Emily Robins and Miles Szanto in The Elephant Princess.

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Supporters of Screen Victoria.
Supported through Cash Flow Facility & Production Investment.
Who We Are

Film Victoria is the state government agency that provides strategic leadership and support to the film, television and digital media sectors of Victoria. We invest in local screen industry businesses and projects, market Victoria as an attractive production destination and encourage the development of strong local content.
OUR HISTORY
Initially constituted as the Victorian Film Corporation in 1975 under an Act of Parliament, Film Victoria came into being in 1982 as the corporation evolved under the Film Victoria Act (1981).

The next major phase of transition occurred in 1997 when the core responsibilities and functions of Film Victoria were amalgamated with the State Film Centre of Victoria, to form Cinemedia Corporation. Later, the State Government, in the Film Act 2001 established Cinemedia Corporation and established Film Victoria and the Australian Centre for the Moving Image (ACMI) as separate statutory authorities.

In November 2006, the Victorian Government transferred responsibility for Film Victoria from Arts Victoria to the Minister for Innovation, resulting in Film Victoria working closely with the Department for Innovation, Industry and Regional Development (DIIRD). This move afforded increased access to the expertise, experience and connections of a business and investment-oriented department.

THE FILM ACT 2001 DEFINES FILM VICTORIA’S ROLE AS PROVIDING:
Strategic leadership and assistance to the film, television and multimedia industry of Victoria to encourage innovation and the creation of new projects of high quality that are of economic or cultural benefit to Victoria.

WHAT WE DO
As an advocate, driver, facilitator and supporter of film, television and digital media enterprises we:

• Provide financial and other assistance to the film, television and digital media industry in Victoria.
• Promote, whether in Victoria or elsewhere, the use of locations or services in Victoria for the production of any film, television or digital media project.
• Provide financial assistance, whether in Victoria or elsewhere, to organisations, events or activities including festivals, conferences, publications or exhibitions, where films or other screen-based programs are made, seen or discussed.
• Establish and facilitate, whether in Victoria or elsewhere, relationships for the development of film, television or digital media programs.
• Provide leadership to the film, television and digital media industry in Victoria.
• Develop strategic plans for the development and improvement of the film, television and digital media industry in Victoria.
• Advise the State Government on matters relating to the film, television and digital media industry in Victoria.
• Develop initiatives or enter into partnerships with other organisations, including government bodies, whether in Victoria or elsewhere, to improve the film, television and digital media industry in Victoria.

OUR VISION
Our vision is for Victoria to have a world leading Screen Economy and Culture.

OUR MISSION
Our mission is to lead an innovative Screen Industry that enriches our cultural life and generates jobs, prosperity and creative opportunities.

WE SEE THE VALUE OF BOTH CULTURAL AND ECONOMIC OUTCOMES FOR VICTORIANS. RECOGNISING THIS BALANCE ACROSS CULTURE AND ECONOMY IS CRUCIAL TO OUR SUCCESS.

WE LEAD THE INDUSTRY BY DRIVING GOVERNMENT POLICY AND SETTING PROGRAM DIRECTIONS.

WE SUPPORT THE INDUSTRY BY BEING RESPONSIVE TO THEIR NEEDS.

WE DO THIS BY INVESTING IN THE LOCAL INDUSTRY AND ATTRACTING PRODUCTION TO VICTORIA. APPRECIATING THAT INVESTMENT CAN FUEL ATTRACTION AND ATTRACTION CAN FUEL FUTURE INVESTMENT.
Our Strategic Objectives

**Film Victoria’s Strategic Objectives are designed to help us achieve our vision of an agile, innovative and sustainable screen industry in Australia.**

**Our Nature and Range of Services**

With an industry that is diverse in discipline, scale and format, it is essential that our programs and services are designed to cultivate an environment in which the industry can achieve positive, meaningful and successful outcomes. We achieve this through a flexible and dynamic strategy that allows us to respond to change.

**Our Corporate Governance**

Film Victoria has the power to do all things necessary or convenient to be done in connection with, or incidental to the exercise of these powers and performance of functions. Film Victoria is subject to the direction and control of the Board of Government, communicating with the Governor, and the Board.

**Our Standards**

Reflecting a commitment to excellence, integrity and accountability, the following ethical and professional standards underlie all our activities and operations:

- Respect and support for the people and businesses that comprise Victoria’s film, television and digital media industry.
- A commitment to sourcing and using sound industry research.
- Transparent accountability in our dealings with government.
- High standard of integrity and quality.
- Interactive working processes, openness and transparency.
- Active listening and communicating with stakeholders.
- A preference for action, creativity and innovation.
- Equity, consistency and fairness.
- A commitment to sourcing and using sound industry research.
- Interactive working processes, openness and transparency.
- A preference for action, creativity and innovation.
- High standards of integrity and quality.
- Equity, consistency and fairness.

**Our Corporate Affairs**

Business Affairs provides the foundation from which the programs and services of the organisation are delivered in an efficient, accountable, effective and transparent way.
JOHN HOSIE  President

John has been passionately involved with Film Victoria since 2003 and is currently Chair of Film Victoria. Between 1989 and 1990, he was a member of the Film and Broadcast Industry Task Force, which reported to the Standing Committee on Arts, in 2003, the Chair of the Film and Broadcast Industry Task Force, and again in 2005 until a new Task Force was formed.

KATHERINE BLASHKI  Chair

With a recognised academic and professional background in Drama and Theatre and a wealth of experience at major universities, Professor Blashki-Blank is also known for her experience in the media industry, especially as an advisor to governments. She is currently a member of the Board of Directors of the South Australian Film Corporation and is a member of the Management Committee at The University of South Australia. She has recently been appointed Director of the South Australian Film Corporation.

EWAN BURNETT  Executive Officer

With more than 20 years of experience in the industry, Ewan has strong connections in the film and television sectors. He has extensive experience in film and television production, finance and strategy, finance structuring, and fundraising. He has also advised a number of companies on the acquisition of television stations in the United States. He currently serves on the Board of Directors of The University of South Australia.

JO DAWSON  Director

Jo was a former Chair of Film Victoria and is now a member of the Victoria State Government's Film and Television Industry Task Force. Jo has a strong background in film and television production, finance and strategy, finance structuring, and fundraising. She has also advised a number of companies on the acquisition of television stations in the United States.

SMT LINGHUI  Chief Financial Officer

Sui Ling Hui established SLH Consulting and Limited in 2002 to provide key strategic, financial, and marketing services. Previously the holder of senior management positions in Sony BMG and EMI, Sui Ling is also a freelance writer. She holds a B.A. in Business Administration and a degree from the University of Melbourne. Established in 2002, the company has completed numerous projects for film and television.

ANA KOKKINOS  Chair

Ana is an independent filmmaker based in Sydney. Her most recent feature film, The Book of Revelation, was released theatrically in 2008. She is currently developing her new film Bless.

BRYCE MENZIES  Production Manager

Bryce brings a legal and industrial background to the Finance team. His expertise covers the areas of law, finance, law and deal structuring. He has worked as a lawyer on over 300 projects.

LEONIE MORGAN  Chair

Leonie provides professional services in diversity, equal opportunity and human resource management to television, film and radio. She has worked as a senior executive, advisor and supporter with the Women in Film and Television Australia, and is currently a director of the Women in Film and Television Australia.

ROBERT MURRAY  Chair

Robert Murray has 30 years of experience in the game development industry. As CEO of Firemint, he has expanded the organisation to become a highly awarded company recognised as a global leader in mobile games. Robert is a speaker at Film Victoria’s Project – a national industry initiative and is currently working on the award-winning film Mythos.

JAN SARDI  Chair

Jan Sardi is one of Australia’s eminent film industry figures. He is a recipient of the Screen Australia’s AFI Screen Awards for his screenplay for The Boys from Adelaide, and was a nominee for the Victorian Film Industry Awards for his screenplay for The Boys from Adelaide. In 2003 he received the Australian Film Institute Award for Best Screenplay for his screenplay for The Boys from Adelaide.

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OUR YEAR
A RECORD YEAR FOR THE INDUSTRY WITH $262 MILLION SPENT BY PRODUCTIONS IN VICTORIA, AN 80% INCREASE ON THE PREVIOUS YEAR.

OUR PROGRAMS LEVERAGED $205 MILLION OF THE TOTAL PRODUCTION SPEND IN THE STATE.

7,862 FULL-TIME EMPLOYMENT OPPORTUNITIES WERE CREATED IN THE INDUSTRY, 78% LEVERAGED THROUGH OUR FUNDING SUPPORT.

57 FILM, TELEVISION AND DIGITAL MEDIA PRODUCTIONS WERE CREATED IN VICTORIA IN 2007/08.

THE PACIFIC, WHICH WAS BASED IN VICTORIA, WAS THE LARGEST MINI-SERIES EVER MADE, GENERATING APPROXIMATELY $180 MILLION FOR VICTORIA’S ECONOMY.
OUR YEAR
WE INVESTED $5.8 MILLION IN PRODUCTION, A 45% INCREASE ON 2006/07.
SPENDING BY PRODUCTIONS IN PROVINCIAL VICTORIA INCREASED BY 240%.
TWO DIGITAL MEDIA PROJECTS WE SUPPORTED ENTERED INTO MILLION DOLLAR COMMERCIALISATION AGREEMENTS.

THE HOME SONG STORIES RECEIVED 27 LOCAL AND INTERNATIONAL AWARDS INCLUDING THE AFI AWARD FOR BEST DIRECTOR AND BEST ORIGINAL SCREENPLAY (TONY AYRES) AND BEST LEAD ACTRESS (JOAN CHEN).

GIRL FRIDAY, WHICH SCREENED IN JULY 2007 ON TELSTRA BIGPOND, RECEIVED THE BEST ENTERTAINMENT AWARD AT THE AIMIA AWARDS.
It has been a record year for the screen industry in Victoria, with a production value of $2.6 billion—the largest ever recorded for the State. This is an increase of 240% from the last financial year, and has meant that 7,862 full-time employment opportunities were created in the industry. This has been a record year for Victoria’s cultural, economic and social development.

The focus of this plan is on achieving key outcomes for the industry, taking advantage of Victoria’s cultural, economic and social development, in October 2007 the Victorian Government commissioned an independent review of the Victorian Screen Industry—the first step in the development of a new major strategy to continue growing the film, television and digital media industry into the future. Cardinality the Department for Innovation, Industry and Regional Development, the Victorian Screen Industry Review identified the major challenges and opportunities facing the global and local screen industry and reviewed the current state of the Victorian screen industry. Both the Film Victoria Board and staff were involved in the Steering Committee of this project and took the lead on working with the Government to develop the long-term policies for the industry.

The Government’s ongoing commitment to the industry was further demonstrated this year with confirmation of $11 million in funding over three years to foster television production, digital media development and support the Melbourne International Film Festival. This funding is approximate to both the industry and Film Victoria.

As always, I extend a heartfelt thank you to all board members for their invaluable contributions throughout the year. While members came from diverse business backgrounds, they share a passion for the industry and dedication to its future. During the year welcomed two new members to the board: from different industry sectors, such as, Dan Sanders and exponent Rob Murray. We also saw the retirement of board member, Jenni Tosi and thank her for sharing her experience with us. I’m delighted that Jenni continues to play an important role in the organisation as General Manager of Industry Development and Investment. Film Victoria’s reputation as a leading screen agency is due to the dedication of our CEO, Sandra Sdraulig and the team of committed professionals; I would like to thank them for their hard work as they continue to lead and develop our industry, and champion its many talented practitioners.

To the President of Victoria, the Hon. John Brumby MP, Minister for Education, Arts, Jobs, Business, Innovation from Industry and Regional Development, the Victorian Screen Industry for Innovation, Industry and Regional Development, the Victorian Screen Industry Corporation, the state government, Film Victoria, and the hard work of the thousands of industry professionals across Victoria, and throughout the world, I would like to take this opportunity to thank all those whose expertise, guidance and work in the industry has made Victoria play such an important role in the world. I’m proud that Victoria continues to play a crucial role in Australia’s film and television industry.

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The launch of the new Melbourne Location Gallery and Industry Directory online tools marks a significant achievement for the agency this year. Both tools include features that no other film commission in the world currently offer. Practitioners have welcomed the enhanced functionality using the new technology to easily search over 30,000 film locations in Victoria and browse their nine 3D/2D resumes of 354 Victorians.

As always, I would like to thank and acknowledge the Board. Thank you. For their continued commitment and leadership, and Film Victoria staff and the hard work that undertakes and the many contributions made throughout the year.

In the spirit of this record year, we will continue to encourage the full-time employment of screen professionals, and help our State continue to be a leading global screen economy and culture.

SANDRA SRAULIG CHIEF EXECUTIVE OFFICER
WE BELIEVE A KEY TO INDUSTRY SUCCESS IS NURTURING OUR EMERGING PRACTITIONERS TO TAKE ADVANTAGE OF PROFESSIONAL DEVELOPMENT OPPORTUNITIES.
Propeller Shorts

In July 2007 our funding for short films underwent a major overhaul. Our aim was to encourage greater innovation in production methods and storytelling, and prompt emerging content creators to consider formats other than traditional ‘film’.

The revised Propeller Shorts program showcases up-and-coming filmmakers, helping to project their careers by sharpening their skills on a funded short-format project, before moving into long-form work. The program encourages the formation of collaborative partnerships between peers, providing a supportive framework that encourages creative risk-taking.

We supported four projects in 2007/08.

<table>
<thead>
<tr>
<th>Project Title</th>
<th>Producer</th>
<th>Director</th>
<th>Writer/S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love Apples</td>
<td>Clifford Hayes</td>
<td>Ali Kasap</td>
<td>Ali Kasap</td>
</tr>
<tr>
<td>Floating</td>
<td>Kylie Bryant</td>
<td>Juliet Porter</td>
<td>Tim Dean</td>
</tr>
<tr>
<td>Pests</td>
<td>Kate Brown</td>
<td>Tim Dean</td>
<td>Patrick Sarrell and Alister Lockhart</td>
</tr>
<tr>
<td>Nullabor</td>
<td>Patrick Sarrell</td>
<td>Alister Lockhart</td>
<td>Patrick Sarrell and Alister Lockhart</td>
</tr>
</tbody>
</table>

Propeller Shorts provided writers with the opportunity to develop their feature film ideas, sharpen their craft skills and gain professional training and experience working with a dedicated script editor.

New Feature Writers

Our ongoing encouragement of Victoria’s emerging filmmaking talent has launched an impressive range of projects and new voices into the local screenwriting landscape.

The New Feature Writers program provides writers with a paid scriptwriting opportunity to develop their feature film ideas, hone their craft skills and gain professional training and experience working with a dedicated script editor. A total of 83 applications were received, from which four writers with their respective projects were invited to participate in a four-day workshop held in November 2007.

In 2007/08 we welcomed four New Feature Writers workshop participants, giving them the opportunity to develop their feature film ideas, hone their craft skills and gain professional training and experience working with a dedicated script editor.

Following the workshop the four writers presented revised development notes of their scripts and received funding to further develop their work with the support of a professional script editor. The successful applicants are provided ongoing feedback and the opportunity to apply for a further round of ‘draft-to-draft’ development funding for their project with a producer attached.

<table>
<thead>
<tr>
<th>Project Title</th>
<th>Writer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crossing Over</td>
<td>Lisa Dombrowski</td>
</tr>
<tr>
<td>Release</td>
<td>Michael Griffith</td>
</tr>
<tr>
<td>Crater Lake</td>
<td>Olga Wormald</td>
</tr>
<tr>
<td>The Exclusion of Kathy Wir</td>
<td>Briony Kidd</td>
</tr>
</tbody>
</table>
ATTACHMENTS

The Attachment program provides the chance for individuals to refine their craft, improve technical skills and build industry networks through on-the-job training. Our aim is to improve the transition of emerging practitioners into paid industry employment. Through close dialogue with the industry, we identify and address crucial skills gaps through this program, providing a valuable benefit to both emerging professionals and the industry as a whole.

During the period 27 attachments were supported:

PRODUCER
Sofie Blichfeldt with Peter Bain-hogg on Rockwiz
Joel Kohn with Lynn Bayonas on The Saddle Club
Jessica Leslie with Joanne Werner on The Elephant Princess
Rita Walsh with Jon Chapman on Bright Star

DIRECTOR
Ashley Rock with Tony Taylor on Underbelly
Ben Chesworth with Roger Hodgman on The Elephant Princess
Julianne Deeb with Malcolm McDowell on Monash and the Anzac Legend
Carol Cuningham with Colin Riddie on The Saddle Club

CAMERA
Kitty Allwood with Remi Adefarasin on The Pacific
Deanne Chiu with Stephen Windon on The Pacific
Anzinger with Greg Fraser on The Last Ride

EDITOR
Paul Rowe with Steven Evans on Underbelly
Daniel Harenberg with Sean Leider on Heavenly World Tour of Terror

ART DEPARTMENT
Kim Hawescho with Julie Nielson on Playing for Charlie
Mike Karr Hauser with Ben Morrison on Underbelly

MID to Gupta with Padla Reardon on Carla Cametti PD

COSTUME DESIGNER
Anita Fitzgerald with Louise Wakefield on Underbelly
Sar Stylianos with Katie Graham on Dying Breed

HAIR AND MAKE UP
Kinner by the Box and Ariel Hansen with Maggie Kalina on Neighbours

1ST ASSISTANT DIRECTOR
Sacha Gutteridge with Nathan Craft on Playing for Charlie

LOCATIONS
Tamasin Simkin with John Greene on Underbelly

SOuND POST PRODuCTION
Cliff Sanderson with Andrew Neil on How to Change in 9 Weeks

THE ATTACHMENT HAS BEEN AN INVALUABLE EXPERIENCE FOR ME IN THAT IT HAS OPENED THE DOOR TO CONNECTIONS AND SKILLS THAT I DEFINITELY WOULD NOT HAVE WITHOUT IT. COMPARING WHERE I WAS BEFORE TO WHERE I AM NOW IS EXTREMELY SATISFYING AND I CANNOT BE GRATEFUL ENOUGH FOR THE OPPORTUNITY.

PAUL ROWE, EDITING ATTACHEE WITH STEVEN EVANS ON UNDERBELLY.

WE WERE PLEASED TO EXTEND ANITA’S CONTRACT AFTER HER ATTACHMENT TO COMPLETE THE SHOOT AND TO ASSIST WITH POST-PRODUCTION, AS SHE HAD BECOME A VALUED AND NECESSARY PART OF THE COSTUME DESIGN DEPARTMENT.

LOUISE WAKEFIELD, WHO SUPERVISED ANITA FITZGERALD ON A COSTUME DESIGNER ATTACHMENT ON UNDERBELLY.
FOLLOWING THE INCREDIBLE PAST SUCCESS OF THE DIGITAL MEDIA INTERNSHIP PROGRAM, WE DECIDED TO EXPAND INTERNSHIPS TO INCLUDE BOTH FILM AND TELEVISION IN 2007/08. THIS EXCITING CHANGE PRESENTED AN INVALUABLE OPPORTUNITY FOR WRITERS, DIRECTORS, PRODUCERS, SCRIPT AND STORY EDITORS TO ALSO BENEFIT FROM THE PROGRAM.

Interns from across all industry sectors have the chance to broaden their knowledge and skillset working in their chosen field through a placement up to 28 weeks. Providing the opportunity for interns increases their confidence in securing ongoing employment and enriches the Victorian talent pool available to Victorian film, television and digital media businesses.

In 2007/08 we also secured sponsorship to support digital media interns through Autodesk, suppliers of the industry standard 3D modelling packages. Autodesk now supports each approved digital media intern with a software licence for the duration of the placement. With this added assistance, interns can access 3D software and support the purchase of computer equipment, as well as having the current industry standard software packages.

During the year we supported 21 intern placements.

HOST COMPANY    INTERN

PRODUCER
360 Degree Films    Miranda Wills
Big and Little Films    Piaja Smekild
Deovести Films    Matthew Cadin
Robert Andrew Productions    Asia Russell

DIRECTOR
Fremantle Media Australia    Hannah Hallard

3D MODELLER/ANIMATOR
Acheron Design    Larissa Corden and Ben O’Haller
Zero One Animation    Joe Magalotti and Christopher Michaelides
Wicked Witch Software    Raymond Clifton-Ogging
Wicked Witch Software    Richard Denison

3D ANIMATOR
Complete Post Australia    Justin Tai

3D ARTIST
Visual Jazz    Beau Taylor
The Lampshade Collective    Adrian Waksine
The Food Kitchen    Tom Kennedy

DIGITAL PRODUCER
Complete Post Australia    Lizzy Bailey

ONLINE PRODUCER
Ish Media    Jessica Murphy

PROGRAMMER
Nine Lanterns    Edine Basin
Wicked Witch Software    Russell Eljay

DIGITAL IMAGING
Complete Post Australia    Nicholas Bitor

2D ANIMATOR
Active Matrix (Nectarine)    Tracy Stock

HOST COMPANY    INTERN

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DIGITAL IMAGING
Complete Post Australia    Nicholas Bitor

2D ANIMATOR
Active Matrix (Nectarine)    Tracy Stock
WE ARE COMMITTED TO ENCOURAGING, MENTORING AND ADVANCING THE CREATION OF QUALITY SCREEN CONTENT THAT RESONATES WITH LOCAL AND INTERNATIONAL AUDIENCES.
In 2007/08, we offered six separate programs for Fiction Feature Film: Projects Supported.

