
 Guy O'Donnell, David Rock

Synopsis

Battered husband, Doug wants his nagging wife, Joy, DEAD. Irony rules when Doug's next blunder provides the means by which to do it.

MEMBERS' PRODUCTION GROUP

MPG MEMBERS
AS OF JANUARY 2009:
David Ngo [Chair]
Carly Turner
Stuart Baulk
Michael Clarkin
Bowen Ellames
Sharyn Pancione
Tom Harrer
Shideh Khadem

The *Members' Production Group* is an advisory group to the Board of Management, and has one representative that is also a member of the Board. Its aim is to represent members' interests in production at the Board level and to provide a mechanism for maintaining connection between members and management.

The *Members' Production Group* (MPG) is also a professional development initiative of the MRC. The MPG makes it easier for MRC members to make films, videos and digital media projects, by providing fully subsidised access to MRC equipment and facilities.

In 2008, the MPG was extremely busy making the most of their \$20,000 subsidy!

First up the two *Tropfest* films made with the MPG subsidy were screened at *Tropfest* in Adelaide in February 2008.

The MPG supported the production of three films and the development process as part of the ongoing production initiative, *The Company*, in partnership with AC Arts Performance, Flinders University Screen Studies and the Helpmann Academy.

THE COMPANY

AC Arts Acting Department and the MRC's Members Production Group joined with TAFE SA, Flinders University Screen Production Department and the Helpmann Academy to run *The Company* '08 production initiative. The Supervising Producer was Christine Sweeney.

DIGITOPIA ANIMATION PRODUCTION INITIATIVE

From March until November 2008 the Media Resource Centre facilitated the production of three short animated films through the *Digitopia Animation Production Initiative*, supported by the South Australian Film Corporation and the Department for Further Education, Employment, Science and Technology.

Throughout June – October the teams learnt all about the time commitment of making animation, whilst being mentored and supervised throughout the filmmaking process. As anticipated, the teams benefited from an extensive production phase and they used all of the allocated five months to complete their films.

On average the films had ten people involved with each project, allowing close to thirty local emerging practitioners to gain hands-on experience of the production pathways involved in creating an animated film. In addition to animators this also included sound recordists, designers, composers and cast.

100 people attended the screening at the Mercury Cinema and were well received by the audience. *Dusk Day* was nominated in the category for Best Animation at SASA 09 and the team from *Awesome Fighter* have been working for local company People's Republic of Animation.

The three films were:

A Load of Buckshot
(11min, HDCAM, colour)
Writer/Director:..... Matt Vesely
Producer:..... Sarah MacDonald

Eight
(11min, HDCAM, colour)
Writer/Director: Ben Pahl Robinson
Producer:..... Chad Leader

Citizen Erased
(11min, HDCAM, colour)
Director:..... Catherine James
Writer:..... Dave Wade

The Company films were screened at the Mercury Cinema as part of *Karma Cup*.

The group has recently supported Gavin Kemp to produce a trailer for his documentary, *Novalues*, about the collapse of the Nova English Language school in Japan.

The group also supported the legendary Dick Dale to create the latest Cheesy Knob production, *Family Businezz*. The film premiered at the latest *Trasharama* film festival.

They have also supported Nick Godfrey in the production of a documentary on bands playing alleyway shows in South Australia.

A Load of Buckshot
Writer/Director:..... Matt Vesely
Producer:..... Sarah MacDonald
DOP:..... Sam King

Six Human Figures In A Room
Writer/Director:..... Ben Pahl Robinson
Producer:..... Chad Leader
DOP:..... Nick Berry-Smith

Citizen Erased
Writer/Editor:..... Catherine James
Director:..... Dave Wade

Awesome Fighter: Of Battle a Go Go

When a science experiment goes wrong, Andy believes he has gained super powers and sets about defending justice in the schoolyard. But after realising he's not as super as he first thought, Andy discovers what makes a real hero.

Team:..... Tim Cannan, Levi George, Johnny Cousins, Sam Williams, Scott Wright
Animation:..... 2D Characters, 3D background/foreground elements
Mentor:..... The People's Republic of Animation

Dusk Day

A modern-day gothic fairy tale tells the story of Pali, a young boy lured into the deep dark forest despite the warnings of his grandfather, Alim.

Team:..... John Willanski, Emily Brindal, Steven Ready, Alex Brindal, Colin Zammit, Anna Kotoousova
Animation:..... 2D cutout (Ink Rain technique)
Mentor:..... Monkeystack

Project Rolf

Rolf the monkey finds himself stuck in a big city and struggles to adjust to his new surroundings.

Team:..... Roy Masterman, Bill Northcott, David Smith, Heath Dingle
Animation:..... Hybrid 2D/3D
Mentor:..... Rising Sun Pictures

I CAN SEE QUEERLY NOW

Now in its seventh year, *I Can See Queerly Now* is a joint project between the *Feast Festival* and the Media Resource Centre. The project provides young people support in making films defined by queer identity. The project continues to grow in popularity – previous ICSQN films having been screened around the globe, winning many awards along the way. This year *I Can See Queerly Now* was funded by the Australian Council for the Arts, Office for Youth, SAYAB, and the South Australian Film Corporation.

Throughout the year, four teams were supervised by local filmmaker Ashlee Page. The films screened as part of the *Feast Festival* to sold out shows. Since the screening three of the four films have signed DVD distribution deals and three were successful in being accepted into the *Sydney Mardi Gras Film Festival*, all screening on the exclusive opening night to a crowd of hundreds. *Talk Derby to Me* has also been screened as part of *St Kilda Film Festival*.

I Can See Queerly Now continues to be one of the MRC's most successful production initiatives.

Couples' Therapy

Writer:..... Philip Kavanagh
Director:..... Adam Lemmey
Producer:..... Sharyn Pancione
DOP:..... Maxx Corkindale
Editor:..... Levon Hudson
Mentor:..... Matt Hawkins
Cast:..... Kieren Mcnamara, Kane Hamilton-Smith, Rebecca Rimington

If the Shoe Fits

Writer/Director/Producer:..... Chris Scherer
Mentor:..... Jason Sweeney
Editor:..... Cleland Jones
Cast:..... Chris Scherer

Talk Derby to Me

Director:..... Aimee Knight
Producer:..... Jane Baird
DOP:..... Kelly Carpenter
Editor:..... Krystle Penhall
Sound Designer: Kelly Carpenter, Krystle Penhall
Mentor:..... Sophie Hyde
Cast:..... Adelaide Roller Derby League

Come Away With Me

Writer/Director:..... Erik Gray
Producer:..... Fern Breuer
DOP:..... David Gregan
Mentor:..... Christopher Houghton
Cast:..... Andrew Lindquist, Lachlan Martin

MRC & SAFC TROPFEST PRODUCTION INITIATIVE

The *Tropfest Short Film Production Initiative*, a first in Australia, gave three South Australian filmmaking teams \$10,000 cash each plus \$5,000 in-kind access to equipment and facilities. This initiative was made possible by a generous grant of \$35,000 from the South Australian Film Corporation. The Media Resource Centre managed the initiative from August 2008 through to January 2009 and provided \$15,000 of free equipment and facilities to the successful filmmakers.

Two of the films were successful in making it to the *Tropfest* top 100 shortlist and *Jackie's Spring Palace* was successful in becoming one of the elite 12 finalists. *Tropfest* screened nationally to thousands of people in February 2009. Of the other films *Luck of the Irish* was nominated for Best Screenplay at the South Australian Screen Awards (SASA) and *Rock Lobster* was nominated in several categories including Best Film and took out the prize for the *IF Audience Choice Award*. We expect all films to do well in the festival circuit.

All films were supervised by local AFI nominated Producer, Louise Pascale.

The successful applicants were:

Jackie's Spring Palace

(7min, RED, Colour)
Writer/Director:..... Matt Phipps
Producer:..... Sharyn Pancione, David Ngo
DOP:..... Nick Matthews
Editor:..... David Ngo
Sound Designer:..... Duncan Campbell
Cast:..... Nick Martin, Poh Ling Yeow

Rock Lobster

(7min, HDCAM, Colour)
Writer/Director:..... Amy Handley
Producer:..... Simon Michelmore
DOP:..... Maxx Corkindale
Editor:..... Carly Turner
Cast:..... Kieren McNamara, Nina Pearce

Synopsis

Wayne, a fisherman and Ingrid find each other on the internet. Their relationship blossoms but is limited by the fact that the man has a strange secret: he lives in a giant lobster. This has imposed a lifetime of ridicule and exclusion from the people of his town who never tire of teasing him. Fearing rejection, he puts an end to their romance leaving Ingrid brokenhearted and confused.

Synopsis

Shaun is a twenty something neurotic who is convinced God's got it in for him. After being fired from his job as a novelty pirate at the local toy store Shaun visits his favourite Chinese restaurant wherein lays the love of his life. But to a cruel God hell bent on ruining things for Shaun, everything is fair game.

Luck of the Irish

(7min, XDCAM, Colour)
Writer/Director:..... Michael Zeitz
Producer:..... Matt Pearson
DOP:..... Brad Halstead
Editor:..... Nick Eades
Sound Design:..... Colin Zammit
Cast:..... Joshua Jaeger, Eddie White

Synopsis

Luck shines on Felix like the sun, whereas his neighbour, Floyd, has been under a cloud his entire life. But today, things are about to change!

DIGITAL STORYTELLING

In 2007 and 2008 *Digital Storytelling* has become a core part of MRC's production program. Between internal and partnered workshops, to date over 90 stories have been produced creating a unique archive of memory and experience in South Australia told by a diverse range of voices.

PRODUCTION CONSULTS

The Media Resource Centre's advisory services cover face-to-face consultation, telephone and email advice, and premises tours. The MRC offers fee based personal consultations to MRC members in the the following areas: funding advice, script development, pre-production, post-production, marketing for all types of projects, film and video technical support, and digital media consultations.

The MRC also provides tours of its facilities to a range of community, screen industry and educational organisations.

During 2008, there were 256 one-on-one consultations with the MRC's production support staff, and 5480 exchanges of advice to members and general enquirers.

In 2008, 57 tours were conducted:

Adelaide Now	AC Arts Performance Department	Enterprise Adelaide	Nunkuwarrin Yunti
Visible Creations	Country Arts SA	TAFE SA Centre for Performing Arts	UniSA
Feast	SA Living Artists	DECS	DECS Learning Technologies
Adelaide Festival	Adelaide University	Northern Sound System	AFTRS
Nunkuwarrin Yunti	SIGGRAPH	Flinders Uni	Adelaide Festival Centre
Carclew Youth Arts Centre	NITV	Temple College	OzAsia Festival
Kurruru	MAPS Animation Course	AVCON	SA German Teachers Association
Office for Youth	Radio Adelaide	Apple	Country Arts SA
Migration Museum	Rising Sun Pictures	Sony	State Library
Media Make Up Academy	Tatiara Council	Helping Hands	Migration Museum
Tropfest Sydney	ABC (FCP training)	Office for Ageing	AWG
Helping Hands	Children's, Youth & Women's Health Services	Arts Access SA	Shorts Film Festival
AWG	Austrade	Portable Films Festival	Alliance Francaise
Carnegie Mellon University			
MAPS Animation Uni			

CAREER MAKERS

Career Makers is the umbrella under which the Media Resource Centre's professional development program is delivered. *Career Makers* includes non-accredited short courses, workshops, seminars, masterclasses and forums. *Career Makers* employs industry practitioners to deliver courses and seminars based on industry skill requirements.

In total, 76 *Career Makers* workshops, masterclasses, Q&A sessions and seminars were held in 2008 with 1,863 attendees.