**Programs Supported**

- **Fiction Television Bibles**
- **Fiction Feature Film Outlines to Treatment**
- **Fiction Feature Film Treatments to Draft**
- **Fiction Feature Film Draft to Draft (producer)**
- **Fiction Feature Film Draft to Draft (writer)**
- **Fiction Feature Film Outline to Treatment**

**Fiction Feature Film: Projects Supported**

- **ARISTA – ROMANTIC COMEDY SEMINAR**
  - **ARISTA – ROMANTIC COMEDY SEMINAR**
  - **ARISTA – ROMANTIC COMEDY SEMINAR**
  - **ARISTA – ROMANTIC COMEDY SEMINAR**
  - **ARISTA – ROMANTIC COMEDY SEMINAR**
  - **ARISTA – ROMANTIC COMEDY SEMINAR**
  - **ARISTA – ROMANTIC COMEDY SEMINAR**

**Program Highlights**

**ARYSTA – ROMANTIC COMEDY SEMINAR**

As part of our overall strategy to capitalise on the strong screenwriting foundation that exists in Victoria, Stephen Cleary, head of UK development company ARISTA was invited to deliver a one-day seminar on Romantic Comedy. The seminar, held at ACMI, was widely advertised and well-attended. Participants came away with a new, enlightened understanding of the ‘RomCom’ genre in all its complexity and were given with invaluable tools to bend the genre to their own unique interpretations.

**DEVELOPMENT FOR PRODUCERS WORKSHOP**

Producers often play a vital role as developers of their projects and this year we invited Stephen Cleary to conduct a three-day workshop for selected producers to enhance their development skills, better understand story and appreciate the complexities of working in a creative team.

The following producers attended the workshop:

- Alison Todd-Upton
- Big Company
- Robyn Kershaw
- Crime Fiction
- Robyn Tobar
- Leanne Tonkes
- Ruby O'Rourke
- Matteo Bruno
- Salim Villani
- Melanie Coull
- Michael McIlwraith
- Sue Mead
- Mith Armstrong

**AUSTRALIAN WRITERS’ GUILD**

We continue to foster relationships with the Victorian writing community. Script Manager, Charlie Carman addressed the Victorian chapter of the Australian Writers’ Guild providing them with an update for our programs, our skills and training development in general, and discussed the principles of story-telling in a broader sense from the perspective of working in the UK and Australian industries.

**ASSISTING WITH NEW COURSE CONTENT AT RMIT**

We are pleased about including the next generation of Victorian screenwriters in the rigorous art of script writing. At RMIT, the Script Manager has had the unique opportunity to provide input into new course content in their Screenwriting courses. The Committee has successfully developed new accredited courses that take into account the skills and tasks likely to be needed if they wish to be professionally engaged in film, television and digital media in an emerging basis.
FACTUAL
In 2007/08 there was an increase in the number of history projects seeking funding via our factual programs, with a total of 21 projects being supported overall and covering a diverse range of local and international stories.

FACTUAL SCRIPT DEVELOPMENT INVESTMENT COMMITMENTS

<table>
<thead>
<tr>
<th>Funding Program</th>
<th>2007/08</th>
<th>2006/07</th>
<th>2005/06</th>
<th>2004/05</th>
</tr>
</thead>
<tbody>
<tr>
<td>Factual feature film*</td>
<td>$45,666</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Factual television*</td>
<td>$167,500</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Documentary Seed Funding*</td>
<td>N/A</td>
<td>$25,000</td>
<td>$15,000</td>
<td>$5,000</td>
</tr>
<tr>
<td>Documentary One-off*</td>
<td>$190,625</td>
<td>$230,135</td>
<td>$195,774</td>
<td></td>
</tr>
<tr>
<td>Documentary Series*</td>
<td>$37,500</td>
<td>$60,000</td>
<td>$30,000</td>
<td></td>
</tr>
<tr>
<td>Less revocations</td>
<td>-</td>
<td>$3,250</td>
<td>$17,868</td>
<td></td>
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<tr>
<td>TOTALS</td>
<td>$213,166</td>
<td>$253,125</td>
<td>$284,017</td>
<td>$182,906</td>
</tr>
</tbody>
</table>

* This program was created in 2007/08 and therefore no comparative figures are available.

FACTUAL FEATURE FILM PROJECTS SUPPORTED
Two factual feature film development programs were introduced in 2007/08.

<table>
<thead>
<tr>
<th>Category</th>
<th>2007/08</th>
<th>2006/07</th>
<th>2005/06</th>
<th>2004/05</th>
</tr>
</thead>
<tbody>
<tr>
<td>Factual Feature Film Outline to Treatment</td>
<td>0</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Factual Feature Film Advanced Treatment</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>TOTALS</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

FACTUAL TELEVISION PROJECTS SUPPORTED
Four factual television development programs were introduced in 2007/08.

<table>
<thead>
<tr>
<th>Category</th>
<th>2007/08</th>
<th>2006/07</th>
<th>2005/06</th>
<th>2004/05</th>
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</thead>
<tbody>
<tr>
<td>Factual Television Outline to Treatment (writer/researcher)</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Factual Television Outline to Treatment (producer)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Factual Television Advanced Treatment or Script (writer/researcher)</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Factual Television Advanced Treatment or Script (producer)</td>
<td>9</td>
<td>-</td>
<td>-</td>
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<tr>
<td>TOTALS</td>
<td>18</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

HIGHLIGHTS

OUR APPROACH TO SCRIPT DEVELOPMENT FUNDING ENCOURAGES VICTORIAN PROJECTS TO MOVE THROUGH THE DEVELOPMENT PROCESS AND UNTIL PRODUCTION.

Two fiction and one factual television series we had previously supported through development and production investment funding were produced and broadcast successfully in 2007/08.

BED OF ROSES

Premiered: ABC Television: Saturday May 10, 2008

Producers: Steven Luby and Mark Ruse (Southern Star Entertainment and Ruby Entertainment)

Directors: Paul Maloney and Mandy Smith

Script Editor: Tony McDonald

SYNOPSIS: Following the unexpected death of her wealthy husband, the life of 50-year-old Louisa Atherton is turned upside down. She struggles to cope with the shock of her husband’s death, affair and bankruptcy. Louisa is forced to go back to her tiny home town and re-negotiate her relationships with her prickly mother Minna, Julia Black and re-accept her brother. Bed of Roses is a 6 series that follows Louisa as she learns to understand herself for the first time in her life.

THE LIBRARIANS

Premiered: ABC Television: Wednesday October 31, 2007

Producers: Robyn Butler and Wayne Hope (Gristmill Pty Ltd)

Directors: Wayne Hope

Director’s Mentor: Kevin Carlin

SYNOPSIS: The Librarians is a six-part television comedy drama series set at the Tullamarine Public Library, run by the devout Catholic Frances O’Brien. Frances takes charge of a motley group of employees and volunteers and is tasked to employ an ex-best friend, Christine Grimwood, now a drug dealer, as the Children’s Librarian. It is in the lead up to the biggest event of the Library’s year – Book Week.

LOVE’S HARVEST

Screened: SBS Wednesday April 2, 2008 at 8pm

writer/Director: Brian McKenzie

Producer: Jeni McMahon (Rebel Films Pty Ltd)

SYNOPSIS: A four-part series about love, the seasons and living on the land. Love’s Harvest is a series of beautiful and intimate stories about organic farmers. Each episode portrays the experiences of couples and families trying hard for their belief in organic goodness and the love and life it provides. The demand for organic produce is on the rise but the perils and uncertainties of farming remain steady for those on the land. The farms in Love’s Harvest yield rude awakenings, happy surprises, tear-blowing loss and small, weird fortunes. Relationships are strained or mended by the challenges of losing crops or feeding stock, while caretive country kids learn to be savvy business entrepreneurs.
DIGITAL MEDIA

THE STATE’S DIGITAL MEDIA SECTOR IS GROWING WITH AN ANNUAL COMPOUND GROWTH RATE OF 12.9% AND OUR DIGITAL MEDIA PROGRAMS CONTINUE TO PLAY A VITAL ROLE IN ASSERTING VICTORIA’S STATUS AS THE HUB OF AUSTRALIA’S DIGITAL MEDIA CONTENT INDUSTRY.

Over the last few years there has been a substantial increase in the number of projects developed for multiple platforms and a need for forums to address the complex development platforms. This program addresses the need to support digital media projects to pitch to publishers and other third party investors through playable game demonstrations and other electronic proof of concepts. We committed prototyping funding to 11 projects in 2007/08.

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DIGITAL MEDIA SCOPING

The Digital Media Scoping program enables film and television producers to test and market their IP across console platforms and fully explore the potential of their creative digital medium ideas. The program also aims to support the development of better quality projects, capable of attracting further investment, raising a high standard of work and enabling greater international engagement.

The 2007/08 year saw the completion of a special $4 million digital media package from the Victorian Government, and in 2008 we committed continued support for these digital media programs in 2007/08 and 2009/10. This will enable many more projects to be funded and skills development to be increased.

DIGITAL MEDIA PROGRAMS

**REVENUE VS. COVERAGE**

- **Global**
  - **1.21***
  - **1.33***
  - **1.37***
  - **5.6***
  - **1.15***
  - **1.15***
  - **1.35***
  - **3.3***
  - **1.4***
  - **1.15***
  - **1.15***
  - **1.15***
  - **1.15***
  - **1.15***

**DIGITAL MEDIA DEVELOPMENT**

- **2007/08**
  - **$58,294**
  - **N/A**
  - **N/A**
  - **N/A**
  - **N/A**

**DIGITAL MEDIA SCOPING**

- **2007/08**
  - **$26,301**
  - **$27,727**
  - **N/A**

**DigitMedia**

- **2007/08**
  - **$50,000**
  - **N/A**
  - **N/A**

**Digital Audience Development**

- **2007/08**
  - **$169,856**
  - **N/A**
  - **N/A**

**Digital Content Development**

- **2007/08**
  - **$261,606**
  - **N/A**
  - **N/A**

**GAME PROTOTYPE DEVELOPMENT**

- **2007/08**
  - **$1,367,585**
  - **$309,136**
  - **$348,000**

**QMCODES**

- **2007/08**
  - **$60,000**
  - **N/A**
  - **N/A**

**RATES OF INVESTMENT**

- **2007/08**
  - **12.9%**
  - **N/A**
  - **N/A**
  - **N/A**
  - **N/A**

DIGITAL MEDIA DEVELOPMENT

In 2007/08, 33 projects were supported with funding of $1.37 million. This year, 33 projects were supported with funding of $3.61 million.

Digital Media Development and Digital Audience Development programs were combined to become the Digital Media Development program.

**PROJECT TITLE**

- **Endgames Rebooted**
  - **COMPANY**
    - **Endgames Rebooted Pty Ltd**
  - **Funds**
    - **$261,606**
    - **N/A**
    - **N/A**

- **Game Prototype Development**
  - **COMPANY**
    - **Torus Games Pvt Ltd**
  - **Funds**
    - **$1,367,585**
    - **$309,136**
    - **$348,000**

**HIGHLIGHTS**

- **Transit Platform**
  - **COMPANY**
    - **Transit Platform Pty Ltd**
  - **Funds**
    - **$50,000**
    - **N/A**
    - **N/A**

- **Girl Friday**
  - **COMPANY**
    - **MA Productions**
  - **Funds**
    - **$261,606**
    - **N/A**
    - **N/A**
Rose Byrne and Damian Walshe-Howling at St Kilda Film Festival 2008.

Jim Lee Photography.

Our aim is to provide practitioners with access to opportunities to enhance their experience, attend international markets and engage with their peers.

Industry Development
IN JULY 2007 WE REFINED OUR FUNDING PROGRAMS TO BETTER SUPPORT PRACTITIONERS ACROSS FILM, TELEVISION AND DIGITAL MEDIA SECTORS AND ACCESS TO INTERNATIONAL KNOWLEDGE. IN ADDITION WE ENHANCED THE NUMBER OF NETWORKING AND FORUM OPPORTUNITIES WE COULD OFFER THAT WOULD ENCOURAGE CRITICAL DIALOGUE WITHIN THE INDUSTRY AND THE DEVELOPMENT OF COLLABORATIVE RELATIONSHIPS BETWEEN INDUSTRY GROUPS.

SCREEN INDUSTRY DEVELOPMENT PROGRAM

The Screen Industry Development program is acknowledged that the industry is in a prime position to deliver activities that address the specific needs of practitioners.

This program funds a range of conferences, seminars, master classes, workshops and industry functions managed by industry organisations or practitioners. These activities enable individuals to build relationships, increase knowledge and expertise, and improve skills.

In 2007/08 we supported the following organisations to host industry development and networking opportunities:
• Open Channel
• Australian Guilds
• Australian Screenwriters’ Guild Conference and Awards
• Australian International Documentary Conference
• Australian Directors’ Guild Conference and Awards
• ATOM Awards

In 2007/08 we welcomed back the National Screenwriters’ Conference for the first time in nearly four years. The conference took place from 19–21 October at the Marriott Hotel, Canberra. The key goal of the Conference was to explore the core goal of moving the sector towards greater sustainability.

The conference featured a range of sessions focused on the essential ingredients of planning, writing, designing and producing a compelling game.

Awards: The Game Developers’ Conference, the major international marketplace and conference covering all forms of games development.

In 2008 we partnered with the software company Autodesk to host a targeted online games development program entitled ‘FRAMEconomy’ which is designed specifically to help local developers with an opportunity to exchange ideas with international colleagues in a setting that is more conducive for networking.

PORTABLE SYMPOSIUM – IN CONVERSATION WITH EZRA COOPERSTAD

In June, we revisited the event’s partnership with Portable Screen Engage and launched the Portable Conference in 2008.

In May 2008 the industry forum Mindshift explored current issues in the media and proposed solutions for resolving these issues. Jennie Brockie from SBS’s Life program hosted the event attended by over 300 industry practitioners.

Discussion focused on what a successful screen industry should look like, different methods for improving industry capacity and the importance of creating content that is attractive to both audiences and investors. Special contributions from similar industry sectors also provided insight into how they responded to the challenges of developing new ideas, attracting audiences and creating content for future financial returns.

Following the forum, practitioners were also encouraged to complete an online survey which captured their thoughts about the future directions and strategies underway to resolve them. All of the discussion notes from the forum and survey were passed on to the Department for Innovation, Industry and Regional Development as a reference for the development of the Victorian Screen Industry Review.

GROWING WORLDS

In conjunction with Australian Film and Television Radio School (AFTRS) and the Australia Council, we also hosted Global Briefing: Talking Your Screen Ideas to explore the key ingredients of planning, writing, designing and developing a compelling game. Award-winning novelist, TV and games writer, Alan Cole and former Studio Director, Kurt Bush, addressed a multi-disciplinary audience on the requirements and skills needed to create compelling games that link with the traditional stories that inform and excite our imagination.

PORTABLE SYMPOSIUM – CONVERSATIONS ABOUT INDUSTRY RELATIONSHIPS

In February, we hosted the Portable Screen Engage event at Current TV in Victoria for the first time.

Another key project for the Department for Innovation, Industry and Regional Development was FRAMEWORK:CREATE bought together established film and games industry practitioners to encourage the exchange of ideas and explore strategies used in the film development process to encourage the creation of more original IP in the local games industry.

The one-day conference was expanded through partnerships between the AFTRS and FRAMEWORK to include an evening networking event targeting practitioners at all levels in the industry in these areas. Special guest speaker Shai McLean spoke to guests about issues of convergence between film and games development and the scope for developing games specific to women and girls.

This conference and networking event enabled practitioners to explore the use of resources for investigating upcoming markets and understanding demarginal need for new titles.

We also encouraged network development and the benefits of proper planning.

SCREEN INDUSTRY REVIEW:

In 2007/08 financial year we welcomed back the National Screenwriters’ Conference for the first time in nearly four years.

The conference took place from 11–21 October at the Marriott Country House in Marysville, Victoria. The aim of the Conference was to create opportunities for practising practitioners to learn from – and network with – each other while also creating space for analysis and debate. Each keynote speech, panel discussion, master class and session responded to the core goal of moving the sector towards greater sustainability.
“I HAVE TO ADD THAT THIS WAS NOT ONLY A GOLDEN OPPORTUNITY TO MEET DELEGATES FROM INTERNATIONAL COMPANIES FACE TO FACE, BUT IT WAS ALSO FABULOUS TO MEET OTHER AUSTRALIANS WHO ARE IN THE SAME POSITION AS BIGKIDZ.”

KELLY LYNAUGH, BIGKIDZ ENTERTAINMENT AT MIPCOM 2007

“I REALISE NOW ATTENDING MIPCOM/ MIPTY IS A BUSINESS NECESSITY.”

LET’S TALK PTY LTD JIM SHOMOS AT MIPCOM 2007

INTERNATIONAL MARKET ATTENDANCE

The expanded International Market Attendance program recognises the global nature of the screen business. It provides Victorian practitioners with exposure to potential investors, sales agents and distributors at international markets across film, television and digital media sectors. In 2007/08 we supported 15 screen companies to attend international markets.

American Film Market 2007, United States
Adobe Productions Pty Ltd (Michael Adante)
Cannes Film Festival Marche du Film 2006, France Sense & Sensibility (Leanne Tonkes)
Vinci Films Pty Ltd (Matthew Bruce and Ben Howett)
Top Cat Films (Australian Law Graham and Lisa Howell)

MIPCOM 2007, France
Jafet Films, France
Screening Films Pty Ltd (Glen Christian and Diana McMillan)
BigKidz Entertainment (Tonya Laughing)
Blueberry Productions Pty Ltd (Blaine Burnum)
Let’s Talk Pty Ltd (Jim Shomos)

MIP’TV 2006, France
Puffafish Pty Ltd (Anthony Woodcock)
Maiseli Film & Television Pty Ltd (Arnau Oms)
Rutabegorz Crawford 2006, The Netherlands
Fleming Camp Pty Ltd (Philips Camp and Phil Graham)

Sunny Side of the Doc 2006, France
Flaming Star Films Pty Ltd (Brian Francis)
Good Pictures Pty Ltd (Andrew de Greve)
Pompeii Films (Catherine Debnam)

INTERNATIONAL FESTIVAL ATTENDANCE

On 1 July 2007 an enhanced International Festival Attendance program offered local film, television and digital media practitioners opportunities to attend approved festivals where their project was screening. Through this funding, 17 producers were able to forge critical overseas networks, build international profiles and generate international interest and opportunities in their projects.

Toronto International Film Festival 2007, Canada
Tanya Ans and Michael McKeon, The Home Song Stories

Cecery Saadakovski, Night and Death Defying Acts
Matthew Bruce, Directory
Robert Connolly, Romulus, My Father

Palm Springs International Festival of Short Films 2007, United States
Adam Bostock, The Postman

Sundance Film festival 2008, United States
Donna McCrum and Sean Byrne, Advantage

Rotterdam International Film Festival 2008, The Netherlands
Nick Heydon and Tim Dein, Wasting Away
Hot Docs 2008, Canada
Luke Walker, Beyond Our Ken

Cannes Film Festival 2008, France
Stuart Parkyn, Jerrekin

Franche-Comte: San Francisco International LGBT Film Festival 2008, United States

Flaming Star Films Pty Ltd (Sharyn Prentice)

Ghost Pictures Pty Ltd (Andrew de Greve)

Portable Film Festival (Simon Goodrich)

Palm Springs International Festival of Short Films 2008, United States
Nick Ball & Gus Johnston, How Much Do You Love Me?

Bowen Duffy, Remember My Name

NO BORDERS

Each year, Film Victoria, the NSW Film and Television Office (NSW FTIO) and the New Zealand Film Commission (NZFC) collaborate to sponsor producers to attend the No Borders Co-Production Market in the USA. The market is a film-financing forum that takes place during the annual Independent Film Producer (IFP) market. It is an opportunity to present fresh and compelling independent cinema projects to financiers, sales agents and international television buyers, and form strategic contacts for future benefit. This financial year the No Borders International Selection committee chose one Victorian feature film presented by the partnership:

Hollow Point

Producer: Peter Ford (Resolution Independent)
Co-writer/director: Matthew George
Co-writer: Christopher Kelly
Synopsis: Lewis, an undercover cop, is sent to Vietnam to infiltrate and destroy a Russian roulette death match.

KELLY LYNAUGH, BIGKIDZ ENTERTAINMENT AT MIPCOM 2007

LET’S TALK PTY LTD JIM SHOMOS AT MIPCOM 2007
WE INVEST IN ORIGINAL, MARKETABLE, QUALITY TELEVISION AND DIGITAL MEDIA PRODUCTIONS THAT DELIVER UNIQUE AND EXCITING VOICES TO BOTH LOCAL AND INTERNATIONAL AUDIENCES.
PRODUCTION INVESTMENT

In June 2007, we renewed changes to our Production Investment program, broadening its scope to include digital projects and video games. Effective from 1 July 2007, the program change has provided an opportunity for content creators to apply for funding across multiple delivery mechanisms.

Another significant change has been our decision to renew our big and bold investments in projects. The demand for funds this year had reached over $5.8 million, committed during the period, a 45% increase on the previous year. This was in response to building sustainable industry and were the first federal or state funding agency to make such a commitment. Before the financial year we completed the rights negotiation process for all projects we previously invested in that had passed the five-year threshold.

Production Investment complements our suite of content creation programs and assists in progressing projects through their production life-cycle. In 2007/08, 18 television projects were supported, 20 feature film projects were supported, 3 factual film projects were supported and 1 factual television project was supported.