Seminars included:	AWG Stu Connolly	Workshops, Bootcamps and Masterclasses included:	Final Cut Pro (3 July, 5 September)
Producing Short Film (25)	Animation script seminar(20)	Composing for Screen (10)	Composing for Screen (10)
Cross Platform Production (48)	Rob Farnan and Lachlan Haigh (12)	Script Hothouse (11)	Script Hothouse (11)
Boxing Day Case Study	Rob Farnan and Joanne Anifex (17)	FCP Workshop Jan (5)	Director Workshop (12)
World of Women (Mel Coombs) (186)	Rob Farnan – PRA (16)	FCP Workshop March (3)	Dance on Film (13)
Viral Video	Seniors: A New Place To Talk, Seniors: Everything You Wanted to Know About the Movies, Seniors: Social Networking (3)	Script Hothouse (10)	Producing Short Film (10)
<i>Italian Spiderman</i> (12)	Portable Film Symposium	Director Workshop (14)	Documentary Essentials (7)
Fringe Feast Film Festival (Kylie Eddy) (64)	Rocket Boom (48)	Location Sound Recording (7)	Point Pearce Digital Storytelling (9)
Animation Initiative	Dance Film Forum (34)	Gameslab (9)	Digital Stories August (6)
Information session (34)	Queerly Info Session (16)	Digital Storytelling (5)	Boot Camp NSS July (7)
Sonic Mirror	OzAsia Filmmakers (38)	Filmmakers Boot Camp Jan (8)	Bootcamp Carclew July (11)
Billy Cobham (20)		Digital Storytelling (6)	Bootcamp Pichi Richi (9)
Stephen Cleary Seminars (x 2) (80)		Timelapse Photography (6)	Seniors DS v 1.0 (7)
Producer Offset Session (42)		Documentary Essentials (11)	Seniors DS v 2.0 (9)
Portable Symposium (40)		Final Cut Pro May (5)	Seniors FMBC (30)
Animation Unplugged (15 + 18 = 33)		Final Cut Pro June (ABC) (5)	Nunkuwarrin Yunti Sept (8)
Digital Animation Meet Works (32)		Avid Media Composer June (3)	Timelapse Photography (7)
Regional Tour (5 May) (110, 90, 54, 78 & 42)		Art of Colour Grading (5)	Final Cut Pro (5)
A Teams Seminar (24)		Filmmakers Bootcamp April (8)	Filmmaker Bootcamp – Carclew (20)
		Animation Unplugged (30)	Digitopia Gameslab (6)
		AWG Stu Connolly	Digitopia Motion Graphics (8)
		Animation script workshop (10)	Sound Design (16)
			Train the Trainer (9)

OTHER PROJECTS AND EVENTS



SA SHORT SCREEN AWARDS

Previously known as the *Zoom! Awards*, *SASSA* is the premier screen awards for South Australian screen practitioners and is a vital part of encouraging and rewarding production excellence among entry level, emerging and establishing filmmakers.

Now in its ninth year *SASSA* is the biggest short film competition to exclusively showcase the best drama, comedy, documentary, animation and digital media for emerging South Australian Filmmakers.

Teaming up with the Adelaide Bank Festival of Arts to present the event in 2008, we would like to thank and acknowledge the generous support of our major sponsor, Toyota.

And the winners are:

BEST FILM You Better Watch Out Director:.....Steve Callen Producer:.....Jules Callen	BEST EXPERIMENTAL FILM Caught In A Loop Director:.....Sarah CrowEST Producer:.....Sarah CrowEST	BEST COMPOSITION The Hunter Composer:.....Tom Harrer	PERFORMING ARTS/ MUSICAL VIDEO The Next Bob Dylan Directors:.....Storm Ashwood, Nic Datson Producer:.....Storm Ashwood
BEST DRAMA Spike Up Director:.....Anthony Maras Producer:.....Kent Smith	BEST DIRECTION Spike Up Director:.....Anthony Maras	BEST EDITING 3 Hot Tales Editor:.....Chris Kellett	BEST EMERGING FILMMAKER Maxx Corkindale
BEST COMEDY Nightingale Director:.....William Allert Producer:.....William Allert	BEST SCREENPLAY You Better Watch Out Writer:.....Steve Callen	BEST PRODUCTION DESIGN Mona Production Designers:.....Charlotte Rose Hamlyn	EMERGING PRODUCER Mathew Salleh Director:.....William Allert Producer:.....William Allert
BEST DOCUMENTARY A Fighting Chance Director:.....Mark Andersson Producer:.....Katrina Lucas	BEST PERFORMANCE AWARD Nightingale Actor:.....William Allert	BEST SOUND Spike Up Sound:.....Martyn Zub	
BEST ANIMATION Work In Progress Director:.....Fleur Elise Noble Producer:.....Fleur Elise Noble	BEST CINEMATOGRAPHER Hole in the Water Cinematographer:..Aaron Schuppan	INNOVATION IN DIGITAL MEDIA The Moviemaker SA- Alma Mater High Directors:.....Alex Alexander, Yasmin Clement Producer:.....Alex Alexander	

SASSA REGIONAL TOUR

With the support of Country Arts SA, Screen Australia and Toyota, free screenings of the *Best of SASSA 2008* program toured around to a number of regional centres in 2008 including Renmark, Mount Gambier, Whyalla, Port Pirie, Coonawarra, McLaren Vale and Port Augusta. The program included the best short films made by South Australian based filmmakers over the previous year, including a host of award winning animations, dramas, comedies and documentaries. MRC members David Wade and Maxx Corkindale, among others, were on hand to introduce the screenings and talk about both the MRC and their own work.

REGIONAL WORKSHOPS

The MRC has continued to develop a significant outreach program in 2008 for regional and remote communities.

Digital Storytelling workshops were conducted in Port Augusta as part of the *Big Stories, Small Towns* production and film camps were held in Kurruru, Point Pearce and Yarnbella.

PRODUCTION SUBSIDY SCHEME

PRODUCTION CONSULTS

The MRC provides support to community organisations that have difficulty in accessing production facilities and equipment. Up to 50% subsidy on the full hire fee is provided to projects, with the level of subsidy to be determined on a project-by-project basis. A total production subsidy of \$230,545.65 was provided by the MRC in 2008.

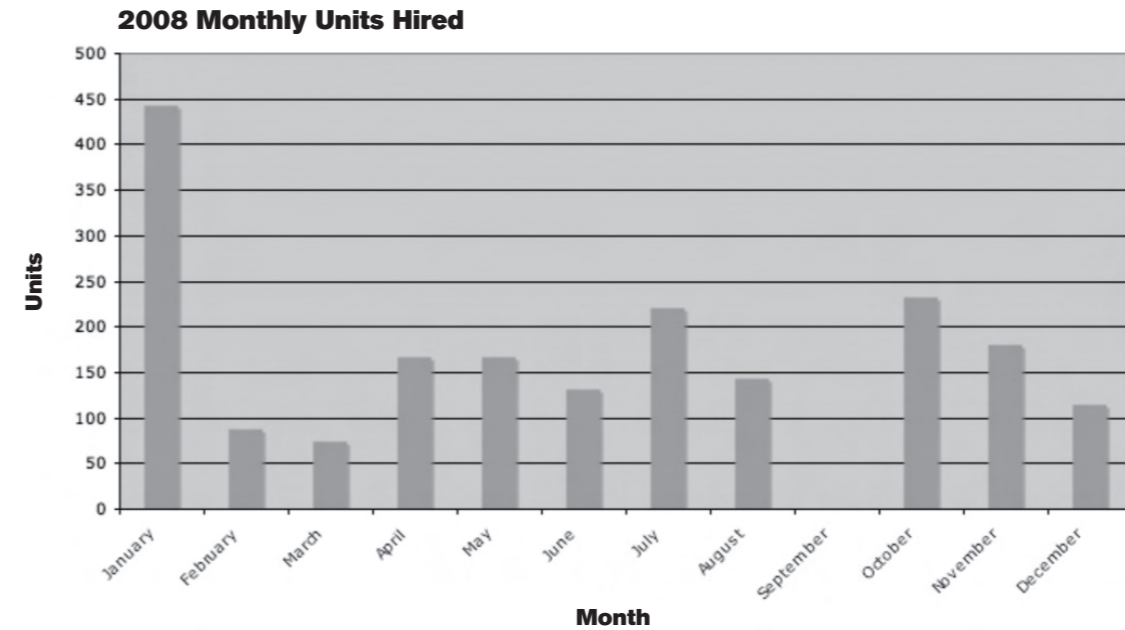
Fifty organisations were supported in 2008:

Feast	Danimations	Rising Sun Pictures	Eco TV
Adelaide Festival	People's Republic of Animation	AFC (Raw Nerve)	ABC
Nunkuwarrin Yunti	Logic Films	Carclew (Bootcamp)	SAFC (Production)
Carclew Youth Arts Centre	AWG	Fly Glass Wings	SALA
Kurrurru	SAFC	Office for Youth (A Teams)	Thunderstorm Productions
Office for Youth	Country Arts SA	Austrade (Tradefilms)	Simon Michelmore
Vicki Sugars & Scott McDonald	Office for Youth	Country Arts SA (Port Augusta)	Sharyn Pancione
Big Issue (James Maiden)	Austrade	Childrens Youth and Womens Health Service x 2	Kitch in Sytch Productions
Tea Tree Gully Council (Megan Huitema)	EcoTVC	Logic Films	Chris Scherer
Adelaide Fringe Festival	DTEI	Mental Illness Fellowship of SA	Fern Breuer
Experimental Arts Foundation	Department of Justice	City of Tea Tree Gully	Sarah McDonald
Fringe Benefits	Refugee Film Festival		Catherine James
	SAFC (Exhibition)		Chad Leader

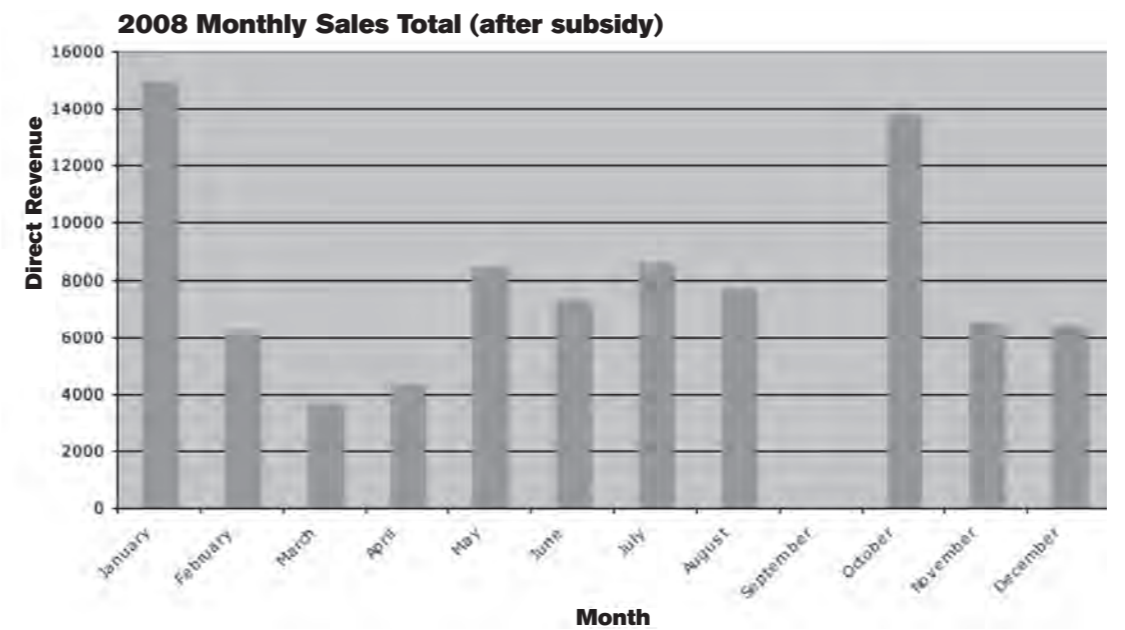
EQUIPMENT AND FACILITIES

PERFORMANCE CHARTS

The chart below shows the total number of hires per month, including those subsidised through membership, production initiatives etc.



This chart shows the total monthly sales figures excluding subsidised hires and reflects the actual monthly income from equipment hired.



EXHIBITION REPORT



The Media Resource Centre fosters an active and literate screen culture in South Australia through its management of the Mercury Cinema. The 186 seat cinema hosts a diverse exhibition program and provides a venue for emerging film, video and digital media artists to exhibit their work.

Along with the thirtyeight seat Iris Cinema, it is available to hire for film nights, seminars, corporate presentations and social events. Cinema hire brings welcome revenue to the organisation and also fulfils the MRC's objective of making screen culture more accessible to the general public, including marginalised and minority groups in South Australia.

Mercury and Iris programming is determined by the MRC Exhibition Manager, sometimes in partnership with other organisations, and several pre-packaged touring festivals also find a home at the Mercury. In 2008 the MRC staged around two hundred screening sessions with just under 10,000 attendances overall.