Production Investment includes all projects we have previously invested in that have passed the five-year threshold. In 2007/08, 11 projects which had previously been supported with development funds went on to receive support through the production investment program. This included 1 feature film, 2 factual features and 1 factual television programme.

The 2008/09 period will also mark the final year of the special Victorian Government Television Production Initiative funding package announced in 2006, which included $1.25 million for television investment in addition to the normal allocation of Australia’s first independent factual television producer, Screen Melbourne, in 2007/08, providing production funding to support the creation of a feature film.

PROGRAM HIGHLIGHTS

The following highlights demonstrate the diversity of projects supported through the program in 2007/08.

FEATURE FILM – FACTUAL

The following highlights demonstrate the diversity of projects supported through the program in 2007/08.

FEATURE FILM – FICTION

The following highlights demonstrate the diversity of projects supported through the program in 2007/08.

The following highlights demonstrate the diversity of projects supported through the program in 2007/08.
The 13 part series for tweanagers – Snake Tales – is a about two girls from opposite ends of the world as they are forced to live together in a run-down snake park in Outback Australia – with very unexpected results, for everyone.

Anatomy
Three unusual and compelling stories explore how sexuality and the workplace affect us.

Awards in the documentary Firing Sticks the story of one of Australia’s oldest and riskiest pursuits – mining. A UK CEO is sent out by his company to become leaders of the community and developed cultural and

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TELEVISION – FICTION

Dirt Game is a dramatic six part series about one of Australia’s wildest and most dangerous – mining. A UK CEO is sent out by his company to become leaders of the community and developed cultural and

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PILOT FOR TV OR DIGITAL MEDIA BROADCAST

SINCE ITS INCEPTION IN 2006, THE TV PILOT SCHEME HAS SOUGHT TO STIMULATE VICTORIAN TELEVISION DRAMA PRODUCTION THROUGH THE PROVISION OF ONE-OFF FUNDS FOR THE PRODUCTION OF PILOTS.

During 2008 we decided to extend this program to include pilot for digital media broadcast in response to changing delivery platforms now available to producers. Through the revised Pilot for TV or Digital Media Broadcast program we fund the production of pilots for adult or children’s drama, narrative comedy including mini-series, ongoing or episodic as well as short form series for digital media broadcast (i.e. online broadcast). During the year, six applications were approved for funding.

The Committee
Adult comedy
Cascade Films
Producer: David Parker, Katherine Thomson
Director: Nadia Tass
Writer: Tim Pye, Katherine Thomson

KING PENGUIN
Adult comedy
Beat Productions
Producers: Ryan Corr, Richard Kloves
Director: Sam Neill
Writer: Richard Kloves

LODDOWN
Adult comedy
Lowdown Inc.
Producers: Nicole Minchin, Adam Zwar
Director: Amanda Brotchie
Writer: Adam Zwar, Amanda Brotchie

Too Far
Adult comedy
Mondayitis TV
Producers: Marc Gracie, Cameron Ford
Director: Matt Peek
Writer: Vanessa Burt, Cameron Ford

Three Day Growth
Adult comedy
Ish Media
Producers: Shaila Burt, Vanessa Burt
Director: Nick Halton
Writer: Vanessa Burt, Daniel Burt

Tao Far
Adult comedy
Mondayitis TV
Producers: Marc Gracie, Cameron Ford
Director: Matt Peek
Writer: Cameron Ford, Matt Peek

The Commitment
Adult comedy
Cascade Films
Producer: David Parker, Katherine Thomson
Director: Nadia Tass
Writer: Tim Pye, Katherine Thomson

Pharaoh's Leap
Children’s drama
westside Film and Television
Producer: Ann Darrouzet
Director: Moira Moss
Writer: Kris Mrksa, Alix Beane

Three Day Growth
Adult comedy
Ish Media
Producers: Shaila Burt, Vanessa Burt
Director: Nick Halton
Writer: Vanessa Burt, Daniel Burt

Tao Far
Adult comedy
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WE PROVIDE PRODUCERS AND PRODUCTION COMPANIES WITH SUPPORT TO CREATE HIGH QUALITY, MARKETABLE PROJECTS AND ESTABLISH STRONG, BUSINESSES TO DRIVE A SUSTAINABLE INDUSTRY.
In April 2007 we announced significant changes to our Business Support programs. Two former programs (Producer Packages and Commercial Script Development Scheme) were restructured to better equip producers with crucial business planning, financial management and marketing skills, helping them to forge relationships, adopt sustainable business models and broaden the scope and financial viability of projects. The restructuring sought to provide highly skilled and established screen professionals with greater flexibility in responding to market forces and to produce high-quality, marketable projects over the long term. Three new Business Support programs were created and began operation on 1 July 2007.

As a result of these changes the eligibility criteria for less experienced producers is more flexible and experienced producers are now able to allocate funding towards the costs of project development.

Significantly, funding is now available to digital media producers and production companies with projects intended for delivery on digital platforms. Over $1.16 million was committed through the Business Support programs during the year.

Business Support for Producers

This program provides up to $35,000 for emerging producers to assist with business overheads and ancillary costs. Emphasis is placed on business development and producers are required to allocate funds specifically for business skills development. In 2007/08 year we supported six applications for funding.

Film and Television

Production Company

Let’s Talk Pty Ltd
Jim Shomos
Galaxy Pop Pty Ltd
Gian Christian & Dina McPherson

BUSINESS SUPPORT FOR COMPANIES

Through this program up to $70,000 is available for established producers to assist with consolidation of their business through support for project development, business overheads and ancillary costs. During the year three production companies were supported.

Film and Television

Production Company

Rescued Films Pty Ltd
Alkinos Tsilimidos
Retro Active Active Films
Trevor Blainey
Ghost Pictures Pty Ltd
Richard Lewenstein, Lynn-Mene Milburn, Andrew De Groot

BUSINESS SUPPORT FOR COMPANIES

This program provides up to $35,000 for emerging producers to assist with business overheads and ancillary costs. Emphasis is placed on business development and producers are required to allocate funds specifically for business skills development. In 2007/08 year we supported six applications for funding.

Film and Television

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This program provides up to $35,000 for emerging producers to assist with business overheads and ancillary costs. Emphasis is placed on business development and producers are required to allocate funds specifically for business skills development. In 2007/08 year we supported six applications for funding.
During the financial year, 14 productions were created as a result of funding through the Commercial Script Development Scheme and Slate programs. The economic flow-on benefits of these productions was approximately $53 million.

### Cash Flow Facility

Through this program we provide loan finance at favourable interest rates to producers and game developers to assist with cash flow of distribution guarantees or license fees from distributors, broadcasters, sales agents and/or publishers. On 1 July 2007 a new streamlined assessment process came into effect recognizing the need for greater flexibility in considering applications for cash flow.

The Cash Flow Facility operated until March 2008 when it was suspended to allow time to review the program following the introduction of the Federal Government’s new Producer Tax Offset. Supporting producers to cashflow the offset became a priority, particularly in relation to managing the additional demands for cashflow funds of Victorian projects accessing the offset. Throughout this review we sought both legal and tax advice to assess the risks and ensure that a high level of corporate governance is maintained. A revised Cash Flow Facility program will begin operation in the 2008/09 financial year. We provided Cash Flow Facility funding to three production companies during the year.

### Slate Funding

**Established Producers Looking for Assistance to Develop a Slate of High Quality, Marketable Projects Can Apply for Up to $300,000. Through This Program Our Aim Is to Enable Victorian Production Companies to Grow and Become Sustainable Businesses. We Confirmed Funding for Three Production Companies During the Financial Year.**

<table>
<thead>
<tr>
<th>Production Company</th>
<th>Principal(S)</th>
<th>Project Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arenfilm Pty Ltd</td>
<td>Robert Connolly, John Maynard</td>
<td>Sumo Mouse</td>
</tr>
<tr>
<td>Burberry Productions Pty Ltd</td>
<td>Guy Hamilton, Ian Gibbons, Nigel Odell</td>
<td>Animalia</td>
</tr>
<tr>
<td>Southern Arc Films Pty Ltd</td>
<td>Gary Hornby, Jai Gibbons, Nigel Odell</td>
<td>Long Weekend</td>
</tr>
</tbody>
</table>

### Productions from Slate-Supported Companies in 2007/08

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Production Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>360 Degree Films Pty Ltd</td>
<td>Menzies and the Fate of Australia</td>
</tr>
<tr>
<td>360 Degree Films Pty Ltd</td>
<td>Murder in the Sea</td>
</tr>
<tr>
<td>360 Degree Films Pty Ltd</td>
<td>Community Cap</td>
</tr>
<tr>
<td>Media World Pty Ltd</td>
<td>Hold and Bait</td>
</tr>
<tr>
<td>Big and Little Films Pty Ltd</td>
<td>Whatever Happened to Brenda Han?</td>
</tr>
<tr>
<td>Big and Little Films Pty Ltd</td>
<td>Anatomy</td>
</tr>
<tr>
<td>Big and Little Films Pty Ltd</td>
<td>Bogan Pride</td>
</tr>
<tr>
<td>Instinct Entertainment Pty Ltd</td>
<td>Snake Tales</td>
</tr>
<tr>
<td>Nigel Odell (Instinct Entertainment Pty Ltd)</td>
<td>Long Weekend</td>
</tr>
<tr>
<td>December Films Pty Ltd</td>
<td>Family Traditions 2</td>
</tr>
<tr>
<td>Jonathan W Surf Productions Pty Ltd</td>
<td>Elephant Pt Bridge</td>
</tr>
<tr>
<td>Weetide Films Pty Ltd</td>
<td>Snake Tales</td>
</tr>
<tr>
<td>Ruby Entertainment: Southern Slide</td>
<td>Bed of Roses</td>
</tr>
</tbody>
</table>

### Statistics

<table>
<thead>
<tr>
<th>Year</th>
<th>Slate Project Produced</th>
<th>Companies Behind</th>
<th>Victorian Spend</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007/08</td>
<td>14</td>
<td>9</td>
<td>29.5m</td>
</tr>
<tr>
<td>2006/07</td>
<td>8</td>
<td>6</td>
<td>14.1m</td>
</tr>
<tr>
<td>2005/06</td>
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<td>8</td>
<td>23.1m</td>
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<tr>
<td>2004/05</td>
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<td>29.8m</td>
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<tr>
<td>2003/04</td>
<td>14</td>
<td>10</td>
<td>46.8m</td>
</tr>
<tr>
<td>2002/03</td>
<td>5</td>
<td>3</td>
<td>11.2m</td>
</tr>
</tbody>
</table>
On set at The Pacific. Supported through PIAF & RLAF.

BY PROMOTING VICTORIA AS A WORLD-CLASS PRODUCTION DESTINATION WE ENCOURAGE INCREASED ECONOMIC PROSPERITY AND OPPORTUNITIES FOR LOCAL PRACTITIONERS.
CREATING AN ATTRACTIVE PRODUCTION DESTINATION

ONE OF OUR KEY ENDEAVOURS IS TO INCREASE VICTORIA’S PROFILE AS AN OUTSTANDING FILMING DESTINATION BOTH LOCALLY AND INTERNATIONALLY. WE ALSO WORK PROACTIVELY TO PROMOTE VICTORIA’S DIVERSE LOCATIONS AND TALENTED PRACTITIONERS. THESE ACTIVITIES ARE THE FOUNDATION FOR ATTRACTING PRODUCTIONS TO THE STATE.

ONLINE TOOLS

In 2007/08 we once again demonstrated our international leadership in online resource delivery with the relaunching of our Industry Directory and Locations Gallery websites. These sites enable industry clients to gain practical production information and find solutions to production needs, while also experiencing what Melbourne and Victoria have to offer as world-class production destinations. Extensive research, industry consultation and benchmarking activities ensure these online resources are now best practice among the world’s film commissions.

INDUSTRY DIRECTORY

The re-developed online Industry Directory was launched in October 2007, replacing Film Victoria’s previous Production Directory. The new Directory was created as a world-class online resource to assist film makers looking for crew, services and facilities for their next project. It showcases the talents and capabilities of Victoria’s screen practitioners through a comprehensive listing of people, businesses, services and facilities.

The improved online tool allows browsers to:

• Search by keyword or browse by department, genre, position or format;
• Download Curriculum Vitae’s that are automatically created from the listee’s details;
• Collate, save and print information in a convenient crew list format; and
• Learn more about listee’s skills and experiences by viewing showreels and stills.

Since its launch, the Industry Directory has accepted 236 new member profiles and 477 updates have been made to existing profiles, with 3,509 profiles in total. Most significantly, 26,030 Curriculum Vitae’s have been downloaded from the site to date, which demonstrates how useful this service is for the industry.

LOCATIONS GALLERY

In February 2008 we launched our improved Locations Gallery. This internationally acclaimed Gallery currently contains 36,428 images, providing an inspirational and practical online resource for filmmakers to explore possible locations for their productions.

The Minister for Innovation launched the Gallery at a special event in Ballarat attended by members of the film industry, provincial council representatives and regional media.

In a film commission world-first, we linked interactive Google Maps technology with search functionality, offering users the opportunity to browse images related to council regions within Victoria. This integrated technology enables access to the seven provincial film attraction websites created as part of our Location Victoria initiative. These websites showcase regional locations and provide specific information about filming in provincial Victoria.

The new features of the Locations Gallery include the ability to:

• View thousands of new images added through the Location Victoria initiative;
• Watch moving footage of the locations that featured in productions which have filmed in Victoria such as Ghost Rider, Charlotte’s Web, My Father, and Rogue;
• Explore Victoria’s regional film attraction websites and metropolitan Melbourne filming locations using the new map search feature; and
• Browse Victorian locations more easily through portfolios of selected images.

James Caviezel and Claudia Karvan in Long Weekend. Arclight Films International Pty Ltd. Supported through Cash Flow Facility, Production Investment RLAF.

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MARKETING CAMPAIGNS

FILM EL MELBOURNE
The campaign has continued in 2007/08 and included advertising in international trade publications, an online advertising strategy and the development of many regional marketing materials such as brochures, direct mail and promotional items.

E-marketing was a key component to the campaign in 2007/08 and included eight email updates to over 250 key industry decision makers in the US and UK. These targeted messages promoted filming in Melbourne, its world-class production destinations and encouraged the production of independent features, images or series to enhance Film Victoria website themes from the launch of our interactive links in the filming of The Pacific in Melbourne (Stingers Street and the Docklands) and subsequent screening of principal photography on Morning.

During the year we also enhanced the website with moving images and video to better communicate our main messages to our target market.

With the redevelopment of our Industry Directory and Locations Gallery we commenced an integrated marketing campaign promoting all Victoria’s filming and locations and targeted online advertising to complement the launch of new tools. The City of Melbourne’s Citylink website is a key component. Over 1000 Victorian industry practitioners have visited the website for free resources during the year, with an increasing number of website hits recorded over the year. The online advertising campaign has resulted in over 180 clicks through to the Film Victoria website home page where visitors could choose to browse one of the more than 400,000 images. The online advertising resulted in over 80,000 impressions.

LOCATION VICTORIA: OUR PROVINCIAL FILM STRATEGY

LAUNCHED IN 2005, LOCATION VICTORIA WAS DEVELOPED TO ASSIST COUNCILS IN PROVINCIAL VICTORIA TO ATTRACT AND SECURE THE BENEFITS OF FILM AND TELEVISION PRODUCTION FOR LOCAL COMMUNITIES.

100% of the State’s 48 provincial councils participated in the initiative, forming seven cluster groups to promote their regions through dedicated film attraction websites. Additionally a quarter of provincial councils have adopted formal filming policies.

In 2007/08 the final four websites were launched, ensuring for the first time that all provincial Victoria’s diverse, desirable and accessible production locations were promoted online. The seven provincial film attraction websites are:

www.film.ballarathepburnandbeyond.com.au
www.filmcentralvictoria.com.au
www.filmgeelong.com.au
www.filmgippsland.com.au
www.film.greatsouthcoast.com.au
www.filmnortheastvictoria.com.au
www.filmnorthwestvictoria.com

Since the websites were launched, the provincial councils have reported a healthy number of local and international visitors to the sites, with many experiencing an increase in the number of filming enquiries. The images delivered by the councils were also uploaded to our Locations Gallery, providing users with a greater proportion of provincial location images. As a direct result of Locat Victoria, approximately a third of the images on the Locations Gallery.

PRODUCTION LIAISON AND POLICY DEVELOPMENT

Our industry leading online Occupational Health and Safety Management System was once again accessed by productions shooting in Victoria. This online resource was launched in 2006 following extensive industry consultation to assist producers to meet their occupational health and safety obligations.

We are committed to ensuring this useful tool continues to evolve and improve, and work with the industry to introduce the tool to practitioners commencing production in Victoria. Victorian productions that adopted the system during the year included Underbelly, The Saddle Club, 3, The Elephant Princess, Knowing, My Year Without Sex, Carla Cametti PD, Snake Tales, Rush and Dirt Game. An testament to the tool’s success the Screen Producers Association of Australia (SPAA) has licensed our Occupational Health and Safety Management System for adaptation and implementation is NSW under a grant from NSW WorkCover.
CASE STUDY: PROVINCIAL VICTORIA ON SCREEN

THE COMBINATION OF OUR PROVINCIAL FILM STRATEGY, LOCATION VICTORIA, THE REGIONAL LOCATION ASSISTANCE FUND AND THE EXCELLENT LOCATIONS PROVIDED BY THE MELBOURNE FILM OFFICE, HAS CONTRIBUTED TO THE FOLLOWING LOCAL AND INTERNATIONAL FOOTLOOSE PRODUCTIONS SELECTING TO SHOOT IN MELBOURNE AND PROVINCIAL VICTORIA.

TOGETHER THESE PRODUCTIONS SPENT A TOTAL OF APPROXIMATELY 240 DAYS IN PROVINCIAL VICTORIA IN 2007/08. FOR THE LOCAL COMMUNITIES THIS MEANT LOCAL BUSINESSES RECEIVED SUBSTANTIAL REVENUE, EMPLOYMENT FOR LOCAL RESIDENTS AND A SENSE OF EXCITEMENT WITH THE PRESENCE OF ACTORS AND CREW.

THE PACIFIC

HBO's time-honoured mini-series, The Pacific, used several provincial Victorian locations including the Moyne Sand quarry at the You Yangs ranges, and South Australia's Broken Hill, as well as an Australian Navy training facility near Flinders. Principal photography for The Pacific concluded in Melbourne in May 2008, following a ten-month shoot.


DREW RHODES, LOCATION MANAGER, THE PACIFIC

KNOWING

US feature film Knowing was shot in provincial Victoria and metropolitan Melbourne over 11 weeks from March 2008. Directed by Australian Alex Proyas and starring well-known American actor Nicolas Cage, the shoot included a week of filming in Mount Macedon, which doubled for Massachusetts, USA, as well as three days at the Geelong bypass.

“FILM VICTORIA’S REGIONAL LOCATION ASSISTANCE FUND GAVE US THE OPPORTUNITY TO TRAVEL FURTHER TO FIND THE KEY LOCATIONS FOR KNOWING. WE HAD TREMENDOUS COMMUNITY SUPPORT AND WERE ABLE TO DOUBLE WEST MASSACHUSETTS AT MACEDON, AND A MULTI-LANE BOSTON FREEWAY IN GEELONG.”

TIM SCOTT, LOCATION MANAGER, KNOWING

THE SADDLE CLUB SERIES 3

All 26 episodes of The Saddle Club Series 3 were filmed in provincial Victoria in 2007/08. The production filmed for six months around Daylesford, Hepburn Springs and Trentham with a crew of more than 70 people living in the area. The series has injected millions of dollars into the local economy. Series one and two of The Saddle Club were also filmed in the Hepburn Shire.

“SHOOTING ON LOCATION IN HEPBURN MEANS INTERNATIONAL AUDIENCES WILL GET TO SEE THE BEAUTY OF REGIONAL VICTORIA, AND WILL HOPEFULLY ENCOURAGE OTHERS TO ALSO MAKE THE MOST OF THE STATE’S HOSPITALITY.”

NIck MCMAHON, CHIEF EXECUTIVE OFFICER, CRAWFORD PRODUCTIONS

BED OF ROSES

The town of Meeniyan in Gippsland was the setting for the film Bed of Roses. Leongatha hospital and South Gippsland Secondary College in Foster were also used in filming, which took place in November and December 2007. The production crew were so warmly embraced by the local community that producer Stephen Lady returned to Meeniyan to join in celebrations marking the series premiere on ABC1 on 14 May 2008.

THE PROVISION OF GRANTS BY FILM VICTORIA TO ENCOURAGE PRODUCTION HOUSES TO FILM IN PROVINCIAL VICTORIA HAS BEEN A GREAT INITIATIVE, AND WE ARE WELL-PLACED TO HELP CREWS THAT ARE KEEN TO FILM IN OUR REGION.”

kEN FRASER, ECONOMIC DEVELOPMENT OFFICER, SOUTH GIPPSLAND SHIRE COUNCIL

On the set of Bed of Roses in Meeniyan, Victoria

On the set of The Saddle Club Series 3 in Hepburn, Victoria

On the set of Knowing in Mount Macedon, Victoria

On the set of The Pacific in Melbourne
Callan Mulvey in Rush.
Southern Star, John Edwards Productions. Supported through PIAF.