Toby Bramwell

ADELAIDE CINÉMATHÈQUE

From April through to December, the *Adelaide Cinémathèque* film society forms the heart of the MRC exhibition program. This membership based season of films ran over 38 weeks in 2008 and included a variety of classic, cult, experimental, animation, documentary, silent and short films. *Adelaide Cinémathèque* maintains close ties with Screen Australia, who provide funding in the form of a direct grant, the National Film & Sound Archive, who are the source of a large proportion of film prints, and *Melbourne Cinémathèque*, with whom program content is shared.

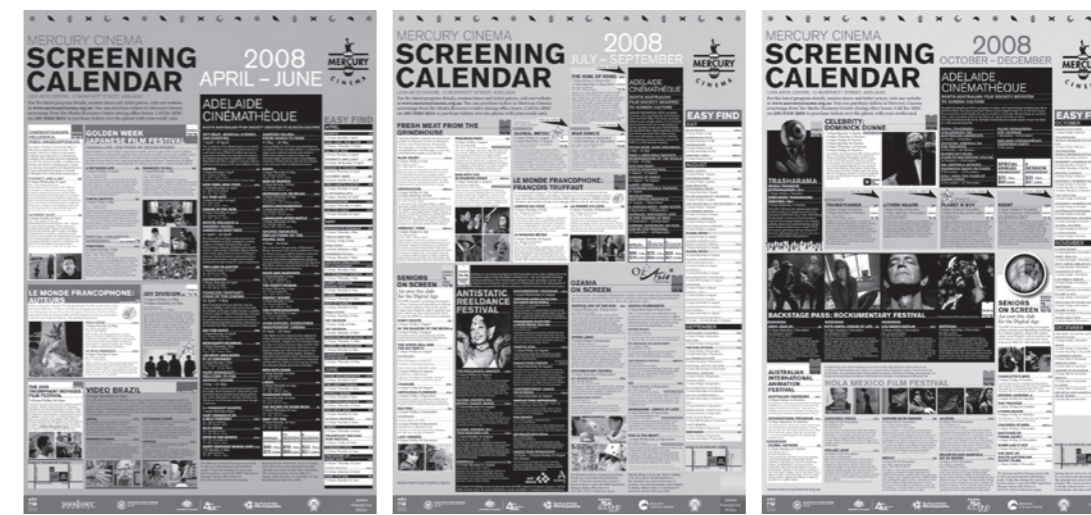
Continuing with a twice weekly schedule every Monday and Thursday, *Adelaide Cinémathèque* officially launched with the Adelaide premiere screening of David Lynch's *Inland Empire* and a new-look calendar brochure.

Sub-seasons in the program focused on directors such as Francois Truffaut, Andrzej Wajda, John Sayles, Peter Weir, Gus Van Sant, Lindsay Anderson, and Pedro Costa; movements such as New Hollywood; cultural figures such as Kurt Vonnegut; and included exclusive and premiere screenings.

Cinémathèque concluded in 2008 with a hugely successful return season of *Silent ReMasters*, featuring classic silent films accompanied by new scores performed live in the Mercury Cinema by the artists themselves, and a Christmas party that offered an old-fashioned movie-going experience.

Despite several innovations being put in place, including the new look, improved administration and Brews & Reviews sessions, *Adelaide Cinémathèque* 2008 experienced a dip in box-office and audience numbers when compared to the previous year, returning levels similar to 2006. Total box-office levels for *Cinémathèque* shifted from \$24,363 in 2007 to \$20,121 in 2008, while attendance shifted from 4,145 in 2007 to 3,510 in 2008.

While a change in programming styles that accompanied a new Exhibition Manager may account for some of the downturn, it should be noted that non-*Cinémathèque* programming enjoyed a substantial increase over the same period, which I will address later in this report.



Much effort has been made installing long-term strategies that will grow *Cinémathèque* audiences. This has involved redefining the meaning of membership, engaging directly with *Cinémathèque* members and providing the opportunity to offer input into program content. The benefits may become more apparent in 2009, with *Adelaide Cinémathèque* audiences and box-office already on target to reach record levels.

SILENT REMASTERS

Silent ReMasters is a unique initiative that was administered exclusively through MRC Exhibition in 2008. With the additional financial support of an APRA|AMCOS grant, three South Australian composers were given the opportunity to write a score for a silent feature film and perform it live at the Mercury Cinema as part of the *Adelaide Cinémathèque* season. Attendance and box-office hit a record high in 2008, with nearly 100 additional patrons and membership sales tripling.

INTERNAL MERCURY PROGRAMMING

Outside of *Cinémathèque*, short festivals and limited film seasons curated at the MRC for the Mercury have offered a choice of films to local audiences. Stand out screenings at the Mercury in 2008 included *Inland Empire*, *Joy Division*, *Grindhouse*, *Global Metal*, *The King of Kong*, *Celebrity: Dominick Dunne* and *Patti Smith: Dream of Life*.

In 2008, Non-*Cinémathèque* screenings enjoyed a healthy increase in box-office and audience numbers when compared to the previous year. Total box-office levels for non-*Cinémathèque* screenings increased from \$24,888 in 2007 to \$45,935 in 2008, while attendance nearly doubled from 3,248 in 2007 to 6,013 in 2008.

SENIORS ON SCREEN

The *Seniors on Screen* program was launched for the first time in July 2008 offering an enticing blend of affordable production initiatives and cinema screenings. Program content was kept diverse to ascertain what the audience responded to. Beginning with some modest attendances, the program managed to build up a loyal following over

the course of the season. Based on the enthusiastic response and numerous enquiries about its return, we expect it to increase in popularity over the coming years.

MRC PARTNERSHIPS

Film seasons curated or staged by the MRC in collaboration with other organisations are integral in developing new relationships with community groups. In 2008, the MRC presented *Videobrazil* with d/Lux/MediaArts, *World of Women Film Festival* with WIFT, *Cinematograph* with Festival Hellenika, *Golden Week Japanese Film Festival* with the Japan Australia Friendship Association, *Le Monde Francophone* with Alliance Française and République Française, *Joy Division* with Big Star Music, *Reeldance Festival* with Antistatic, *Festival on Film* with the Adelaide Festival of Arts and *OzAsia OnScreen* with the Adelaide Festival Centre.

FESTIVAL ON FILM

The MRC partnered with the *Adelaide Festival of Arts* to present an extensive screening program that complemented aspects of the festival's performing and visual arts content in 2008. A total of eighteen sessions, which included ticketed and free events, screened over seventeen days. Highlights included exclusive screenings of *Sonic Mirror* (including an introduction from jazz drummer Billy Cobham) and *The Disappearance of Garcia Lorca*, a double feature screening of *Cantata Journey* and *Mr. Strehlow's Films* followed by a Q&A by director Hart Cohen, a free screening of *Point of View: Anthology of the Moving Image*, a popular screening of *Who the F*** is Jackson Pollock?*, Adelaide's first ever screening of the *Koyaanisqatsi* trilogy and an encore screening of *Leonard Cohen: I'm Your Man*.

OZASIA ONSCREEN

The MRC partnered with the Adelaide Festival Centre to present for the first time a screening program to complement the *OzAsia Festival*. Highlights included a rare screening of the Indonesian film *Opera Jawa* and a sell-out Australian premiere screening of the Indian film *Sringaram* which was followed by a Q&A with the director Sharada Ramanathan.



EXHIBITION REPORT cont.

TOURING FESTIVALS

A number of innovative works screened by niche film festivals touring around the country form an important part of the exhibition program. In 2008 the MRC hosted screenings from the *Possible Worlds Canadian Film Festival*, *Hola Mexico Film Festival*, *Flickerfest*, *15/15 Film Festival*, *Australian International Animation Film Festival* and the world premiere of *Trasharama-a-go-go*. The MRC has nurtured long-standing relationships with a number of these festivals, which have returned to the Mercury Cinema over several years.

LOCAL AND SHORT FILM SCREENINGS

The Mercury Cinema is a vital resource to South Australia's emerging filmmakers, providing an avenue by which to get their films seen. In 2008, the following production initiatives were screened at the Mercury: films produced at the MRC through the *Members' Production Group*, *Raw Nerve*, *I Can See Queerly*, *The Company*, *Filmmakers Bootcamp* and *Digital Shorts*. A number of South Australian made films were also screened at the Mercury through the *Best of SASSA* screenings, *SALA Moving Image* and *Trasharama-a-go-go*.

MEMBERS' EXHIBITION GROUP

In 2008, the *Members' Exhibition Group* continued to meet on a regular basis in 2008 to consult with the Exhibition Manager on cinema programming, promotion and special seasons. The MEG also assists with the writing of program and calendar notes. An enthusiastic new team volunteered their time to the Mercury Cinema for 2008. The MRC gratefully acknowledges the contribution of Mike Walsh and the Flinders University Screen Studies Department in producing *Adelaide Cinémathèque* screening notes through 2008.

CURATOR IN RESIDENCE

Each year, the MEG selects a *Curator in Residence* from among MRC members to curate a film festival to screen in the Mercury Cinema. This fulfils part of the MRC professional development mandate and gives its members a rare opportunity to gain curatorial experience. In 2008, MRC members Dan Monceaux and Emma Sterling were selected to curate a program of contemporary experimental cinema to form part of *Lateral Movement*, which screened at the Mercury Cinema as part of the Adelaide Film Festival in early 2009.

WORK PLACEMENTS

The MRC receives work placements through universities and volunteers from MRC membership and the general public. Work placements and volunteers make a significant contribution to the smooth functioning and delivery of an exhibition program. The MRC gratefully acknowledges the contribution of all of its work placements and volunteers in 2008.

VENUE REPORT

CINEMA HIRES

Venue hires form a significant part of the ongoing activity at the Mercury and Iris Cinemas. Clients in 2008 included production houses such as: Rising Sun Pictures, Anifex, PRA & Kino Films; industry organisations such as SAFC, AFTRS, AGDA, AIDC, SASIC & AFF, Government, Not-For-Profit Organisations such as Quit SA, Carclew, Nunukwarrin Yunti, Country Arts SA, Uni SA, SBS, Australian Canadian Society and SA Libraries.

The MRC also provided support to numerous hirers including *Film Feast*, *Golden Week Japanese Film Festival*, *WOW & Flickerfest*. Such programs are supported through administrative, logistical, promotional and screening services that assist in increasing SA screen culture.

VENUE HIRES

2008 was another busy year for multi-media venue hires in both the Mercury and Iris Cinemas. Multiple hires ranged from government departments, private companies and community organisations, with events including product launches, test screenings, casting sessions, seminars and presentations.

The Mercury was also used for the *Australia Day Awards Ceremony*, *Young Australia Awards* and the *Australian Orangutan Project*.

OPERATIONS REPORT

It has been a very busy year for the Media Resource Centre in 2008 and to achieve this level of activity, we rely upon a number of organisations for funding and partnerships.

The Media Resource Centre depends upon funding from Government to allow us to operate, achieve targets and promote screen culture in South Australia. In 2008, we received funding from both Screen Australia and the South Australian Film Corporation.

Screen Australia provides triennial funding as part of its *Industry and Cultural Development Program* (ICD), which ensures the *Cinémathèque* programme. We also receive money for specific production initiatives such as *Raw Nerve*. The SAFC provide the *Screen Culture Operating Grant* and the *Digital Media Grant*. The SAFC also provides finances for specific projects such as the *South Australian Short Screen Awards* (SASSA).

The MRC maintains an excellent relationship with Arts SA, in terms of both funding agreements, including the *SASSA Regional Tour*, and for the provision and maintenance of the MRC's offices and the Mercury and Iris Cinemas. Their assistance is very much appreciated.

The number of programs increased with additional funding and support from other organisations including the Department of Premier and Cabinet, the Department of Further Education, Science, Technology, AMIA, Austrade, the Port Adelaide Enfield City Council, TAFE, the Helpmann Academy, Flinders University Screen Production Department, Feast Festival, Australia Council for the Arts and the Office for Youth

LION ARTS CENTRE

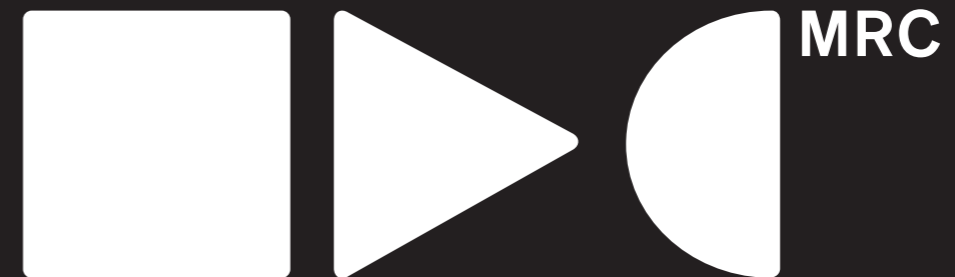
The MRC continues to operate within the Lion Arts Centre, and we would like to thank the LACMA (Lion Arts Centre Management Association) and the member associations for their collaborative approach throughout the year and support for a number of projects.