VALUABLE INDUSTRY RELATIONSHIPS, INNOVATIVE MARKETING, PREMIUM LOCATION SERVICES AND EFFECTIVE FINANCIAL INCENTIVES CONTRIBUTE TO OUR PRODUCTION ATTRACTION SUCCESS.

ATTRACTION PRODUCTION TO VICTORIA
ATTRACTION PRODUCTIONS TO VICTORIA HAS POSITIVE AND FAR-REACHING EFFECTS. PRODUCTIONS PROVIDE EMPLOYMENT OPPORTUNITIES FOR MANY TALENTED VICTORIAN PRACTITIONERS, BOTH EMERGING AND ESTABLISHED. THIS RESULTS IN BUILDING THE SKILLS AND EXPERIENCE OF THE WORKFORCE AND ENHANCES THE CAPABILITY OF VICTORIA’S SCREEN INDUSTRY. IT ALSO ENRICHES THE STATE’S SCREEN INDUSTRY CULTURE AND BRINGS ECONOMIC BENEFITS TO THE STATE.

PRODUCTION INVESTMENT ATTRACTION FUND

The Production Investment Attraction Fund (PIAF) grant is designed to attract film and television projects (i.e. projects that have qualified interstate and/or international location options) to film or post-produce feature films, television series, reality programs, mini-series, tele-movies, animation series and documentaries in the State of Victoria.

The objectives of the program are to:

• Increase the level of film and television production in the State of Victoria;
• Increase employment for Victorian based cast, crew and heads of departments;
• Make Victoria a more desirable production destination; and
• Encourage the use of Victorian based post-production services.

In 2007/08 the spend of productions attracted through the PIAF program was $146 million, providing a generated economic benefit of over $260 million for the economy.

REGIONAL LOCATION ASSISTANCE FUND

The Regional Location Assistance Fund (RLAF) grant is designed to encourage local and footloose projects to use locations outside metropolitan Melbourne. RLAF assists projects by offsetting some of the additional costs incurred when filming in regional areas such as accommodation, living overheads and travel.

The objectives of RLAF are to:

• Increase the level of film and television production in regional Victoria, and
• Make regional Victoria a more desirable production destination.

In 2007/08 productions supported by RLAF spent $3.9 million in provincial Victoria, providing a $7 million generated economic benefit for the State.
**PROJECT COMMITMENTS**

We committed extensive support to the following projects during the period:

**FEATURE FILMS**
- *Falling Sky* (RLAF)
- *The Loved Ones* (RLAF)
- *Saddle Club 3* (PIAF / RLAF)

**TELEVISION SERIES**
- *Satisfaction* Series 2 (PIAF / RLAF)
- *Playing for Charlie* (PIAF)

**FEATURE FILMS SUPPORTED**

**DURING THE PERIOD:**

- *Satisfaction Series 2* (PIAF / RLAF)
- *Bed of Roses* (PIAF)
- *Rush* (RLAF)
- *Saddle Club 3* (PIAF / RLAF)

**TELEVISION SERIES COMMITTED**

**DURING THE PERIOD:**

- *Satisfaction* Series 2 (PIAF / RLAF)
- *Bed of Roses* (RLAF)
- *Rush* (RLAF)
- *Saddle Club 3* (PIAF / RLAF)

**PROJECTS SUPPORTED WHICH FILMED IN VICTORIA IN 2007/08**

The following projects, which were supported by Victoria, were filmed in Victoria during 2007/08:

**FEATURE FILMS**
- *Playing for Charlie* (PIAF)
- *Long Weekend* (RLAF)

**TELEVISION SERIES**
- *Satisfaction* Series 2 (PIAF / RLAF)
- *Saddle Club 3* (PIAF / RLAF)
- *Bed of Roses* (RLAF)

**INBOUNDS, LOCATION SCOUTS AND SURVEYS**

Locations scouts and surveys are a vital part of the project-generating process for feature film productions, as they enable potential film commission services to provide information to productions. Film commission representatives were hosted during the 2007/08 financial year, including production personnel from the feature films *Knowing*, *Footloose*, and *Yellow*, all of which were sponsored by Australia’s federal content attraction organisation, Ausfilm, provided an excellent opportunity for us to promote Victoria. We hosted tours of a state-of-the-art television production facility with service providers and introduced projects to Melbourne’s skilled crews, creative and creative team-sites—all while helping to ensure visiting representatives experience Melbourne’s great lifestyle.

**SALES MISSIONS AND TRADE SHOWS**

We attend international trade shows to promote Melbourne’s film, television, post-production and visual effects industry to existing and potential clients. Our sales missions were held with decision-makers in Los Angeles, New York and China to build relationships, obtain new project leads and promote Melbourne and Victoria as a world-class production destination. In the 2007/08 year, international trade missions included the following:

**G’DAY LA, LOS ANGELES**

G’Day LA is the west coast component of G’Day USA, a week-long annual event that sets the tone for the commercial and cultural profile of Australia in the US. The event is a valuable opportunity for us to promote Melbourne’s world-class talent, production facilities, products and services to industry leaders in Los Angeles, with the aim of attracting US productions to Victoria.

The event honours a high profile Australian who have made a significant contribution to the industry and for excellence in their work. We hosted a table of senior studio executives at the cornerstone event of the week, a black tie gala, which provided a targeted opportunity to build critical relationships with key decision-makers who may consider bringing their productions to Victoria.

During the G’Day LA week, 22 meetings were also held with key current and potential clients, resulting in many new opportunities for production attraction that continue to be nurtured and progressed.

**ATLANTA FILM AND TV MIETINGS**

The Association of Film Commissioners International (AFCI)’s Los Angeles Expo is the largest expo with links in the world that promotes its destination to Asian filmmakers. The expo is an opportunity for the US film, television and commercial industry seeking information on locations filming and services to speak directly with successful international film commissions. The trade exhibition is co-branded with the AFCI international and US film commissions and locations service providers and over 2,400 industry exhibitors, cinematographers, producers, directors and location scouts from the entertainment industry attended.

Two of our staff attended this event and held 25 meetings with studio executives and producers in LA. One of our representatives then travelled to New York with Ausfilm and conducted a further seven meetings.

WE WANT A VIBRANT SCREEN CULTURE WHERE THE WORKS OF OUR PRACTITIONERS ARE MET WITH LIVELY AND CRITICAL DISCUSSION BY AN ENGAGED GENERAL PUBLIC.
The AFI Awards are the Australian film industry’s biggest running and most prestigious awards ceremony. The AFI AWARDS PLAY A CRITICAL ROLE IN FOCUSING ATTENTION ON THE BEST OF AUSTRALIAN FILM AND TELEVISION PRODUCTION. Recognised internally, the AFI Awards are the premier event of Australian screen culture, acknowledging excellence in a broad range of categories that cover feature film, television, documentary, short form and short animation. This financial year the awards were held in the convention centre over two evenings in December 2007. Over 500 guests attended the awards hosted by Academy Award® winner Geoffrey Rush. The awards and red carpet special were broadcast on Channel 9 with an average audience of 71,000. The total economic impact to the State as a result of the week was estimated to be $2.7 million.

EXPERIENCES
Australia’s leading contemporary arts organisation, Experimenta is dedicated to commissioning, exhibiting and promoting creative uses of technology. In 2007, Experimenta launched its major festival nationwide: Experimenta. Playground featuring 25 Australian and international interactive screen-based works. It attracted 44,043 visitors during its month-long exhibition and will tour internationally in 2008. Through its New Visions Commissions, Experimenta commissions digital projects that provide an education and skills development opportunity for emerging and mid-career artists. One of the projects selected was Immersion Into the Local Economy by Vietnamese team Angela Barrett, Andrew Buchanan, Dien Pham, Oמנ in Melbourne, and Thích Chí so. Experimenta’s exhibitions, performances and public programs are audience driven and target new audiences and promote screen culture.

The Melbourne International Film Festival
The Melbourne International Film Festival (MIFF) is a not-for-profit organisation dedicated to bringing and screening a diverse range of films from the history of international cinema. Every Melbourne International Film Festival brings together retrospectives, screening several weeks and highlighting particular cinematic movements, periods, artists and auteurs. In 2007 Melbourne International Film Festival increased its membership by 15% to 2,287. Two event highlights that were outstanding successes for the year include the Moral Matrix of Krysztof Kieslowski, which demonstrated the continued relevance of the cinematic presentation of important world cinema, and the special event screening of East of Eden. The Imaginary Coachman presented in association with the National Film Archive in Prague. The Melbourne International Film Festival
Long regarded as Australia’s premier film festival, the Melbourne International Film Festival (MIFF) is a not-for-profit organisation dedicated to bringing and screening a diverse range of films from the history of international cinema. Each year Melbourne International Film Festival brings together retrospectives, screening several weeks and highlighting particular cinematic movements, periods, artists and auteurs. In 2007 Melbourne International Film Festival increased its membership by 15% to 2,287. Two event highlights that were outstanding successes for the year include the Moral Matrix of Krysztof Kieslowski, which demonstrated the continued relevance of the cinematic presentation of important world cinema, and the special event screening of East of Eden. The Imaginary Coachman presented in association with the National Film Archive in Prague.
AWARDS AND SCREENINGS

FILM VICTORIA PROUDLY CELEBRATES AND ACKNOWLEDGES THE AWARDS AND ACHIEVEMENTS OF OUR SCREEN PRACTITIONERS OVER 2007/08.
THE FOLLOWING FILM VICTORIA-SUPPORTED PROJECTS RECEIVED AWARDS IN 07/08.

AWARD RECIPIENTS

The Archive Project: NSW Premiere’s History Awards – Winner Joan Long Award – The Australian Film & History Conference 2006

Atom Awards – Best Tertiary Education Resource Award

Staring Ladies Award – Film Australia – Award for Achievements Documentary

BrisbaneIFF Awards – Best Screenplay in Television, and Outstanding Achievement in Television Screen Craft for Production Design

Captain Cook: Obsession & Discovery

Lace Awards – Best Documentary program or series

Chowder

Grand Prix Award – Iberoamerican Short Film Festival

Curate

Australian Sound Guild Awards – Best Achievement in Sound for a Tele-Feature/Mini-series

Skypop

FilmFest @ Falls 2008 – Best Script

Dugong

Awards for Achievement in Sound for a Tele-feature/Mini-series

ASC Award for outstanding achievement in Scripting

From the Stories of Stephen King Nightmares & Dreamscapes

Australian Cinematographers Society

 Australians Screen Sound Guild Awards – Best Film Sound Design: Bastard Boys

Worldfest Houston Awards – Platinum Film Award

Awards in Television Screen Craft for Production Design

Brisbane International Film Festival – Best Screenplay

FCCA Awards – Most Outstanding Actor

Asian Film Awards

IF Awards – Best Film Script

Emmy Awards – Best Lead Actor Supporting

AFI Awards

Awards of Distinction Award for Telefeatures, TV Drama and mini-series

Emmy Awards – Outstanding music composition for a miniseries, movie or special

Visual Effects Society Awards

Best Film

AFI Awards

IF Awards – Best Original Screenplay

Visual Effects Society Awards

– Best Original Music Score

Worldfest Houston Awards

AFI Awards

AFI Awards

AFI Awards

AFI Awards

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AFI Awards
Screening Projects Were Screened In 2007/08.

Animalia
Broadcast – November, 2007 worldwide debut on the New York High Definition channel "Animalia" in USA.
Broadcast – November, 2007 BBC1 and E4BCB in UK.
Broadcast – December, 2007 CBC in Canada.
Broadcast – January 2008 PBS in USA.
Broadcast – April, 2008 Nickedodeon.

Bird of Roses
Broadcast – May 2008 ABC1.

Dugong
Screened - Melbourne International Film Festival, Brisbane International Film Festival, 2007.
Dungog Film Festival, Sundance Film Festival, St Kilda Film Festival, Australian Short Film Night New York, Angou Short Film Festival 2008, Cinematheque.

Fabric of a Dream
Broadcast – September 2007 SBS.

Featherless

Fish Out of Water
Broadcast – July 2007 on Foxtel.

Forget The Rules (Second Season)
Broadcast – November 2007 on Optus TV.

Girl Friday

Love & Heartbreak
Broadcast – April 2008 SBS.

My Brother Thugs
Broadcast – July 2007 SBS.

Night
Screened – European premiere in the Joris Ivens Competition.
Screened - Toronto International Film Festival.
Released – February 2008, cinemas nationally.

Nightmares & Dreamscape: From the Stories of Stephen King
Broadcast – July on Foxtel.

Rogue
Released – November 2007, cinemas nationally.

Rules of the Game
Broadcast – SBS.

Sounds of Asia

Broadcast – November 2007 ABC.

The Jammed
Screened - Brisbane International Film Festival, Dungog Film Festival, Sydney Film Festival.

The King

The Librarians
Broadcast – October 2007 ABC1.

Two Mums and a Dad
Screened – June 2008 Sydney International Film Festival.

Underbelly

Wedding Sari Showdown

Underbelly

Screeings
The Following Film Victoria-Supported Projects Were Screened In 2007/08.
80. FINANCIAL REVIEW OF OPERATIONS AND FINANCIAL CONDITION
81. SIGNIFICANT CHANGES IN FINANCIAL PERFORMANCE AND POSITION DURING 2007-2008
82. DISCLOSURE REQUIREMENTS
90. FILM VICTORIA STAFF 2007-2008
91. AUDITOR GENERALS REPORT
92. WHISTLEBLOWERS PROTECTION ACT
93. ACCOUNTABLE OFFICER’S CHIEF FINANCE AND ACCOUNTING OFFICER’S DECLARATION
94. OPERATING STATEMENT
96. STATEMENT OF CHANGES IN EQUITY
97. CASH FLOW STATEMENT
98. NOTES TO THE FINANCIAL STATEMENTS
118. LIST OF PAYMENTS

REPORT OF OPERATIONS

ACCOUNTABLE OFFICER’S DECLARATION

In accordance with Financial Management Act 1994, I am pleased to present the Report of Operations for Film Victoria for the year ending 30 June 2008.

Sandra Sdraulig
Chief Executive Officer
15 September 2008

OPERATIONAL AND BUDGETARY OBJECTIVES AND PERFORMANCE AGAINST OBJECTIVES

We report to government on a series of budgetary and performance outputs with associated targets. Results for the reporting period are as follows:

<table>
<thead>
<tr>
<th>TARGET</th>
<th>ACTUAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Value of film, television and new media production supported by our programs</td>
<td>$78m</td>
</tr>
<tr>
<td>Additional employment from production supported by our programs</td>
<td>2,340</td>
</tr>
</tbody>
</table>

MAJOR CHANGES OR FACTORS AFFECTING ACHIEVEMENT OF OBJECTIVES

Once again, the volatility of the screen industry is evident in the significant changes in results between the 2006/07 and 2007/08 years. Due to an unprecedented increase in production activity during the year, we exceeded our targets by 162%. This was the result of two factors: a general increase in productions filming in Victoria that were leveraged through our programs; and the filming of the largest television series ever made – The Pacific.

In general, commitments from our programs remained steady or increased in 2007/08. However, we were challenged to maintain these levels following the referred cost-saving measures across the Victorian Government. Due to the small size of the agency all of our programs were affected by this funding cut, resulting in forward commitments for our content creation and production investment programs.
**The results for 2004/05 have been restated to take into account adjustments as a result of the transition to Australian equivalent international accounting standards.**

### Five Year Financial Summary

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Revenue</th>
<th>Total Project Costs</th>
<th>Total Assets</th>
<th>Total Liabilities</th>
<th>Total Cash Assets</th>
<th>Net Operating Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>30-JUN-08</td>
<td>$23,483,450</td>
<td>$15,436,984</td>
<td>$34,407,233</td>
<td>$564,847</td>
<td>$29,028,046</td>
<td>$2,477,201</td>
</tr>
<tr>
<td>30-JUN-07</td>
<td>$20,713,841</td>
<td>$15,238,024</td>
<td>$31,569,494</td>
<td>$604,309</td>
<td>$28,411,033</td>
<td>$(201,647)</td>
</tr>
<tr>
<td>30-JUN-06</td>
<td>$16,624,571</td>
<td>$13,716,000</td>
<td>$31,900,004</td>
<td>$733,172</td>
<td>$28,341,204</td>
<td>$(2,149,003)</td>
</tr>
<tr>
<td>30-JUN-05</td>
<td>$16,380,296</td>
<td>$10,835,075</td>
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<tr>
<td>30-JUN-04</td>
<td>$16,801,081</td>
<td>$9,566,178</td>
<td>$32,882,303</td>
<td>$686,884</td>
<td>$29,566,254</td>
<td>$3,199,413</td>
</tr>
</tbody>
</table>

### FIVE YEAR FINANCIAL SUMMARY

#### Allocation of Cash Assets:

<table>
<thead>
<tr>
<th>Year</th>
<th>Outstanding Commitments</th>
<th>Revenue from Government</th>
<th>Total Revenue</th>
<th>Total Project Costs</th>
<th>Total Liabilities</th>
<th>Total Cash Assets</th>
<th>Net Operating Result</th>
</tr>
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<tbody>
<tr>
<td>30-JUN-08</td>
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<td>$29,566,254</td>
<td>$3,199,413</td>
</tr>
</tbody>
</table>

### Significant Changes in Financial Performance and Position during 2007/08

- **Government Funding**: Film Victoria received $19.6 million in 2007/08, higher than the previous year. This increase was attributed to higher government funding for the Melbourne International Film Festival.
- **Total Assets**: The increase in total assets during 2007-2008 is predominantly in non-cash assets, including an increase in Receivables, as with previous years, will be directed into various programs in 2008/09.
- **Net Operating Result**: The positive net operating result in 2007-2008 is due to a combination of factors, including an increase in recoupment revenue along with increased interest earnings.
- **Other Revenue**: The increase in other revenue in 2007/08 is attributed to higher government funding as well as other income it receives as revenue.
- **Property, Plant and Equipment**: The increase in property, plant and equipment in particular Producer Loans. In addition refurbishment works throughout the period also contributed to the increase in non-cash assets by increasing the value of Property, plant and equipment.

### Financial Review of Operations and Financial Condition

- **Film Victoria** is required to recognize all government funding as revenue and timing factors. These timing factors are outlined below.
- **In addition**, timing factors influence how our finances are reported. These timing factors include the recognition of government funding as revenue and the achievement of contracted milestones and deliverables.
- **Net Cash Flow** reflects mainly the net operating result for the period as the factors behind the net operating result are cash-based.
- **Outstanding Commitments**: The value of Outstanding Commitments represents the total of financial commitments still to be disbursed by Film Victoria as at 30 June 2008. Disbursement is dependent on the achievement of contracted milestones and deliverables.
- **Net Cash Flow**: The aggregate amount of cash held and committed to fund industry development initiatives, programs carried forward into future years due to additional Budget funding of $1.2 million to support industry development programs associated with the Melbourne International Film Festival.
- **Net Cash Flow**: The increases in recoupment revenue and timing factors.
- **Net Cash Flow**: The positive net operating result in 2007-2008 is due to a combination of factors, including an increase in recoupment revenue along with increased interest earnings.
- **Net Cash Flow**: The increase in other revenue in 2007/08 is attributed to higher government funding as well as other income it receives as revenue.
- **Net Cash Flow**: The aggregate amount of cash available to meet only future periods and outstanding balance sheet liabilities as at 30 June 2008.
- **Cash Flow Facility**: This is the aggregate amount of cash held and committed to fund industry development initiatives, programs carried forward into future years due to additional Budget funding of $1.2 million to support industry development programs associated with the Melbourne International Film Festival.
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- **Net Cash Flow**: The increase in other revenue in 2007/08 is attributed to higher government funding as well as other income it receives as revenue.
During the reporting period we did not receive directions in writing from the Minister for Innovation.

During the reporting period we did not enter into consultancies over the value of $100,000. We entered into four consultancies, each under the value of $100,000. The total value and expenditure for these consultancies was $100,803.

In October 2003, the Victorian Parliament passed the Victorian Industry Participation Policy Act 2003 that requires public bodies and departments to report on the implementation of the Victorian Industry Participation Policy (VIPP). Departments and public bodies are required to apply VIPP in all tenders over $3 million in metropolitan Melbourne and $1 million in regional Victoria. Film Victoria completed no tenders or contracts to which the VIPP applied during the reporting period.

We complied with policy on competitive neutrality in that tender documentation reflected policy requirements, but application of the policy was not an issue during the reporting period.

The Freedom of Information Act 1982 gives members of the public a legally enforceable right of access to official information in documentary form held by ministers and agencies, except where an essential public interest requires confidentiality to be maintained. During the reporting period, 59 film Victoria received no freedom of information requests. In compliance with best practice disclosure policies and where relevant, details about the following matters have been disclosed in the Report of Operations:

(a) a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the Department;
(b) details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary;
(c) details of publications produced by the Department about the activities of the Department and where they can be obtained;
(d) details of changes in prices, fees, charges, rates and levies charged by the Department for its services, including services that are administered;
(e) details of any major external reviews carried out in respect of the operation of the Department;
(f) details of any other research and development activities undertaken by the Department that are not otherwise covered in either the Report of Operations or in a document which contains the financial report and Report of Operations;
(g) details of overseas visits undertaken including a summary of the objectives and outcomes of each visit;
(h) details of major promotional, public relations and marketing activities undertaken by the Department to develop community awareness of the services provided by the Department;
(i) details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the Report of Operations;
(j) a general statement on industrial relations within the Department and details of any industrial disputes, which is not otherwise detailed in the Report of Operations; and
(k) a list of major committees sponsored by the Department, the purposes of each committee and the extent to which the purposes have been achieved.