VENUE HIRE

It was a busy year for the Iris and Mercury Cinemas in 2008 as multi-media venue hires. There were a number of hires ranging from community organisations, government departments, numerous film industry practitioners together with a number of commercial companies for product launches and presentations.

MRC WEBSITE

The MRC website is due to be launched April 2009. We would like to offer great thanks to Nick Crowther, from Freerange Future (developer), and Amy Milhinch (designer), from Dilfinch & Dilfinch for our fabulous new website.



MEDIA RESOURCE CENTRE

FINANCIAL STATEMENTS

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- 25 Board of Management's Report
- 26 Balance Sheet
- 27 Statement of Income and Expenditure
- 28 Notes to and forming part of the accounts
- 31 Independent Auditor's Report

The 2008 Financial Accounts once again received an unqualified audit opinion from auditor IJ Painter of PKF Chartered Accountants. The Finance staff deserves recommendation for their diligence.

TREASURER'S REPORT

The End of Year result for 2008 was a (\$2172) Loss. This falls within the MRC's planned budgeted deficit of \$3,613. The result is therefore not unexpected.

The overall result reflects an expansion of the operations of the MRC, which occurred as a result of successfully securing additional projects.

Balance Sheet

- ▶ The End of Year Cash at Bank balance has increased from \$209,868 to \$410,725. This amount includes \$120,000 grant for the new projector.
- ▶ Trade Debtors have reduced from \$173,743 to \$89,831.
- ▶ Liabilities have increased from \$220,317 to \$328,672.
- ▶ Net Property, Plant and Equipment decreased by \$7,477, which was mainly due to ongoing depreciation of Assets as per Accounting Standards.

Summary

Overall expenses stayed in line with income, both of which increased by approximately 7.2%, showing good economic management.

The MRC is in a solid financial position and with sound financial management can look forward to another successful year in 2009.

Your Board of Management members submit the financial report of the Media Resource Centre Inc. for the year ended 31 December 2008.

BOARD OF MANAGEMENT'S REPORT

Board of Management's Members

The names of the Board of Management members throughout the year and at the date of this report are;

Adele Hann, Andrew Plumer, Joost den Hartog (Chair), Mike Walsh, Shaun Berg, Anthony Maras, Viron Papadopolous and Rob Richards and Julien Lian.

Principal Aim

The principal aim of the Association during the year was to generate, support and advocate for a creative, critical and informed screen culture and practice in South Australia.

Principal Activities

The principal activities of the association during the year were to provide, in furtherance of the above aim:

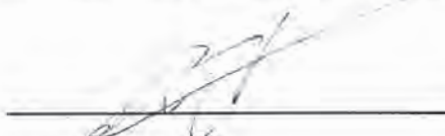
- A focal point for screen practitioners to meet, produce and exhibit their work
- Facilities, programs and resources for members and the public
- Advocacy for members and the general public
- Exhibition facilities and programs to the general public and members
- Equitable access to affordable equipment and facilities, information resources and advice concerning production, distribution, and exhibition

Significant Changes

No significant change in the nature of these activities occurred during the year.

Operating Result

The surplus/(deficit) amounted to \$(2,172) (2007: \$52,757). A small deficit of this size was planned for 2008 as part of the process of updating MRD media communications.


Joost den Hartog
Chair of the Board

STATEMENT BY THE BOARD OF MANAGEMENT

In the opinion of the Board of Management the accompanying financial statements, as set out on pages 3 to 7:

- (a) Present fairly the financial position of the Centre as at 31 December 2008 and the result for the year then ended; and
- (b) Have been prepared and presented in accordance with Australian accounting standards that are applicable to the Centre as a non-reporting entity as explained in Note 1 to the accounts.

The Board of Management has reasonable grounds to believe that the Centre will be able to pay its debts as and when they fall due.

The Board of Management hereby states that during the year ended 31 December 2008:

- (a) (i) no officer of the Centre;
- (ii) no firm of which an officer is a member; and
- (iii) no body corporate in which an officer has a substantial financial interest


has received, or become entitled to receive, a benefit as a result of a contract between the officer, firm or body corporate and the Centre; and

- (b) No officer of the Centre has received from the Centre, either directly or indirectly, any payment or other benefit of a pecuniary value, other than that received for reimbursement of approved expenses.

The above statement is made in accordance with a resolution of the Board of Management and is signed for and on behalf of the Board of Management by:



Joost den Hartog
Chair of the Board



Adele Hann
Board Member

Dated this day of April 2009

As at 31 December 2008.

BALANCE SHEET

	Note	2008 \$	2007 \$
ACCUMULATED FUNDS			
Opening Balance		290,096	237,339
Surplus for the Year/(Deficit)		(2,172)	52,757
TOTAL ACCUMULATED FUNDS		<u>287,924</u>	<u>290,096</u>
Represented by:			
ASSETS			
Current Assets			
Cash on Hand		1,375	1,130
Cash at Bank		410,725	209,868
Trade Debtors		89,831	173,743
Stock on Hand:			
Tapes		240	240
Candy Bar		7,298	11,431
Prepayments		12,521	11,918
		<u>521,990</u>	<u>408,330</u>
Non-Current Assets			
Property, Plant & Equipment	2	<u>94,606</u>	<u>102,083</u>
TOTAL ASSETS		<u>616,596</u>	<u>510,413</u>
Current Liabilities			
Creditors & Accruals	3	287,415	172,947
GST Clearing Accounts	4	14,450	11,570
Provision for Employee Entitlements	5	26,807	35,800
		<u>328,672</u>	<u>220,317</u>
TOTAL LIABILITIES		<u>328,672</u>	<u>220,317</u>
NET ASSETS		<u>287,924</u>	<u>290,096</u>

For the year ended 31 December 2008.