We do not own or control any government buildings and therefore have no responsibilities in relation to the Building Act 1993.

An index identifying our compliance with statutory disclosure requirements is contained on page 136.
HUMAN RESOURCE MANAGEMENT
Staff profiles as at 30 June 2008 expressed as full time equivalent

<table>
<thead>
<tr>
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<th>FIXED-TIME</th>
<th>CASUAL FTE</th>
<th>TOTAL</th>
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<tbody>
<tr>
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<td></td>
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</tr>
<tr>
<td>Male</td>
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<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Female</td>
<td>25</td>
<td>12.4</td>
<td>37.4</td>
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<tr>
<td>TOTAL:</td>
<td>30</td>
<td>28.2</td>
<td>58.2</td>
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<tr>
<td>CASUAL FTE</td>
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<tr>
<td>Male</td>
<td>4</td>
<td>2.2</td>
<td>6.2</td>
</tr>
<tr>
<td>Female</td>
<td>23</td>
<td>14</td>
<td>37</td>
</tr>
<tr>
<td>TOTAL:</td>
<td>27</td>
<td>25.8</td>
<td>52.8</td>
</tr>
</tbody>
</table>

**SEX**

| Under 25 | 1 | 1 | 2 |
| 25-34    | 16 | 12 | 3 |
| 35-44    | 10 | 8.2 | 6.6 |
| 45-54    | 1 | 1 | 1 |
| 55-64    | 2 | 2 | 1 |
| Over 64  | - | - | - |
| TOTAL:   | 30 | 28.2 | 13.6 |

**CLASIFICATION**

| VPS1      | - | - | 1 |
| VPS2      | 9 | 8.2 | 2 |
| VPS3      | 8 | 8 | 1 |
| VPS4      | 3 | 3 | 4 |
| VPS5      | 7 | 6.6 | 3 |
| Executive | 3 | 3 | 3 |
| VPS6      | 3 | 2.4 | 0.6 |
| TOTAL:    | 30 | 28.2 | 13.6 |

NB: in conjunction with SSA guidelines we use the staff numbers as at final pay in the reporting period.

EMPLOYMENT AND CONDUCT PRINCIPLES
We abide by the principles outlined in the Public Administration Act 2004. These principles include:
- Responsiveness
- Integrity
- Impartiality
- Accountability
- Respect
- Leadership
- Human Rights

The Film Act 2001 also provides a guidelines for our executive staff and on confidential interest issues. We are an equal opportunity employer and are governed by the principles of the Equal Opportunity Act 1995 as well as being bound by the privacy standards articulated in the Information Privacy Act 2008.

We provide position descriptions for all employees and potential candidates and have established procedures for recruiting new staff members and managing employee relations. All staff members are provided a copy of the Code of Conduct for the Victorian Public Sector upon joining our organisation.

CULTURAL DIVERSITY
We are committed to the ongoing recognition and implementation of Victorian Government policies with regard to cultural diversity, including but not limited to women’s, youth, gender, indigenous and multicultural issues.

**DISCLOSURE REQUIREMENTS**

We disclose information in accordance with the Public Administration Act 2004.

**Cultural Diversity**

We support the ongoing recognition and implementation of Victorian Government policies with regard to cultural diversity, including but not limited to women’s, youth, gender, indigenous and multicultural issues.

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Fittingly, we seek to engage regional Victorian practitioners and audiences by supporting outer metropolitan and regional festivals, exhibitions and events that showcase Victoria’s cultural diversity to Victorian audiences. Through film, television and digital media projects, during the reporting period, we supported events spanning locations such as Geelong, Bellarine, Ballarat, Bendigo, Shepparton, Warrnambool, Warragul, Horsham, St Arnaud, Ararat. Shoot Out Geelong, Bayside Film Festival and The Other Film Festival gave regional audiences access to new and innovative local, Victorian and national films. Such events also seek to engage regional Victorian practitioners and audiences by supporting outer metropolitan and regional festivals, exhibitions and events that showcase Victoria’s cultural diversity to Victorian audiences. 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OCCUPATIONAL HEALTH AND SAFETY
Under the Occupational Health and Safety Act, we have a responsibility to provide facilities to ensure the health and welfare of all employees is protected. We are responsible for ensuring that, where practicable, the workplace is safe and without risk to the health and safety of all staff members.

Our Occupational Health and Safety (OH&S) Committee has employee representation from management and staff. Two members of the Committee are independent under the Occupational Health and Safety Act.

Two members of the Committee are independent.

Audit Committee are independent.

At least two members of the Finance and Audit Committee must be qualified and experienced practitioners across film, television and digital media. A minimum of five members and maximum of seven members are appointed to the Committee. The annual remuneration for members are $4,500.

Film Victoria Committees
FINANCE AND AUDIT COMMITTEE
Our Finance and Audit Committee oversees and reviews the processes of management and the internal and external audit functions with a view to achieving strategic objectives, operating effectively and efficiently. It guides the Chief Executive Officer and General Manager Business Affairs on the discharge of their specified duties and responsibilities. The Committee is responsible for financial performance, financial reporting, compliance, internal control systems, audit activities, risk management and any other matters referred to it by the Finance and Audit Committee. The Finance and Audit Committee met seven occasions.

Members:
Si Ling Hui Film Victoria Board Member
John Howie Film Victoria Board Member
Lizette Atkins, Producer
Gillian Carr, Producer
Martin Wilkes, Games Developer
Roger Le Mesurier, Producer
Sandra Sdraulig, Chief Executive Officer (alternate Chair)

At least two members of the Audit Committee are independent under FMCF (Financial Management Compliance Framework) directions. All members of the Finance and Audit Committee are independent.

FILM VICTORIA COMMITTEES
The Dickinson Development Assessment Panel assesses applications to the Dickinson grant program. We will not receive funding to assist the Panel in its consideration of an application. The Dickinson Panel met on the occasions and assessed 32 applications of which 21 were approved.

Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer External Assessors (as required)

Figurative Development Assessment Panel
The Dickinson Development Assessment Panel assesses applications to the Dickinson grant program. We will not receive funding to assist the Panel in its consideration of an application. The Dickinson Panel met on the occasions and assessed 32 applications of which 21 were approved.

Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer External Assessors (as required)

Digital Media Prototyping Assessment Panel
The Digital Media Prototyping Assessment Panel comprises a minimum of three external representatives from the digital media industry, with appropriate skills / experience for effective peer assessment.

Digital Media Scoping Assessment Panel
The Digital Media Scoping Assessment Panel assesses applications to the Scoping program. Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

The Dickinson Development Assessment Panel.

The Dickinson Development Assessment Panel assesses applications to the Dickinson grant program. We will not receive funding to assist the Panel in its consideration of an application. The Dickinson Panel met on the occasions and assessed 32 applications of which 21 were approved.

We work cooperatively with the Community and Public Sector Union (CPSU), the Media Entertainment and Arts Alliance (MEAA) and staff representatives. No days were lost in the year as a result of industrial dispute.

We undertook during the year providing professional development for Production Investment and Cash Flow Facility, providing recommendations to the Board for final approval. The EAC met on four occasions and assessed 35 applications of which 27 were approved.

Members that could be called on to form the seven member committee are:
Lisette Atkins, Producer
Tanya Ayres, Writer/Director
Siu Ling Hui, Film Victoria Board Member
Peter Houghton, Interactive Media
Jan Sardi, Film Victoria Board representative
Sandra Sdraulig, Chief Executive Officer (alternate Chair)

The Finance and Audit Committee met on seven occasions.

Members:
John Howie Film Victoria Board Member
Lizette Atkins, Producer
Gillian Carr, Producer
Martin Wilkes, Games Developer
Roger Le Mesurier, Producer
Sandra Sdraulig, Chief Executive Officer (alternate Chair)

At least two members of the Audit Committee must be qualified and experienced practitioners across film, television and digital media. A minimum of five members and maximum of seven members are appointed to the Committee. The annual remuneration for members are $4,500.

Our Finance and Audit Committee oversees and reviews the processes of management and the internal and external audit functions with a view to achieving strategic objectives, operating effectively and efficiently. It guides the Chief Executive Officer and General Manager Business Affairs on the discharge of their specified duties and responsibilities. The Committee is responsible for financial performance, financial reporting, compliance, internal control systems, audit activities, risk management and any other matters referred to it by the Finance and Audit Committee. The Finance and Audit Committee met seven occasions.

Members:
Si Ling Hui Film Victoria Board Member
John Howie Film Victoria Board Member
Lizette Atkins, Producer
Gillian Carr, Producer
Martin Wilkes, Games Developer
Roger Le Mesurier, Producer
Sandra Sdraulig, Chief Executive Officer (alternate Chair)

At least two members of the Audit Committee are independent under FMCF (Financial Management Compliance Framework) directions. All members of the Finance and Audit Committee are independent.

FILM VICTORIA COMMITTEES
The Dickinson Development Assessment Panel assesses applications to the Dickinson grant program. We will not receive funding to assist the Panel in its consideration of an application. The Dickinson Panel met on the occasions and assessed 32 applications of which 21 were approved.

Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Figurative Development Assessment Panel
The Dickinson Development Assessment Panel assesses applications to the Dickinson grant program. We will not receive funding to assist the Panel in its consideration of an application. The Dickinson Panel met on the occasions and assessed 32 applications of which 21 were approved.

Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Digital Media Scoping Assessment Panel
The Digital Media Scoping Assessment Panel assesses applications to the Scoping program. Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Digital Media Prototyping Assessment Panel
The Digital Media Prototyping Assessment Panel comprises a minimum of three external representatives from the digital media industry with appropriate skills / experience for effective peer assessment.

Digital Media Scoping Assessment Panel
The Digital Media Scoping Assessment Panel assesses applications to the Scoping program. Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

An external assessor with suitable experience may be appointed to participate as a voting member from time to time on the Dickinson Development Assessment Panel.

FICTIAL DEVELOPMENT ASSESSMENT PANEL
This panel assesses applications to the Factual Development Program. We may convene the external assessment of any project seeking funding to assist the Panel in its consideration of an application. The Dickinson Panel met on the occasions and assessed 32 applications of which 27 were approved.

Members: (a minimum of three of the following):
Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Fiction Development Assessment Panel
This panel assesses applications to the Factual Development Program. We may convene the external assessment of any project seeking funding to assist the Panel in its consideration of an application. The Dickinson Panel met on the occasions and assessed 32 applications of which 27 were approved.

Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Fiction Development Assessment Panel
This panel assesses applications to the Factual Development Program. We may convene the external assessment of any project seeking funding to assist the Panel in its consideration of an application. The Dickinson Panel met on the occasions and assessed 32 applications of which 27 were approved.

Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

FIGURATIVE DEVELOPMENT ASSESSMENT PANEL
The Dickinson Development Assessment Panel assesses applications to the Dickinson grant program. We will not receive funding to assist the Panel in its consideration of an application. The Dickinson Panel met on the occasions and assessed 32 applications of which 27 were approved.

Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Digital Media Scoping Assessment Panel
The Digital Media Scoping Assessment Panel assesses applications to the Scoping program. Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Digital Media Prototyping Assessment Panel
The Digital Media Prototyping Assessment Panel comprises a minimum of three external representatives from the digital media industry with appropriate skills / experience for effective peer assessment.

Digital Media Scoping Assessment Panel
The Digital Media Scoping Assessment Panel assesses applications to the Scoping program. Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Digital Media Prototyping Assessment Panel
The Digital Media Prototyping Assessment Panel comprises a minimum of three external representatives from the digital media industry with appropriate skills / experience for effective peer assessment.

Digital Media Scoping Assessment Panel
The Digital Media Scoping Assessment Panel assesses applications to the Scoping program. Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Digital Media Prototyping Assessment Panel
The Digital Media Prototyping Assessment Panel comprises a minimum of three external representatives from the digital media industry with appropriate skills / experience for effective peer assessment.

Digital Media Scoping Assessment Panel
The Digital Media Scoping Assessment Panel assesses applications to the Scoping program. Members: (a minimum of three of the following): Chief Executive Officer General Manager Industry Development and Investment Copyright Law Technical Project Officer Investment Manager External Assessors (as required)

Digital Media Prototyping Assessment Panel
The Digital Media Prototyping Assessment Panel comprises a minimum of three external representatives from the digital media industry with appropriate skills / experience for effective peer assessment.
These may be selected from the Evaluation and Advisory Assessment Panel.
- Chief Executive Officer
- General Manager Industry Development and Investment
- Investment Manager
- Digital Media Manager
- Technical Project Officer

The Panel met on four occasions and assessed 31 applications of which 21 were approved.

PROFESSIONAL DEVELOPMENT ASSESSMENT PANEL
This panel assesses applications to the Attachment, Mentorship, Internship, International Travel Fund programs. Members (a minimum of three of the following):
- Chief Executive Officer
- General Manager Industry Development and Investment
- Investment Manager
- Script Manager
- Documentary Development Manager
- Professional Development Officer(s)
- Digital Media Manager
- Technical Project Officer

The Panel met on 20 occasions and assessed 95 applications of which 77 were approved.

INDUSTRY & AUDIENCE DEVELOPMENT ASSESSMENT PANEL:
This Panel assesses applications to the Industry and Audience Development Assessment Panel, comprising at least three of the following:
- Chief Executive Officer (Chairperson)
- General Manager Industry Development & Investment
- Investment Manager
- Digital Media Manager
- Industry and Audience Development Officer

The Panel met on four occasions and assessed 31 applications of which 21 were approved.

DISCLOSURE REQUIREMENTS

Professional Shorts
The Propeller Shorts committee includes one internal staff member and a minimum of three external industry practitioners with relevant skills and experience (typically a writer, a director and a producer).

- Megan Gardiner, Professional Development Officer
- Michael McKee, Producer
- Rann Dennis, Writer and Director
- Mark Simmons, Writer

CREDIT COMMITTEE
This Committee consists of representatives from the Victorian financial sector and is chaired by a representative from the following:
- Siu Ling Hui, Film Victoria Board Member (Chairperson)
- Peter Francis Maddox, Partner, Anderson Legal
- Jo Dawson, Film Victoria Board Member

The Credit Committee met on five occasions and assessed a total of seven applications with four applications approved for support and three were revoked.

BUSINESS SUPPORT
The Business Support Assessment Panel comprises a minimum of three internal staff from the following:
- Chief Executive Officer
- General Manager Industry Development and Investment
- Investment Manager
- Script Manager
- Documentary Development Manager
- Professional Development Officer
- Digital Media Manager (for applications involving digital media applications)

The Business Support Panel met three times and assessed a total of 13 applications of which nine were approved.

DISCLOSURE REQUIREMENTS

PIAF/RLAF Committee
The Production Investment Attraction Fund (PIAF) and Regional Victoria Film Location Attraction Fund (RLAF) Committee meet as required. Applications are considered and responses provided to producers within four weeks from the date of application.

The Committee met on 15 occasions and approved a total of 11 projects, six for RLAF and 5 for PIAF.
- Ewan Burnett, Film Victoria Board Member (Chair)
- Jo Dawson, FilmVictoria Board Member
- Chief Executive Officer
- General Manager Melbourne Film Office
- General Manager Industry Development and Investment
- General Manager Business Affairs
- David Herts, CEO of Investment Economy Advisory Board, Department for Innovation, Industry and Regional Development
In July last year Film Victoria’s Manager of Industry Analysis and Reporting, Kay Hart left to pursue creative interests. For almost twenty years Kay made a valuable contribution to Victoria’s screen industry through the industry research and analysis she conducted in her role. Kay was a highly respected member of staff due to her understanding and knowledge of the industry and her role in the development of key industry initiatives with the federal and state screen agencies.

**Whistleblower’s Protection Act**

The Whistleblowers Protection Act 2001 encourages and assists people in making disclosures of improper conduct by public officers or public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

Film Victoria does not tolerate improper conduct by its employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial risk to public health and safety or the environment.

Film Victoria is committed to ensuring that people who make disclosures in accordance with the Act are protected from any detrimental action in reprisal for such disclosures. It is committed to ensuring that people who make such disclosures from any detrimental action in reprisal for such disclosures.

**Protective Disclosures**

Serious or substantial protection of public interest disclosures by Film Victoria or its employees may be made directly to the Ombudsman.

Alternatively, disclosures of improper conduct or detrimental action by Film Victoria or its employees may be made to:

- The Protected Disclosure Coordinator
- Fiona Howat, Victorian Projects Officer
- Directly to the Ombudsman.

**Further Information**

Guidelines outlining the system for reporting disclosures of improper conduct or detrimental action by Film Victoria or its employees are available for perusal on request.

**DISCLOSURES UNDER THE WHISTLEBLOWERS PROTECTION ACT**

The number and types of disclosures made during the year:

<table>
<thead>
<tr>
<th>TYPE OF DISCLOSURE</th>
<th>2007-08</th>
<th>2006-07</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Interest Disclosures</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Serious or substantial protection of public interest disclosures</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Any recommendations made by the Ombudsman that relate to the public body are made directly to the Ombudsman.
We certify that the attached financial statements for Film Victoria have been prepared in accordance with Standing Direction 4.2 of the Financial Management Act 1994, applicable Financial Reporting Directions, Australian accounting standards and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and notes to the financial statements, presents fairly the financial transactions during the year ended 30 June 2008 and financial position of Film Victoria at 30 June 2008.

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

John Howie
President
Film Victoria
Melbourne
15 September 2008

Sandra Sedralig
Chief Executive Officer
Film Victoria
Melbourne
15 September 2008

Neesreen Bottriell
General Manager – Business Affairs
Film Victoria
Melbourne
15 September 2008

We certify that the attached financial statements for Film Victoria have been prepared in accordance with Standing Direction 4.2 of the Financial Management Act 1994, applicable Financial Reporting Directions, Australian accounting standards and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and notes to the financial statements, presents fairly the financial transactions during the year ended 30 June 2008 and financial position of Film Victoria at 30 June 2008.

We are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.
OPERATING
STATEMENT
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2008

INCOME
Revenue
Victorian Government funding
TOTAL INCOME

EXPENSES
Project costs
Employee benefits expense
Depreciation and amortisation expense
Supplies and services
Operating lease expenses
TOTAL EXPENSES

NOTE
2008 2007

$ $

Revenue 6,248,463 2,805,931
Victorian Government funding 18,225,727 17,057,562
Revenue 23,474,210 20,863,593
Project costs 15,124,966 15,204,634
Employee benefits expense 3,348,206 2,978,644
Depreciation and amortisation expense 124,404 163,197
Supplies and services 1,098,039 2,497,973
Operating lease expenses 732,737 231,640
Total expenses 21,006,249 20,915,488

$ $

Revenue 6,248,463 2,805,931
Victorian Government funding 18,225,727 17,057,562
Income 23,474,210 20,863,593
Project costs 15,124,966 15,204,634
Employee benefits expense 3,348,206 2,978,644
Depreciation and amortisation expense 124,404 163,197
Supplies and services 1,098,039 2,497,973
Operating lease expenses 732,737 231,640
Total expenses 21,006,249 20,915,488

net result from continuing operations 2,477,201 (201,647)
net result for the period 2,477,201 (201,647)

Notes to the financial statements are included on pages 98 to 117

BALANCE SHEET
BALANCE SHEET AS AT 30 JUNE 2008

NOTE
2008 2007

$ $

CURRENT ASSETS
Cash and cash equivalents 29(a) 29,028,046 28,411,033
Receivables 958,092 542,085
Other 36,759 0
Total current assets 30,022,897 28,953,118

NON-CURRENT ASSETS
Receivables 3,715,416 2,429,021
Property, plant and equipment 668,920 187,355
Total non-current assets 4,384,336 2,616,376

Total assets 34,407,233 31,569,494

CURRENT LIABILITIES
Payables 148,388 145,079
Provisions 239,464 263,631
Total current liabilities 387,852 408,710

NON-CURRENT LIABILITIES
Provisions 176,995 195,599
Total non-current liabilities 176,995 195,599

Total liabilities 564,847 604,309

Equity
Contributed equity 27,747,974 27,347,974
Accumulated funds 6,094,412 3,617,211
Total equity 33,842,386 30,965,185

TOTAL ASSETS 34,407,233 31,569,494
TOTAL EQUITY 33,842,386 30,965,185

Notes to the financial statements are included on pages 98 to 117

Commitments for expenditure 11 14,917,015 16,250,882

CURRENT ASSETS
Cash and cash equivalents 116 27,024,014 26,671,033
Receivables 3 196,913 54,000
Other 6 39,759 0

Total CURRENT ASSETS 29,322,797 26,361,053

NON-CURRENT ASSETS
Receivables 3 3,715,416 2,429,021
Property, plant and equipment 668,920 187,355
Total non-current assets 6,384,336 2,616,376

Total ASSETS 34,407,233 31,569,494

CURRENT LIABILITIES
Payables 6 146,368 145,079
Provisions 176,995 195,599
Total current liabilities 323,363 340,678

Total LIABILITIES 544,847 604,309

Equity
Contributed equity 27,747,974 27,347,974
Accumulated funds 6,094,412 3,617,211
Total equity 33,842,386 30,965,185

TOTAL EQUITY 33,842,386 30,965,185

Notes to the financial statements are included on pages 98 to 117

commitments for expenditure 11 14,917,015 16,250,882
### Statement of Changes in Equity

#### For the Financial Year Ended 30 June 2008

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contributions by Owners</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at beginning of financial year</td>
<td>27,347,974</td>
<td>27,347,974</td>
</tr>
<tr>
<td>Capital contributions by Government</td>
<td>416,800</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total equity at the beginning of the year</strong></td>
<td>27,764,774</td>
<td>27,347,974</td>
</tr>
<tr>
<td><strong>Accumulated Funds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at beginning of financial year</td>
<td>3,617,211</td>
<td>3,818,858</td>
</tr>
<tr>
<td>Net result</td>
<td>2,477,201</td>
<td>(201,647)</td>
</tr>
<tr>
<td><strong>Total equity at the end of the year</strong></td>
<td>6,094,412</td>
<td>3,617,211</td>
</tr>
</tbody>
</table>

**Notes to the financial statements are included on pages 98 to 117**

The Accumulated funds total of $6,094,412 as at 30 June 2008 is mainly represented by expenditure that has been allocated to various programs, but has yet to be expended.

### Cash Flow Statement

#### For the Financial Year Ended 30 June 2008

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash Flows from Operating Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipts from Government</td>
<td>19,222,767</td>
<td>17,907,910</td>
</tr>
<tr>
<td>Receipts from Other Entities</td>
<td>1,182,294</td>
<td>459,626</td>
</tr>
<tr>
<td>Equity Investment Repayments</td>
<td>264,177</td>
<td>200,769</td>
</tr>
<tr>
<td>Producer Package Investment Repayments</td>
<td>440,569</td>
<td>138,123</td>
</tr>
<tr>
<td>Interest Received</td>
<td>2,345,700</td>
<td>1,935,931</td>
</tr>
<tr>
<td>Payments to Suppliers and Employees</td>
<td>(5,523,049)</td>
<td>(5,627,100)</td>
</tr>
<tr>
<td>Goods and Services Tax recovered from the ATO</td>
<td>1,341,013</td>
<td>1,320,907</td>
</tr>
<tr>
<td>Goods and Services Tax paid to the ATO</td>
<td>(1,547,699)</td>
<td>(1,341,592)</td>
</tr>
<tr>
<td>Payments to Industry Applicants</td>
<td>(8,253,211)</td>
<td>(8,454,493)</td>
</tr>
<tr>
<td>Equity Investment in New Projects</td>
<td>(6,825,822)</td>
<td>(6,302,281)</td>
</tr>
<tr>
<td>Producer Package Investment in New Projects</td>
<td>(357,950)</td>
<td>(481,250)</td>
</tr>
<tr>
<td><strong>Net cash provided by / (used in) operating activities</strong></td>
<td>14 (b) 2,288,789</td>
<td>(243,450)</td>
</tr>
</tbody>
</table>

**Cash Flows from Investing Activities**

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer Loans – Cash Flow Facility Repayments</td>
<td>2,247,410</td>
<td>1,940,910</td>
</tr>
<tr>
<td>Payment for Property, Plant, and Equipment</td>
<td>(594,229)</td>
<td>(87,564)</td>
</tr>
<tr>
<td>Producer Loans – Cash Flow Facility Advances</td>
<td>(3,724,957)</td>
<td>(1,540,067)</td>
</tr>
<tr>
<td><strong>Net cash provided by / (used in) investing activities</strong></td>
<td>(2,071,776)</td>
<td>313,279</td>
</tr>
</tbody>
</table>

**Cash Flows from Financing Activities**

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital contributions from Government</td>
<td>495,006</td>
<td>0</td>
</tr>
<tr>
<td><strong>Net cash provided by / (used in) financing activities</strong></td>
<td>495,006</td>
<td>0</td>
</tr>
</tbody>
</table>

**Net increase in cash** | 617,013 | 69,829 |

**Cash and cash equivalents at the beginning of the financial year** | 28,411,033 | 28,341,204 |

**Cash and cash equivalents at the end of the financial year** | 29,028,046 | 28,411,033 |

**Notes to the financial statements are included on pages 98 to 117**
## Accountancy Policies

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of reliability and reliability, thereby ensuring that the substance of the underlying transactions or events is reported.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2008 and the comparative information presented for the year ended 30 June 2007.

### Reporting Entity

The financial statements include all of the controlled activities of Film Victoria.

### Objectives and Funding

Film Victoria is the Victorian State Government body that provides strategic leadership and assistance to the film, television and digital media industries in Victoria. Film Victoria is professionally funded by its annual appropriations approved by the Minister of Finance.

### Expenditures

Revenue from project assistance, producer advances, and other grants is recognised when deemed to have assumed control when the grant is received or receivable. Expenditure from such grants is recognised when incurred.

### Income

Income from Government Grants from Government are brought to account as revenue. Income from Government is predominantly funded by accrual-based parliamentary appropriations for the provision of outputs.

### Depreciation

The following estimated useful lives are used in the calculation of depreciation and amortisation:

<table>
<thead>
<tr>
<th>Class of Fixed Asset</th>
<th>Depreciation Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Visual Equipment</td>
<td>25%</td>
</tr>
<tr>
<td>Computers</td>
<td>25%</td>
</tr>
<tr>
<td>Furniture and Fittings</td>
<td>20%</td>
</tr>
<tr>
<td>Office Equipment</td>
<td>20%</td>
</tr>
<tr>
<td>Software</td>
<td>20%</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>20%</td>
</tr>
</tbody>
</table>

**NOTE 1. SUMMARY OF ACCOUNTING POLICIES**

*Statement of Compliance*

The financial report is prepared using the accrual basis in accordance with the Financial Management Act 1994, which has been prepared in accordance with the Financial Management Act 1994 and the Australian Accounting Standards. The notes to the financial statements also provide an explanation of the major assumptions and the basis of the estimates.

### Basis of Preparation

The financial report has been prepared on the historical cost basis except for the revaluation of certain non-current assets and financial instruments. Cost is based on the fair values of the consideration given in exchange for assets.

### By the Department of Treasury

The financial report also complies with relevant Financial Standards (A-IFRS). The financial report is a general purpose financial report, which has been prepared in accordance with the Australian Accounting Standards, which includes the Australian equivalents to International Financial Reporting Standards (A-IFRS).

### Summary of Accounting Policies

The notes to the financial statements are disclosed throughout the financial statements and have significant effects on the financial statements and future periods.

### Disclosures in the Notes

The financial statements include all of the controlled activities of Film Victoria. The financial report also complies with relevant Accounting Standards, which includes the Australian Accounting Standards, Australian Accounting Standards Board, and Interpretations and other mandatory professional requirements. Accounting Standards include the Australian equivalents to International Financial Reporting Standards (A-IFRS).

### Income Recognition

Income from Government Grants from Government are brought to account as revenue and are recognised in the period in which the grant is received or receivable. Expenditure from such grants is recognised when incurred.

### Reporting

Income is recognised on a time proportionate basis that takes into account the effective yield on the financial asset.

### Expenses

Revenues from project assistance, producer advances, and other grants are recognised when deemed to have assumed control when the grant is received or receivable. Expenditure from such grants is recognised when incurred.

### Depreciation

Depreciation is provided on property and plant and equipment, including leasehold improvements. Depreciation is calculated on a straight-line basis so as to write off the net cost or other revalued amount of each asset over its useful economic life to its estimated residual value. Leasehold improvements are amortised over the period of the lease or estimated useful life, whichever is the shorter, using the straight-line method.

### Significant Estimates

The estimated asset values, residual values and depreciation methods are reviewed at the end of each annual reporting period. The following estimated useful lives are used in the calculation of depreciation and amortisation:

<table>
<thead>
<tr>
<th>Class of Fixed Asset</th>
<th>Depreciation Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Visual Equipment</td>
<td>25%</td>
</tr>
<tr>
<td>Computers</td>
<td>25%</td>
</tr>
<tr>
<td>Furniture and Fittings</td>
<td>20%</td>
</tr>
<tr>
<td>Office Equipment</td>
<td>20%</td>
</tr>
<tr>
<td>Software</td>
<td>20%</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>20%</td>
</tr>
</tbody>
</table>
NOTE 1. SUMMARY OF ACCOUNTING POLICIES (continued)

Inception of assets
All assets are assessed annually for indications of impairment. If there is an indication of impairment, the assets concerned are tested to see whether their carrying value exceeds their recoverable amount. When an asset’s carries value exceeds its recoverable amount, the difference in the amount that is charged to the operating statement except to the extent that the write-down can be debited as an asset revaluation reserve, is recoverable amount applicable to that class of asset.

The recoverable amount for most assets is measured at the higher of: the expected net cash flows (net of financing) less any estimated disposal costs to sell, recoverable amount for assets held primarily for a purpose other than sale and fair value less costs to sell. The recoverable amount for certain assets, such as property and equipment, is determined by deducting the present value of expected future cash inflows from the asset and the value less costs to sell. It is determined if the asset is realised (or held at the realisation value), as well as the use of the asset will be replaced unless a specific decision to the contrary has been made.

Inventories
Cash and cash equivalents
Cash and cash equivalents comprise cash on hand and cash in bank, as well as call and demand deposits, with maturities of 3 months or less, which are readily convertible into known amounts of cash and are subject to insignificant risk of changes in value.

Receivables
Receivables consist of amounts due from customers relating to goods and services provided and arise when Film Victoria becomes obliged to make payments in respect of the purchase of goods and services received.

Equity Investments and Producer Packages
Equity Investments and Producer Packages relating to industry development are written off in the period in which they cease to benefit the industry by underpinning private sector participation, and assisting local producers in international joint venture financing. It also attracts increased production to Victoria.

Provisions
Provisions are recognised when Film Victoria has a present obligation and it is probable that an economic benefit will be required to settle the obligation and the amount of the provision can be measured reliably. Provisions are recognised in profit and loss as an expense in the period in which the provision is made, unless they relate to a later period.

The classification depends on the purpose for which the assets are held and the estimated useful life of the asset and is based on additional information that is not subject to significant estimation or assumptions.

Depreciation
The depreciation expense for that year is calculated using the effective interest rate method, less any accumulated impairment.

Provision for doubtful debts is made when there is objective evidence that the debtors will not be collectible. Bad debts are written off when identified.

NOTE 2. THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2008

101


NOTE 1. SUMMARY OF ACCOUNTING POLICIES

<table>
<thead>
<tr>
<th></th>
<th>continued</th>
</tr>
</thead>
<tbody>
<tr>
<td>(m) functional and presentation currency</td>
<td>The functional currency of Film Victoria is the Australian dollar, which has also been identified as the presentation currency of Film Victoria.</td>
</tr>
<tr>
<td>(n) rounding of amounts</td>
<td>Amounts in the financial report have been rounded to the nearest dollar.</td>
</tr>
<tr>
<td>(o) accounting standards not yet effective</td>
<td>Film Victoria has adopted all new Accounting Standards that apply to the entity in 2007-2008. Film Victoria has reviewed all Accounting Standards that apply after 30 June 2008 and has determined that these standards are not expected to have a material impact on the future financial position and results of the entity in the period of initial application. However, a number of these Accounting Standards contain disclosure requirements in addition to those currently required. Therefore, application of some of these Accounting Standards will result in additional disclosures being made in the financial report.</td>
</tr>
</tbody>
</table>

NOTE 2. NET RESULT FROM OPERATIONS

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INCOME</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) revenue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Development buyout</td>
<td>932,515</td>
<td>371,276</td>
</tr>
<tr>
<td>Administration fees</td>
<td>287,649</td>
<td>118,192</td>
</tr>
<tr>
<td>Investment and grants repayments</td>
<td>704,746</td>
<td>338,892</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,924,910</td>
<td>828,360</td>
</tr>
<tr>
<td>INTEREST REVENUE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest on bank deposits</td>
<td>2,106,407</td>
<td>1,800,464</td>
</tr>
<tr>
<td>Other revenue</td>
<td>229,366</td>
<td>177,107</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,260,683</td>
<td>2,805,931</td>
</tr>
<tr>
<td>Revenue from continuing operations</td>
<td>4,260,683</td>
<td>2,805,931</td>
</tr>
<tr>
<td>(b) income from government</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government funding for continuing operations</td>
<td>19,222,767</td>
<td>17,907,910</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>20,483,450</td>
<td>20,713,841</td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(c) project costs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melbourne Film Office program payments</td>
<td>2,939,913</td>
<td>4,300,508</td>
</tr>
<tr>
<td>Industry Development &amp; Investment program payments</td>
<td>7,947,140</td>
<td>8,231,141</td>
</tr>
<tr>
<td>Industry &amp; Audience Development program payments</td>
<td>3,194,585</td>
<td>1,876,057</td>
</tr>
<tr>
<td>Digital Media Fund program payments</td>
<td>1,455,346</td>
<td>804,677</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>13,746,084</td>
<td>16,112,383</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>15,413,594</td>
<td>15,825,064</td>
</tr>
</tbody>
</table>
**Note 2. Net Result from Operations continued**

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(d) Employee Benefit Expense:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>POST EMPLOYMENT BENEFITS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Defined contribution plans</td>
<td>238,128</td>
<td>276,360</td>
</tr>
<tr>
<td>Other employee benefits</td>
<td>2,930,130</td>
<td>2,762,708</td>
</tr>
<tr>
<td>Total Pre-retirement benefits</td>
<td>3,168,258</td>
<td>3,039,068</td>
</tr>
<tr>
<td><strong>(e) Depreciation and Amortisation Expense</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation of non-current assets</td>
<td>93,527</td>
<td>94,856</td>
</tr>
<tr>
<td>Amortisation of non-current assets</td>
<td>19,137</td>
<td>86,139</td>
</tr>
<tr>
<td>Total Pre-retirement benefits</td>
<td>112,664</td>
<td>180,197</td>
</tr>
</tbody>
</table>

The increase in revenue for 2007/08 is attributed to higher recoupment revenue along with increased interest earnings during the period. These recoupments, as with previous years, will be directed back into various programs in 2008/09.

**Note 3. Receivables**

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producer loans</td>
<td>2,635,818</td>
<td>276,662</td>
</tr>
<tr>
<td>Other receivables (i)</td>
<td>13,725</td>
<td>170,662</td>
</tr>
<tr>
<td>Allowance for doubtful debts (i)</td>
<td>0</td>
<td>12,858</td>
</tr>
<tr>
<td>Total Current Receivables</td>
<td>2,670,263</td>
<td>399,082</td>
</tr>
<tr>
<td><strong>Non-Current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producer loans</td>
<td>3,715,416</td>
<td>2,429,021</td>
</tr>
</tbody>
</table>

(i) The average credit period of sales of goods and services is 30 days. An allowance has been made for estimated irrecoverable amounts from the sale of goods and services, determined by reference to past default experience.

This table summarises the amount of producer loan advances paid out and principal repayments received during the reporting period.

**Notes to the Financial Statements**

<table>
<thead>
<tr>
<th>Year Ended 30 June 2008</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Producer Loans – Cash Flow Facility at Cost</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening Balance</td>
<td>2,635,818</td>
<td>1,509,526</td>
</tr>
<tr>
<td>Add: Further Advance</td>
<td>13,725</td>
<td>170,625</td>
</tr>
<tr>
<td>Less: Loan Principal Repayments</td>
<td>(12,352,048)</td>
<td>(9,309,719)</td>
</tr>
<tr>
<td>Closing Balance</td>
<td>4,121,231</td>
<td>2,635,818</td>
</tr>
<tr>
<td><strong>Total Current Producer Loans – O/P Due Within 12 Months</strong></td>
<td>463,916</td>
<td>256,662</td>
</tr>
<tr>
<td><strong>Total Non-Current Producer Loans – O/P Due After 12 Months</strong></td>
<td>3,715,416</td>
<td>2,429,021</td>
</tr>
</tbody>
</table>
### Note 4. Other Assets

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>36,759</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>36,759</td>
<td>0</td>
</tr>
</tbody>
</table>

### Note 5. Property, Plant and Equipment

#### (a) Property, plant and equipment at cost less accumulated depreciation or amortisation

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Leasehold Improvements</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>932,408</td>
<td>540,082</td>
</tr>
<tr>
<td>Less: Accumulated amortisation</td>
<td>(473,208)</td>
<td>(540,082)</td>
</tr>
<tr>
<td><strong>Total leasehold improvements</strong></td>
<td>459,200</td>
<td>0</td>
</tr>
<tr>
<td><strong>Audio Visual equipment</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>43,106</td>
<td>47,570</td>
</tr>
<tr>
<td>Less: Accumulated depreciation</td>
<td>(31,360)</td>
<td>(31,503)</td>
</tr>
<tr>
<td><strong>Total audio visual equipment</strong></td>
<td>11,746</td>
<td>16,067</td>
</tr>
<tr>
<td><strong>Computer equipment</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>306,017</td>
<td>312,111</td>
</tr>
<tr>
<td>Less: Accumulated depreciation</td>
<td>(213,252)</td>
<td>(169,988)</td>
</tr>
<tr>
<td><strong>Total computer equipment</strong></td>
<td>92,765</td>
<td>142,123</td>
</tr>
<tr>
<td><strong>Furniture and fittings</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>207,201</td>
<td>136,799</td>
</tr>
<tr>
<td>Less: Accumulated depreciation</td>
<td>(105,965)</td>
<td>(110,923)</td>
</tr>
<tr>
<td><strong>Total furniture and fittings</strong></td>
<td>101,340</td>
<td>25,876</td>
</tr>
<tr>
<td><strong>Office equipment</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>38,755</td>
<td>37,218</td>
</tr>
<tr>
<td>Less: Accumulated depreciation</td>
<td>(34,886)</td>
<td>(33,929)</td>
</tr>
<tr>
<td><strong>Total office equipment</strong></td>
<td>3,869</td>
<td>3,289</td>
</tr>
<tr>
<td><strong>Total property, plant and equipment</strong></td>
<td>668,920</td>
<td>187,355</td>
</tr>
</tbody>
</table>

#### (b) Reconciliations of the carrying amounts of each class of property, plant and equipment at the beginning and end of the current and previous financial period are set out below.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Leasehold Improvements</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>0</td>
<td>86,138</td>
</tr>
<tr>
<td>Less: Accumulated amortisation</td>
<td>(473,208)</td>
<td>(540,082)</td>
</tr>
<tr>
<td><strong>Balance as at 1 July 2007</strong></td>
<td>459,200</td>
<td>0</td>
</tr>
<tr>
<td><strong>Additions</strong></td>
<td>478,337</td>
<td>0</td>
</tr>
<tr>
<td><strong>Depreciation</strong></td>
<td>19,137</td>
<td>86,138</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2008</strong></td>
<td>668,920</td>
<td>187,355</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Leasehold Improvements</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>86,138</td>
<td>0</td>
</tr>
<tr>
<td>Less: Accumulated amortisation</td>
<td>(540,082)</td>
<td>(279,988)</td>
</tr>
<tr>
<td><strong>Balance as at 1 July 2006</strong></td>
<td>0</td>
<td>279,988</td>
</tr>
<tr>
<td><strong>Additions</strong></td>
<td>0</td>
<td>6,610</td>
</tr>
<tr>
<td><strong>Depreciation</strong></td>
<td>86,138</td>
<td>0</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2007</strong></td>
<td>0</td>
<td>279,988</td>
</tr>
</tbody>
</table>
Note 6: Payables

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Account expenses</td>
<td>148,388</td>
<td>145,079</td>
</tr>
<tr>
<td></td>
<td>148,388</td>
<td>145,079</td>
</tr>
</tbody>
</table>

Note 7: Provisions

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee benefits – annual and long service leave</td>
<td>239,464</td>
<td>263,631</td>
</tr>
<tr>
<td></td>
<td>239,464</td>
<td>263,631</td>
</tr>
<tr>
<td>Current employee benefits that are:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expected to be utilised within 12 months of the reporting date</td>
<td>196,235</td>
<td>202,140</td>
</tr>
<tr>
<td></td>
<td>196,235</td>
<td>202,140</td>
</tr>
<tr>
<td>Not expected to be utilised within 12 months of the reporting date</td>
<td>43,229</td>
<td>61,491</td>
</tr>
<tr>
<td></td>
<td>43,229</td>
<td>61,491</td>
</tr>
<tr>
<td>Non-current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee benefits – long service leave</td>
<td>101,028</td>
<td>105,970</td>
</tr>
<tr>
<td>Leasehold dismantling costs</td>
<td>75,967</td>
<td>89,629</td>
</tr>
<tr>
<td></td>
<td>176,995</td>
<td>195,599</td>
</tr>
</tbody>
</table>

Movement in provision for employee benefits – current

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>263,631</td>
<td>197,549</td>
</tr>
<tr>
<td>Closing balance</td>
<td>239,464</td>
<td>263,631</td>
</tr>
</tbody>
</table>

Note 7: Provisions – continued

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement in provision for leasehold dismantling costs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening balance</td>
<td>89,629</td>
<td>87,023</td>
</tr>
<tr>
<td>Additional provisions recognised</td>
<td>2,296</td>
<td>2,560</td>
</tr>
<tr>
<td>Provision derecognised</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Closing balance</td>
<td>92,925</td>
<td>87,023</td>
</tr>
</tbody>
</table>

Note 8: Superannuation

Film Victoria has made employer contributions on behalf of its employees during 2007/08 to the following defined contribution plans:

• Vic Super
  Employer contributions paid to the Vic Super scheme in 2007/08 amount to $173,421 (2006/07 $153,346). Contributions outstanding as at 30 June 2008 were nil.