STATEMENT OF INCOME AND EXPENDITURE

	Note	2008 \$	2007 \$
INCOME			
Donations		195	-
Exhibition & Cinema		162,385	168,050
Interest Received		20,591	9,121
Operating Grants		435,808	496,764
Production Support		110,835	100,072
Membership Subscriptions		12,540	13,534
Recovery of Expenses		-	849
Special Projects		544,003	158,732
Sundry Income		4,395	8,840
TOTAL INCOME		<u>1,290,752</u>	<u>955,962</u>
EXPENDITURE			
Subsidies Provided		33,671	-
Auditors Remuneration		3,400	3,250
Exhibition & Cinema		197,517	175,305
Depreciation		47,318	37,958
Leasing Charges		10,232	11,896
Production Support		158,537	120,488
Salaries and Wages		425,159	400,217
Special Projects		369,901	107,304
Superannuation		43,753	38,774
Bad Debts		-	8,013
Sundry Expenses		3,436	-
TOTAL EXPENDITURE		<u>1,292,924</u>	<u>903,205</u>
SURPLUS/(DEFICIT) FOR THE YEAR		<u>(2,172)</u>	<u>52,757</u>

NOTE 1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

NOTES TO AND FORMING PART OF THE ACCOUNTS

In the opinion of the Board of Management, the Association is of a type identified in Statement of Accounting Concepts 1 as a non-reporting entity. Accordingly, the financial statements represent a "Special Purpose Financial Report" which has been prepared solely to meet the reporting obligations of the Board of Management and the limited information needs of the Centre's members.

The financial statements have been prepared in accordance with the following Australian accounting standards:

AASB1031 Materiality; and
AASB110 Events Occurring After Balance Date

No other Australian accounting standards and other mandatory professional reporting requirements have been applied, although measurement and valuation criteria embodied in the generally accepted accounting framework have been acknowledged.

The financial statements have been prepared on the basis of historical costs and do not take into account changing money values or current valuations of non-current assets. The accounting policies have been consistently applied.

Significant accounting policies that have been involved in the preparation and presentation of the accounts are:

(a) Property, Plant & Equipment

Property, plant and equipment are recorded at cost.

The depreciable amount of plant and equipment are depreciated over their useful lives commencing from the time the asset is held ready for use.

(b) Employee Entitlements

Provision is made for employees' annual and long service leave entitlements at balance date.

(c) Grant Income

Income from Grants is recognised on an accrual basis.

**NOTE 2
PROPERTY PLANT AND EQUIPMENT**

**NOTES TO AND FORMING PART
OF THE ACCOUNTS**

	2008 \$	2007 \$
Leasehold Improvements – at Cost	12,034	9,935
Less: Accumulated Depreciation	(8,404)	(7,612)
	<u>3,630</u>	<u>2,323</u>
Plant & Equipment – at Cost	117,519	116,430
Less: Accumulated Depreciation	(107,948)	(100,430)
	<u>9,571</u>	<u>16,000</u>
Office Equipment – at Cost	82,658	81,958
Less: Accumulated Depreciation	(67,020)	(59,090)
	<u>15,638</u>	<u>22,868</u>
Video Equipment – at Cost	118,379	107,822
Less: Accumulated Depreciation	(94,836)	(84,880)
	<u>23,543</u>	<u>22,942</u>
Production Equipment – at Cost	43,872	21,537
Less: Accumulated Depreciation	(19,321)	(11,183)
	<u>24,551</u>	<u>10,354</u>
New Media Suite – at Cost	32,953	32,953
Less: Accumulated Depreciation	(32,132)	(31,292)
	<u>821</u>	<u>1,661</u>
Plant & Equipment Site B – at Cost	4,665	4,665
Less: Accumulated Depreciation	(4,665)	(4,665)
	<u>-</u>	<u>-</u>
Cinema Plant & Equipment – at Cost	122,680	120,559
Less: Accumulated Depreciation	(106,768)	(94,624)
	<u>15,912</u>	<u>25,935</u>
Digital Projector	940	-
	<u>94,606</u>	<u>102,083</u>

**NOTE 3
CREDITORS & ACCRUALS**

**NOTES TO AND FORMING PART
OF THE ACCOUNTS**

	2008 \$	2007 \$
Trade Creditors	99,415	48,980
Grants in Advance	188,000	123,967
	<u>287,415</u>	<u>172,947</u>
NOTE 4: GST CLEARING ACCOUNTS		
GST Collected on Sales	26,984	20,848
GST Paid on Purchases	(12,534)	(9,278)
	<u>14,450</u>	<u>11,570</u>
NOTE 5: PROVISION FOR EMPLOYEE ENTITLEMENTS		
Annual Leave	26,807	18,507
Long Service Leave	-	17,293
	<u>26,807</u>	<u>35,800</u>

INDEPENDENT AUDITOR'S REPORT

To the members of Media Resource Centre Incorporated

Report on the Financial Report

We have audited the accompanying financial report, being a special purpose financial report, of the Media Resource Centre Incorporated, which comprises the balance sheet as at 31 December 2008, and the statement of income and expenditure, a summary of significant accounting policies, other explanatory notes and the 'Statement by the Board of Management'.

The Responsibility of the Board of Management

The Board of Management of the entity are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies described in Note 1 to the financial statements which form part of the financial report are appropriate to meet the financial reporting requirements of the Associations Incorporation Act 1985, and are appropriate to meet the needs of the members. 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

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 1, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

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

The financial report has been prepared for distribution to members for the purpose of fulfilling the Board of Managements' financial reporting responsibilities under the Associations Incorporation Act 1985. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

In conducting our audit, we have complied with the independence requirements of the Australian professional accounting bodies.

Auditor's Opinion

In our opinion the financial report presents fairly, in all material aspects the financial position of the Media Resource Centre Incorporated as at 31 December 2008 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

We have obtained all the necessary information required in connection with our audit in respect of the financial year ended 31 December 2008.

Yours sincerely



PKF
Chartered Accountants



Ian Painter
Partner
Email: ian.Painter@pkf.com.au

Signed at Adelaide this 24th day of April 2009.