• Other
  Employer contributions paid to other various schemes in 2007/08 amount to $80,566 (2006/07 $81,979). Contributions outstanding as at 30 June 2008 were nil.

Film Victoria recognises all superannuation contributions for the reporting period as expense, included as a part of the employee benefits in the Operating Statement.

Note 9: Accumulated Funds

The Accumulated funds total of $6,094,412 as at 30 June 2008 is mainly represented by expenditure that has been allocated to various programs, but has yet to be expended.
note 10. Leases

Disclosures for Leases – Operating Leases

Leasing arrangements

Operating leases are with respect to office space at 189 Flinders Lane, Melbourne and minor related office equipment.

The property leases are non-cancellable leases with terms of 5 years, with rent payable monthly in advance. Contingent rental provisions within the lease agreement require that the minimum lease payments shall be increased by 4% per annum. Options exist to renew the lease at the end of the current term for an additional term of 3 years.

2008 2007

<table>
<thead>
<tr>
<th>Description</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-Cancellable Operating Leases</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not later than one year</td>
<td>345,815</td>
<td>115,277</td>
</tr>
<tr>
<td>Longer than one year and not longer than 5 years</td>
<td>1,167,739</td>
<td>15,092</td>
</tr>
<tr>
<td>Minimum lease payments</td>
<td>1,533,554</td>
<td>130,369</td>
</tr>
</tbody>
</table>

Note 11. Commitments for Expenditure

(a) Producer Package Investments and Producer Loans – Cash Flow Facility

The balance of Film Victoria’s commitments which were not expended in this twelve month period amounted to $16,917,095. These commitments become payable when contracts are executed and upon contractees satisfying certain conditions. Payments of these commitments are expected to be made within 1 to 5 years.

CASH ANALYSED BY FUNDING AND USAGE  CASH AS AT COMMITTED AS AT BALANCE AS AT

<table>
<thead>
<tr>
<th>Description</th>
<th>30-JUN-08</th>
<th>30-JUN-08</th>
<th>30-JUN-08</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash Flow Facility Available</td>
<td>10,878,769</td>
<td>0</td>
<td>10,878,769</td>
</tr>
<tr>
<td>Film Victoria Programs (including Digital Media)</td>
<td>18,149,277</td>
<td>16,917,095</td>
<td>1,232,182</td>
</tr>
<tr>
<td>Total Cash Assets</td>
<td>29,028,046</td>
<td>16,917,095</td>
<td>12,110,951</td>
</tr>
</tbody>
</table>

PRODUCER LOANS – CASH FLOW FACILITY  2008 2007

<table>
<thead>
<tr>
<th>Description</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Funding for Cash Flow Facility</td>
<td>15,000,000</td>
<td>15,000,000</td>
</tr>
<tr>
<td>Less: Total Loans outstanding</td>
<td>(1,121,211)</td>
<td>(1,643,689)</td>
</tr>
<tr>
<td>Cash Flow Facility cash held</td>
<td>13,878,789</td>
<td>13,356,317</td>
</tr>
<tr>
<td>Less: Cash Flow Facility committed not yet paid</td>
<td></td>
<td>(430,385)</td>
</tr>
<tr>
<td>Cash Flow Facility Available</td>
<td>13,878,789</td>
<td>13,356,317</td>
</tr>
</tbody>
</table>

Note 11. Commitments for Expenditure continued

Producer loans are included above for reconciliations purposes only and are included as receivables in the Balance Sheet.

The Cash Flow Facility (CDF) represents a $15 million revolving loan facility. Film Victoria has implemented a stringent credit check process to ensure that all loans are appropriately secured. The balance at any point in time can vary considerably due to the large amounts which may be loaned to a single applicant (up to 25% of the total facility).

Film Victoria Programs comprises grants provided for industry investment and support. It also includes repayments and recoupments from prior year projects. The balance at 30 June 2008 is committed to film industry initiatives, programs and expenditure carried forward into future periods, and balance sheet liabilities.

Note 12. Contingent Liabilities and Contingent Assets

There were no contingent liabilities or contingent assets at reporting date.

Note 13. Financial Instruments

(a) Financial Risk Management Objectives

Film Victoria’s activities expose it primarily to the financial risks of changes in interest rates, credit exposure and a minor amount of operational foreign currency transactions. Film Victoria does not enter into derivative financial instruments to manage its exposure to interest rate and foreign currency risk. Film Victoria does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

(b) Significant Accounting Policies

Film Victoria’s accounting policies including the terms and conditions of each class of financial asset and financial liability, both recognised and unrecognised at balance date, are stated in Note 1.

(c) Interest Rate Risk

Film Victoria’s exposure to interest rate risks and the effective interest rate risks of financial assets and financial liabilities, both recognised and unrecognised at balance date are detailed below.

Minimisation of risk is achieved by mainly undertaking fixed rate or non-interest-bearing financial instruments.
### 11. Financial Instruments

The following table details Film Victoria’s exposure to interest rate risks as at 30 June 2008:

<table>
<thead>
<tr>
<th>Year</th>
<th>Variable Interest Rate</th>
<th>Effective Interest Rate</th>
<th>Maturity Dates</th>
<th>Financial Asset/Liability Status</th>
<th>Non-Interest Bearing</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial Assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and Cash Equivalents</td>
<td>6.32% - 7.76%</td>
<td>6.74%</td>
<td>0</td>
<td>0</td>
<td>677,511</td>
<td></td>
</tr>
<tr>
<td>Short-term / at call deposits</td>
<td>6.18% - 7.15%</td>
<td>6.64%</td>
<td>0</td>
<td>0</td>
<td>28,792,937</td>
<td></td>
</tr>
<tr>
<td>Loans and receivables (at amortised cost)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other receivables</td>
<td>N/A</td>
<td>0</td>
<td>0</td>
<td>282,428</td>
<td>282,428</td>
<td></td>
</tr>
<tr>
<td>Producer Loans – Cash Flow Facility</td>
<td>2.43% - 3.21%</td>
<td>2.82%</td>
<td>0</td>
<td>0</td>
<td>4,121,231</td>
<td></td>
</tr>
<tr>
<td>Total Financial Assets</td>
<td>4,849,277</td>
<td>28,300,000</td>
<td>282,428</td>
<td>33,431,705</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial Liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other payables</td>
<td>N/A</td>
<td>0</td>
<td>0</td>
<td>148,388</td>
<td>148,388</td>
<td></td>
</tr>
<tr>
<td>Total Financial Liabilities</td>
<td>0</td>
<td>0</td>
<td>148,388</td>
<td>148,388</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The following table details Film Victoria’s exposure to interest rate risks as at 30 June 2007:

<table>
<thead>
<tr>
<th>Year</th>
<th>Variable Interest Rate</th>
<th>Effective Interest Rate</th>
<th>Maturity Dates</th>
<th>Financial Asset/Liability Status</th>
<th>Non-Interest Bearing</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial Assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and Cash Equivalents</td>
<td>5.37% - 6.16%</td>
<td>5.82%</td>
<td>0</td>
<td>0</td>
<td>20,867</td>
<td></td>
</tr>
<tr>
<td>Short-term / at call deposits</td>
<td>5.86% - 6.42%</td>
<td>6.19%</td>
<td>0</td>
<td>0</td>
<td>1,890,166</td>
<td></td>
</tr>
<tr>
<td>Loans and receivables (at amortised cost)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other receivables</td>
<td>N/A</td>
<td>0</td>
<td>0</td>
<td>264,261</td>
<td>264,261</td>
<td></td>
</tr>
<tr>
<td>Producer Loans – Cash Flow Facility</td>
<td>2.43% - 3.21%</td>
<td>2.82%</td>
<td>0</td>
<td>0</td>
<td>2,643,683</td>
<td></td>
</tr>
<tr>
<td>Total Financial Assets</td>
<td>4,554,716</td>
<td>26,500,000</td>
<td>264,261</td>
<td>31,318,977</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial Liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other payables</td>
<td>N/A</td>
<td>0</td>
<td>0</td>
<td>145,079</td>
<td>145,079</td>
<td></td>
</tr>
<tr>
<td>Total Financial Liabilities</td>
<td>0</td>
<td>0</td>
<td>145,079</td>
<td>145,079</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### (d) Credit Risk

Film Victoria’s maximum exposure to credit risk at balance date in relation to each class of recognised financial asset in the carrying amount of those assets as indicated in the Balance Sheet:

Within the Film Victoria Cash Flow Facility, the maximum exposure cannot exceed 25% of the Facility ($3,750,000) for each of the following:
- any one Australian distributor, broadcaster or sales agent
- any one overseas distributor, broadcaster or sales agent
- any one producer (Producers are eligible to apply to Film Victoria for an equity investment for the same project)

Credit risk in trade receivables is managed in the following ways:
- By operating under payment terms of 30 days,
- Debt collection policies and procedures.

As at 30 June 2008, there is no need to indicate that any of the financial assets were impaired. The following table discloses the ageing analysis of financial assets:

<table>
<thead>
<tr>
<th>Age</th>
<th>Carrying Amount</th>
<th>Not Yet Due But Not Impaired</th>
<th>Past Due but Not Impaired</th>
<th>Impaired</th>
</tr>
</thead>
<tbody>
<tr>
<td>30–90 days</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Other Receivables</td>
<td>264,261</td>
<td>247,520</td>
<td>6,099</td>
<td>10,642</td>
</tr>
<tr>
<td>Producer Loans</td>
<td>2,643,683</td>
<td>2,429,021</td>
<td>0</td>
<td>214,662</td>
</tr>
<tr>
<td>90–365 days</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Other Receivables</td>
<td>264,261</td>
<td>257,729</td>
<td>1,896</td>
<td>16,642</td>
</tr>
<tr>
<td>Producer Loans</td>
<td>2,642,483</td>
<td>2,475,507</td>
<td>8</td>
<td>164,076</td>
</tr>
</tbody>
</table>

As at 30 June 2008, Film Victoria has a bank guarantee in the amount of $195,000 in respect to the lease of the building.
NOTE 13. FINANCIAL INSTRUMENTS
(e) Liquidity Risk
Film Victoria settles all obligations within 30 days. It also continuously manages risk through monitoring future cash flows. Film Victoria's exposure to liquidity risk is deemed insignificant based on the current assessment of risk. Maximum exposure to liquidity risk is the carrying amounts of financial liabilities.

NOTE 14. NOTES TO CASH FLOW STATEMENT
For the purposes of the Cash Flow Statement, cash includes cash on hand and in banks and investments in money market instruments, net of outstanding bank overdrafts. Cash at the end of the financial year as shown in the Cash Flow Statement is reconciled to the related items in the balance sheet as follows:

<table>
<thead>
<tr>
<th></th>
<th>2008 $</th>
<th>2007 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash on hand</td>
<td>800</td>
<td>400</td>
</tr>
<tr>
<td>Cash at Bank</td>
<td>416,626</td>
<td>20,467</td>
</tr>
<tr>
<td>Short Term / At Call Deposits</td>
<td>28,610,620</td>
<td>28,390,166</td>
</tr>
<tr>
<td><strong>Total cash assets</strong></td>
<td><strong>29,028,046</strong></td>
<td><strong>28,411,033</strong></td>
</tr>
</tbody>
</table>

(B) Reconciliation of net result for the period to net cash flows from operating activities:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net result for the period</td>
<td>2,477,201</td>
<td>(201,647)</td>
</tr>
<tr>
<td>Depreciation and amortisation of non-current assets</td>
<td>112,664</td>
<td>180,197</td>
</tr>
<tr>
<td>Change in net assets and liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(INCREASE) / DECREASE IN ASSETS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current receivables</td>
<td>(208,106)</td>
<td>(120,588)</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>(16,749)</td>
<td>8,924</td>
</tr>
<tr>
<td>Other assets – prepayments</td>
<td>(36,759)</td>
<td>18,527</td>
</tr>
<tr>
<td>(INCREASE) / (DECREASE) IN LIABILITIES:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current payables</td>
<td>3,309</td>
<td>(183,273)</td>
</tr>
<tr>
<td>Current provisions</td>
<td>(24,167)</td>
<td>66,082</td>
</tr>
<tr>
<td>Non-current provisions</td>
<td>(18,604)</td>
<td>(11,672)</td>
</tr>
<tr>
<td><strong>Net cash provided by / (used in) operating activities</strong></td>
<td><strong>2,288,789</strong></td>
<td><strong>(243,450)</strong></td>
</tr>
</tbody>
</table>

NOTE 15. RESPONSIBLE PERSONS
The names of persons who were Responsible Persons at any time during the 12 month financial reporting period are:

- Minister for Innovation (01 Jul 2007 – 06 Aug 2007)
  The Hon. John Brumby MP
  Gavin Jennings MLC

Governing Board
- John Howie, President
- Anna Kakias
- Bryan Marrese
- Beni Sribnai
- John Teicke (appointed 24 Sep 2007)
- Jannine Dawson
- Katherina Stachaki
- Lauren Morgan
- Sir Ling Hui
- Robert Murrum (appointed 25 Sep 2007)
- Jon Sardi (appointed 25 Sep 2007)

Chief Executive Officer and Accountable Officer
Sandra Sdraulig

Members of the Governing Board did not receive any remuneration for the twelve months ended 30 June 2008.

The remuneration of the Minister is reported separately in the financial statements of the Department for Innovation, Industry and Regional Development.

Remuneration of the Accountable Officer is included in Note 16 – Remuneration of executives.
Note 15. Responsible Persons

Other Related Party Transactions

Other transactions during the financial year with Responsible Persons and Responsible Person-related entities are set out in the table below.

The transactions cover payments and receipts relating to Film Victoria programs for equity investments, productive attractions, content development, cash flow funding and professional development as well as participation in evaluation and assessment committees.

All such transactions are carried at arm’s length with the entities involved and receive the same amount of scrutiny that apply to all applicants to the Film Victoria program.

<table>
<thead>
<tr>
<th>ENTITY</th>
<th>TRANSACTION TYPE</th>
<th>30-JUN-08</th>
<th>30-JUN-07</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burberry Productions / Ewan Burnett</td>
<td>Payments</td>
<td>78,000</td>
<td>51,485</td>
</tr>
<tr>
<td></td>
<td>Receipts</td>
<td>(1,951)</td>
<td>(56)</td>
</tr>
<tr>
<td>Animalia Productions Pty Ltd / Ewan Burnett</td>
<td>Payments</td>
<td>1,704,797</td>
<td>530,000</td>
</tr>
<tr>
<td></td>
<td>Receipts</td>
<td>(350,763)</td>
<td>0</td>
</tr>
<tr>
<td>Wildheart Zizani Films / Ana Kokkinos</td>
<td>Payments</td>
<td>0</td>
<td>15,000</td>
</tr>
<tr>
<td></td>
<td>Receipts</td>
<td>0</td>
<td>(153,018)</td>
</tr>
<tr>
<td>Tosi Westside Pty Ltd / Jenni Tosi</td>
<td>Payments</td>
<td>0</td>
<td>7,500</td>
</tr>
<tr>
<td></td>
<td>Receipts</td>
<td>(1,120)</td>
<td>(2,162)</td>
</tr>
<tr>
<td>December Films Pty Ltd / Bryce Menzies</td>
<td>Payments</td>
<td>271,700</td>
<td>305,600</td>
</tr>
<tr>
<td></td>
<td>Receipts</td>
<td>(44,180)</td>
<td>(13,640)</td>
</tr>
<tr>
<td>Cascade Films Pty Ltd / Bryce Menzies</td>
<td>Payments</td>
<td>0</td>
<td>25,000</td>
</tr>
<tr>
<td>Marshall &amp; Dent Lawyers / Bryce Menzies</td>
<td>Payments</td>
<td>0</td>
<td>500</td>
</tr>
<tr>
<td>Cranbourne University Research Bank</td>
<td>Payments</td>
<td>0</td>
<td>1,520</td>
</tr>
</tbody>
</table>

Film Victoria’s Board, committees, internal staff assessment panels, CEO and staff are bound by the Conflict of Interest provisions of the Film Act 2001 (Vic) (sections 39-42), together with the Code of Conduct for the Victorian Public Sector (sections 34-37). A member who has a conflict of interest in a matter must not be present during any deliberations on the matter, unless the President directs otherwise, and is not entitled to vote on the matter.

Note 16. Remuneration of Executives

The remuneration of executive officers including that of the Accountable Officer is set out in the table below.

<table>
<thead>
<tr>
<th>INCOME BAND</th>
<th>TOTAL REMUNERATION</th>
<th>BASE REMUNERATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>$90,000 - $99,999</td>
<td>1</td>
<td>$308,321</td>
</tr>
<tr>
<td>$100,000 - $109,999</td>
<td>1</td>
<td>$308,321</td>
</tr>
<tr>
<td>$120,000 - $129,999</td>
<td>1</td>
<td>$308,321</td>
</tr>
<tr>
<td>$140,000 - $149,999</td>
<td>1</td>
<td>$308,321</td>
</tr>
<tr>
<td>$190,000 - $199,999</td>
<td>1*</td>
<td>$308,321</td>
</tr>
<tr>
<td>$210,000 - $219,999</td>
<td>1*</td>
<td>$308,321</td>
</tr>
<tr>
<td>$220,000 - $229,999</td>
<td>1*</td>
<td>$308,321</td>
</tr>
<tr>
<td>TOTAL NUMBERS</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>TOTAL AMOUNT</td>
<td>$328,157</td>
<td>$358,872</td>
</tr>
</tbody>
</table>

* Denotes Accountable Officer

Total remuneration includes base salaries, performance payments, termination benefits, long service leave and any retrospective adjustments that applied during the financial year.

Note 17. Remuneration of Auditors

<table>
<thead>
<tr>
<th>YEAR</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>16,200</td>
</tr>
<tr>
<td>2007</td>
<td>15,600</td>
</tr>
</tbody>
</table>

Note 18. Subsequent Events

None have been identified.
## List of Payments

### Project: Fiction Feature Film (Continued)

<table>
<thead>
<tr>
<th>Project</th>
<th>Company/Person</th>
<th>Payment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Butterfly Ball</td>
<td>Puffafish Pty Ltd</td>
<td>13,600</td>
</tr>
<tr>
<td>The Architect</td>
<td>Circe Films Pty Ltd</td>
<td>12,150</td>
</tr>
<tr>
<td>Bee &amp; Leech</td>
<td>Great Scot Productions Pty Ltd</td>
<td>11,750</td>
</tr>
<tr>
<td>Mocking Bird</td>
<td>Nova cinema</td>
<td>10,800</td>
</tr>
<tr>
<td>Scramble</td>
<td>Neutra.com Ltd. with In Kind Pictures</td>
<td>10,000</td>
</tr>
<tr>
<td>Life for Sale</td>
<td>Minus Films</td>
<td>10,250</td>
</tr>
<tr>
<td>Spit the Dummy</td>
<td>PD Entertainment</td>
<td>7,000</td>
</tr>
<tr>
<td>The Vagabond Prince</td>
<td>Cam Brown</td>
<td>6,993</td>
</tr>
<tr>
<td>Please Stop</td>
<td>Minus Films</td>
<td>6,125</td>
</tr>
<tr>
<td>In Moral Danger</td>
<td>Circe Films Pty Ltd</td>
<td>7,000</td>
</tr>
<tr>
<td>The Mighty Rose</td>
<td>Biscuit Films Ltd</td>
<td>6,485</td>
</tr>
<tr>
<td>Conversations with the Dead</td>
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<td>The Hidden Man</td>
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**Total Fiction Feature Film:** 636,183
### List of Payments

#### Project: Factual Feature Film

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<td>Australian Film Television &amp; Radio School</td>
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<td>Rock N Roll Nerd (aka 'The Dark Side of Tim Minchin')</td>
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#### Project: Fiction Television

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<td>Gristmill Pty Ltd</td>
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<td>Dirt Game (aka Cuckoo Creek)</td>
<td>Rhian Skirving</td>
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<td>Mouthpieces</td>
<td>Bill Garner</td>
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<td>Less Is More (aka Yesterday)</td>
<td>Chris Covert</td>
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#### Project: Factual Television

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<td>Four Jars: Story of the World War 2</td>
<td>Diane Perelsztejn and Company Pty Ltd</td>
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<td>Inheriting Australia's Largest Family Tree</td>
<td>Get The Picture Pty Ltd (Trevor Keenan)</td>
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<td>Judgement Day</td>
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#### Project: Digital Media Scoping

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<td>The Jammed</td>
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**Note:** Payments are in Australian Dollars ($AUD).
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<td>The Network</td>
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<td>Torus Games</td>
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<tr>
<td>Arcadia Hutchison &amp; Lovell</td>
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<td>Sublime Detailed Spaces</td>
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<td>0.5 Mary Joson &amp; Siz Saul</td>
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<td>Scrapy</td>
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<tr>
<td>TOTAL (TOTAL CONTENT DEVELOPMENT)</td>
<td></td>
<td>1,959,374</td>
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</tbody>
</table>
**PROJECT** | **COMPANY / PERSON** | **PAYMENTS (GOLD)$**
---|---|---
Mithila Gupta, Art Department, with Paddy Reardon on Buon Giorno Productions | 3,150
Carla Carmetti PD | 3,120
Sar Ruddenklau, Costume Dept with Katie Graham on A Dying Breed | 3,120
Jaque Fisher, Grip with Craig Dusting on Playing for Charlie | 3,000
Sacha Giurietto, 1st Assistant Director with Nathan Croft on Queen Ant Films Pty Ltd | 3,000
Eleanor Wilson, Production Department attachment on Bastard Boys Flying Cabbage Productions | 1,250
Rosie Travers, Producer's attachment with Laura Waters on Mr G, Princess Pictures | 1,250
Sacha Rodriguez, Producer's Attachment on Tina Modotti (working title) Sacha Rodriguez | 1,250
with Gabriel Beristain
Alana Blanch, Camera Department Attachment on City Homicide with Seven Network | 1,250
Craig Barden
Cameron Ford, Camera Dept Attachment’s on The Tumbler with Mondayitis Pty Ltd | 1,125
Justin Brickle
Elisa Heimann Costume design Attachment on Prey with Paul Warren Top Cat Films Pty Ltd | 1,125
Fabrice Galli, Sound Department Attachment on The Tenderhook with Fabrice Galli | 875
Gary Wilkins
Gina Wessel, camera department attachment on Bastard Boys Flying Cabbage Productions | 50
**TOTAL ATTACHMENTS** | **155,655**

**INTERNATIONAL MARKET ATTENDANCE**

| **INTERNATIONAL MARKET ATTENDANCE** | **PAYMENTS (GOLD)$** |
---|---|
Gian Christian & Dina McPherson at MIPCOM 2007 Galaxy Pop Pty Ltd | 10,000
Philipa Campey & Rhys Graham at Rotterdam CineMart 2008 Film Camp Pty Ltd | 10,000
Matteo Bruno & Ben Hackworth at Cannes Film Market 2008 Valarc Films Pty Ltd | 10,000
Robert Lewis Galinsky & Elizabeth Howatt-Jackman at Top Cat Films Pty Ltd | 10,000
Cannes Film Market 2008 | 12,000
Joel Kohn at MIPCOM 2007 Joel Kohn | 7,000
Kelly Lynagh at MIPCOM 2007 Bigkidz Entertainment | 7,000
Ewan Burnett at MIPCOM 2007 Burberry Productions Pty Ltd | 7,000
Michael Adante at American Film Market 2007 Adante Productions | 7,000
Leanne Tonkes at Cannes Film Market 2008 Sense & Centsability | 5,250
Sharyn Prentice at Sunny Side of the Doc 2008 Flaming Star Films Pty Ltd | 5,250
No Borders International Co-Production Market 2007 Resolution Independent | 5,000
Andrew de Groot at Sunny Side of the Doc Ghost Pictures Pty Ltd | 3,750
Peter Flood and Mark Penrose at Cannes Film Market 2007 Resolution Independent | 2,400
Margot McConn and Chi Von Daae at Cannes Film Market 2007 Mandalay Cinata Productions | 2,250
Emma Franke at Sunny Side of the Doc 2007 Express Entertainment | 1,442
Nicole MacSweeny of the Doc 2007 Nicole MacSweeny | 1,442
**TOTAL INTERNATIONAL MARKET ATTENDANCE** | **129,707**

**INTERNATIONAL FESTIVAL ATTENDANCE**

| **INTERNATIONAL FESTIVAL ATTENDANCE** | **PAYMENTS (GOLD)$** |
---|---|
Matteo Bruno with Corroboree at Toronto International Film Festival 2007 | 9,000
Donna McCrum & Sean Byrne with Advantage at Sundance Film Festival 2008 | 9,000
Nick Heydon & Tim Dean with Wasting Away Rotterdam International Film Festival | 9,000
Tony Ayres & Michael McMahon with Home Song Stories at Toronto International Film Festival | 8,148
Stephan Meck & Julia Fitz with Look on Palm Springs Shortfest 2007 | 5,000
Ceriy Shakhramando with Night of the Tiger at Toronto International Film Festival 2007 | 5,000
Lisette Alsins with Night at Toronto International Film Festival 2007 | 5,000
Ruby interference with Stay on Palm Springs Shortfest 2007 | 4,955
Cezary Skubiszewski with Night at Toronto International Film Festival 2007 | 5,000
Lizette Alsins with Night at Toronto International Film Festival 2007 | 5,000
Ruby interference with Stay on Palm Springs Shortfest 2007 | 4,955
Adam Bostock with The Postman at Palm Springs Shortfest 2007 | 3,770
Lisette Alsins with Night at Toronto International Film Festival 2007 | 3,770
Stuart Parkyn with Jerrycan at Cannes Film Festival 2008 | 3,750
**TOTAL INTERNATIONAL MARKET ATTENDANCE** | **129,707**
**LIST OF PAYMENTS**

**PROJECT** | **COMPANY / PERSON** | **PAYMENTS (AUD)**
---|---|---
**INTERNATIONAL FESTIVAL ATTENDANCE (CONTINUED)**

- Crimmings with Two Men and two Babies at Frameline LGBT Emma Crimmings 3,740
- Peter George with William and a Dog at Frameline LGBT International 2007 Cogumus Films 2,300
- Timor White with Noise at Sundance Film Festival 2007 Retro Active Films 2,500
- Sally Chambers and Karlin with The Mirror and a Girl at Frameline LGBT International 2007 Longing Normal Productions 3,300
- Rachel Fristoe and Clayton Jacobson with Henry at South West EDITION 2009 Thunderbox Films 1,300
- Shelby Wicks with Our Brilliant Second Life at Vanity International Festival 2007 Max Films 1,300
- Aye Salodi with No Kiss at Frameline LGBT International 2007 Kyle & Kelly 1,250
- Nicki-cell with The Paper and The Story at Frameline LGBT International 2007 Retro Active Films 1,250
- Tanja Couture with The Pursuit of Happiness 2007 Tanja Couture 1,164
- Timotheo Huguet with Working It Out at Frameline LGBT International 2007 Timotheo Huguet 1,122
- Mark Roper with The Whitestatd and The Butler at Vanity International Animation Festival 2007 Mark Roper 1,122
- Alison MacInnes with From Gold to Grapes: The Story of Landsoirh at Worldwide Short Film Festival 2007 Alison MacInnes 1,164

**TOTAL INTERNATIONAL FESTIVAL ATTENDANCE** 89,799

**MENTORSHIPS**

- No Borders International Co-Production Market (in partnership with Independent Feature Project (IFP), USA 6,921
- NSW Film & TV Office and the New Zealand Film Commission)
- Accelerator 2007 – Melbourne International Film Festival Initiative Melbourne International Film Festival 5,000
- Playing With Charlie with mentor Tony Ayres Queen Ant Films 5,000
- The Cuts Film with mentor Ken Sallows Sarah Lewis 5,000
- The Fokker Diaries with mentor Franco Di Chiera Palais Pictures 5,000
- Working It Out at MIPCOM 2007 with mentor Lynn Bayonas Joel Kohn 3,000
- at MIPCOM 2007 with mentor Ewan Burnett BigKidz Entertainment 3,000
- Various Projects with mentor Arena Theatre Erin Milne & Rosemary Myers 1,250
- Ratty's Day with mentor Mark Shirrefs Sally Bird 1,250
- Alistair MacInnes 795
- Alistair MacInnes with From Gold to Grapes: The Story of Landsoirh at Worldwide Short Film Festival 2007 Alistair MacInnes 1,164

**TOTAL MENTORSHIPS** 36,671

**INTERNSHIPS**

- IR Gurus 14,985
- Wicked Witch Software Pty Ltd 14,985
- Act3 Animation 14,965
- Lens and Shutters Pty Ltd T/A NetEffective 13,843
- Tantalus Interactive 10,985
- Ish Media Pty Ltd 9,128
- Ish Media 9,128
- Complete Post Pty Ltd 8,230
- Nine Lanterns Pty Ltd 8,230
- Robyn Kershaw Productions 7,180
- 360 Degree Films Pty Ltd 6,800
- Nectarine 3,761
- Active Matrix Pty Ltd T/A Nectarine 3,761
- Wicked Witch Software Pty Ltd 4,564
- Acheron Design Pty Ltd 4,365
- Everyday Interactive 4,115
- Wicked Witch Software Pty Ltd 4,115
- Wicked Witch Software Pty Ltd 4,115
- Complete Post Australia Pty Ltd 4,115
- December Films 4,100

**TOTAL INTERNSHIPS** 85,799

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**LIST OF PAYMENTS**

**PROJECT** | **COMPANY / PERSON** | **PAYMENTS (AUD)**
---|---|---
**INTERNATIONAL FESTIVAL ATTENDANCE (CONTINUED)**

- Emma Crimmings 3,740
- Cogumus Films 2,300
- Thunderbox Films 1,300
- Max Films 1,300
- Kyle & Kelly 1,250
- Retro Active Films 1,250
- Tanja Couture 1,164
- Timotheo Huguet 1,122
- Mark Roper 1,122
- Mark Roper 1,122
- Alison MacInnes 1,164

**TOTAL INTERNATIONAL FESTIVAL ATTENDANCE** 89,799

**MENTORSHIPS**

- Independent Feature Project (IFP), USA 6,921
- NSW Film & TV Office and the New Zealand Film Commission)
- Melbourne International Film Festival Initiative 5,000
- Queen Ant Films 5,000
- Sarah Lewis 5,000
- Max Films 5,000
- Timotheo Huguet 5,000
- Palais Pictures 5,000
- John Rapps 3,000
- BigKidz Entertainment 3,000
- Arena Theatre 7,930
- Sally Bird 7,930

**TOTAL MENTORSHIPS** 36,671

**INTERNSHIPS**

- IR Gurus 14,985
- Wicked Witch Software Pty Ltd 14,985
- Act3 Animation 14,965
- Lens and Shutters Pty Ltd T/A NetEffective 13,843
- Tantalus Interactive 10,985
- Ish Media Pty Ltd 9,128
- Ish Media 9,128
- Complete Post Pty Ltd 8,230
- Nine Lanterns Pty Ltd 8,230
- Robyn Kershaw Productions 7,180
- 360 Degree Films Pty Ltd 6,800
- Nectarine 3,761
- Active Matrix Pty Ltd T/A Nectarine 3,761
- Wicked Witch Software Pty Ltd 4,564
- Acheron Design Pty Ltd 4,365
- Everyday Interactive 4,115
- Wicked Witch Software Pty Ltd 4,115
- Wicked Witch Software Pty Ltd 4,115
- Complete Post Australia Pty Ltd 4,115
- December Films 4,100

**TOTAL INTERNSHIPS** 85,799
LIST OF PAYMENTS

PROFESSIONAL DEVELOPMENT

INTERNSHIPS (CONTINUED)

Karl Ervine Active Matrix Pty Ltd 3,420
Mark Zaloumis Acheron Design Pty Ltd 2,780

TOTAL INTERNSHIPS 181,414
TOTAL PROFESSIONAL DEVELOPMENT 593,246

PRODUCTION INVESTMENT

TV FICTIOn

Mary & Max Meditran Pictures 480,000
My New, Not-So-Perfect Life Meditran Pictures 375,000
Lois Italo Film Pty Ltd 262,000
Bible Italo Film Pty Ltd 260,000

TOTAL TV FICTIOn 1,246,980

TOTAL PRODUCTION INVESTMENT 2,298,722

LIST OF PAYMENTS

PRODUCTION INVESTMENT

PICTURE FEATURE FILM

Mary & Max Melodrama Pictures 480,000
My New, Not-So-Perfect Life Meditran Pictures 375,000
Lois Italo Film Pty Ltd 262,000
Bible Italo Film Pty Ltd 260,000

TOTAL TV FICTIOn – TV FACTUAL 2,258,772

TV FACTUAL (DOCUMENTARY)

Family Footsteps II December Films Pty Ltd 117,600
Anatomy Big and Little Films Pty Ltd 99,750
Murder in the Snow 360 Degree Films 72,000

TOTAL TV FACTUAL 711,152

PROPELLER SHORTS/SHORT FILM FUND

Pests Kate Breen & Tim Dean 90,450
Floating Moppet Mode Pty Ltd (Kylie Bryant & Julie Porter) 82,878
Nullabor Patrick Sarrell 56,000
### List of Payments

#### Project: Production Investment
- **PROPELLOR SHORTS/SHORT FILM FUND (CONTINUED)**
  - Love Apples Peppermint Film Pty Ltd (Ali Kasap and Clifford Hayes): $55,000
  - Busines & Trains John Sandow: $13,999
  - Lucy Wants to Kill Herself Craig Brookes: $9,278
  - William AFC, John Brumpton, Eron Sheean, Peter George: $1,000
  - Chris Fry, Director’s mentorship on Buses & Trains with mentor Geoffrey Wright: $500
  - **Total Propeller Shorts/Short Film Fund**: $309,105

- **TV Pilot**
  - El Mariarchi Studio Moshi: $112,207
  - The Happy Man Ruby Entertainment: $49,936
  - Too Far Mondayitis TV Pty Ltd: $182,000
  - Lowdown Inc: $125,000
  - Pharaoh’s Leap Westside Film and Television Pty Ltd: $125,000
  - Three Day Growth iSH Media Pty Ltd: $52,800
  - **Total TV Pilot**: $646,943
  - **Total Production Investment**: $5,745,953

#### Business Support

- **BUSINESS SUPPORT FOR PRODUCERS**
  - Let’s Talk Pty Ltd Jim Shomos: $31,500
  - Ish Holdings Pty Ltd Debra Allanson, Karla Burt & Kylie Robertson: $26,250
  - Galaxy Pop Pty Ltd Gian Christian & Dina McPherson: $22,500
  - **Total Business Support for Producers**: $80,250

- **BUSINESS SUPPORT FOR PRODUCTION COMPANIES**
  - Rescued Films Pty Ltd Alkinos Tsilimidos: $63,000
  - Retro Active Active Films Trevor Blainey: $52,500
  - **Total Business Support for Production Companies**: $115,500

- **SLATE / CSDS FUNDING**
  - Arenafilm Pty Ltd Robert Connelly, John Maynard: $120,000
  - Burberry Productions Pty Ltd Ewan Burnett: $50,000
  - Renegade Films Australia Pty Ltd Joe Connor, Ken Connor: $100,000
  - Jonathan M Shiff Productions Jonathan M Shiff: $25,000
  - Mixteca Films & Tonton: Amin Cheetah: $25,000
  - 100 Degree Films John Mou, Gady Alon: $20,000
  - **Total Slate/CSDS Funding**: $360,000

- **CASH FLOW FACILITY**
  - Animalia Animalia Productions Pty Ltd: $1,375,000
  - Long Weekend Long Weekend Productions: $1,120,000
  - Sumo Mouse Sumo Mouse Productions Pty Ltd: $800,000
  - **Total Cash Flow Facility**: $3,305,000
### List of Payments

#### Industry and Audience Development

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Project Description</th>
<th>Payment</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australian Children's Television Foundation</td>
<td>Organisation Funding 2008-2010</td>
<td>56,250</td>
<td>2008-2010</td>
</tr>
<tr>
<td>Melbourne International Film Festival</td>
<td>Organisation Funding 2008-2009</td>
<td>1,375,000</td>
<td>2008-2009</td>
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<tr>
<td>Australian Film Institute</td>
<td>Organisation Funding 2005-2007</td>
<td>37,500</td>
<td>2005-2007</td>
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<tr>
<td>Australian Film Institute</td>
<td>AFI Awards 2007</td>
<td>998,895</td>
<td>2007</td>
</tr>
<tr>
<td>Open Channel Cooperative Ltd</td>
<td>Organisation Funding (April to December 2007)</td>
<td>70,583</td>
<td>2007</td>
</tr>
<tr>
<td>Experimenta</td>
<td></td>
<td>77,500</td>
<td>2007</td>
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<tr>
<td><strong>Total Screen Industry Organisations</strong></td>
<td></td>
<td>2,849,728</td>
<td></td>
</tr>
<tr>
<td>Australian International Documentary Conference</td>
<td></td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td>St Kilda Film Festival</td>
<td></td>
<td>22,000</td>
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<td></td>
<td>12,000</td>
<td></td>
</tr>
<tr>
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<td></td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Popcorn Taxi</td>
<td></td>
<td>10,000</td>
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</tr>
<tr>
<td>15/15 Film Festival</td>
<td></td>
<td>11,500</td>
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<tr>
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<td>7,500</td>
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<tr>
<td>Script Alive!</td>
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<td>5,766</td>
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<td>Bayside Film Festival Regional Tour 2008</td>
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<td>5,000</td>
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<td>Shepparton Shorts: Short Film Festival</td>
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<td>5,000</td>
<td></td>
</tr>
<tr>
<td>ReelDance International Dance on Screen 2008</td>
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<tr>
<td>Australian International Documentary Conference (AIDC) 2007</td>
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<tr>
<td>Equity Foundation Victorian Screen Culture Programs</td>
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<tr>
<td><strong>Total Public Screen Engagement Program</strong></td>
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<td>191,466</td>
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</table>

#### Public Screen Engagement Program

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Project Description</th>
<th>Payment</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>Kirk's Horse Bazaar Pty Ltd</td>
<td>Film &amp; Forensics Program</td>
<td>6,000</td>
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<td>Next Wave Festival Trust</td>
<td>Film &amp; Forensics Program</td>
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### Project Payroll

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<thead>
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<th>Organisation</th>
<th>Project Description</th>
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<tbody>
<tr>
<td>Morgan丝传媒</td>
<td>Morgan Silk, a Silk for SilkFilm</td>
<td>52,000</td>
<td>2007</td>
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<tr>
<td>LOGAN Hooke</td>
<td>LOGAN Hooke – Acting for Animators</td>
<td>5,000</td>
<td>2007</td>
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<td>Blue Dahlia Films</td>
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<td></td>
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<tr>
<td>Bedside Action</td>
<td></td>
<td>5,000</td>
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<tr>
<td><strong>Total Screen Industry Development</strong></td>
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### SCREEN INDUSTRY ORGANISATIONS

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<td><strong>Total Screen Industry Development</strong></td>
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<td>74,000</td>
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</tbody>
</table>
# List of Payments

**Industries and Audience Development**

<table>
<thead>
<tr>
<th>Project</th>
<th>Company / Person</th>
<th>Payments ( dudes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Media Projects &amp; Production</td>
<td>Noise Films FPS Ltd</td>
<td>5,000</td>
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<tr>
<td>December 2006</td>
<td>Noise Films FPS Ltd</td>
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<tr>
<td>Christmas 2007</td>
<td>Ematic Pty Ltd</td>
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<tr>
<td>New Platforms &amp; Digital Screen</td>
<td>Documentary How does it work in a digital age:</td>
<td>406</td>
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<tr>
<td>Conference</td>
<td>Echange International Documentary</td>
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</tr>
<tr>
<td>Digital Globe - Share of the Screen Event</td>
<td>City of Ballarat</td>
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<tr>
<td>Digital Fringe</td>
<td>Horse Bazaar Pty Ltd</td>
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<tr>
<td>Portable Film Festival</td>
<td>Portable Cinema</td>
<td>3,000</td>
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<tr>
<td>Get into Games</td>
<td>Event City of Ballarat</td>
<td>5,000</td>
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<tr>
<td>Digital Fringe</td>
<td>Horse Bazaar Pty Ltd</td>
<td>3,000</td>
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<tr>
<td>Portable Film Festival</td>
<td>Portable Cinema</td>
<td>3,000</td>
</tr>
<tr>
<td>Merit Award</td>
<td>Launch 200 Ltd</td>
<td>2,000</td>
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</table>

**Total Digital Audience Development (Previous DFM Program)**: 30,956

**Total Industry Audience Development**: 3,310,950

## Incentives

<table>
<thead>
<tr>
<th>Incentive</th>
<th>Value</th>
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<tbody>
<tr>
<td>PIAF</td>
<td>2,094,551</td>
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<tr>
<td>RLAF</td>
<td>604,000</td>
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</table>

**Total Incentives**: 2,698,551

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# Disclosure Index

The Annual Report of Film Victoria is prepared in accordance with all relevant Victorian legislation. This index has been prepared to facilitate identification of Film Victoria’s compliance with statutory disclosure requirements.

### Disclosures Required

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<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>FRD 22B</td>
<td>Manner of establishment and the relevant Ministers</td>
</tr>
<tr>
<td>FRD 10</td>
<td>Ojectives, functions, powers and duties</td>
</tr>
<tr>
<td>FRD 15B</td>
<td>Notice and range of services provided</td>
</tr>
</tbody>
</table>

### Management and Structure

- FRD 22B: Organisational structure

### Financial and Other Information

- FRD 22B: Details of Consultancies over $100,000
- FRD 22B: Details of Consultancies under $100,000
- FRD 22B: Statement of Availability of Other Information

### Health and Safety

- FRD 22B: Statement on National Competition Policy
- FRD 22B: Application and Operation of the Whistleblowers Protection Act 2001

### Environmental Impact

- FRD 22B: Application and Operation of the Building Act 1993
- FRD 22B: Reporting of Office Based Environmental Impacts
- FRD 22B: Statement on National Competition Policy
- FRD 22B: Application and Operation of the Whistleblowers Protection Act 2001
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Diana Glenn and Vince Colossimo in *Carla Cametti*. Buon Giorno Productions Pty Ltd. Supported through Fiction Development & Production Investment.
Attestation on compliance with the Australian/New Zealand Risk Management Standard 2007/2008

I, John Howie, President, Film Victoria Board, certify that Film Victoria has risk management processes in place consistent with the Australian/New Zealand Risk Management Standard and an internal control system is in place that enables the Executive to understand, manage and satisfactorily control risk exposures. The Film Victoria Board verifies this assurance and that the risk profile of Film Victoria has been critically reviewed within the last 12 months.

John Howie
President
Film Victoria