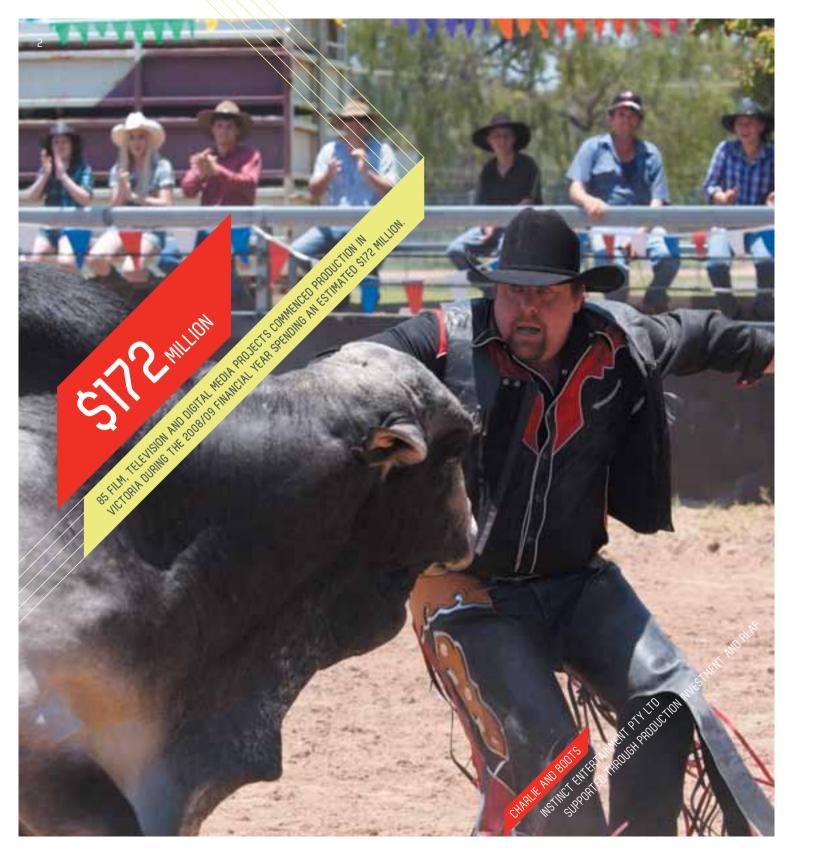


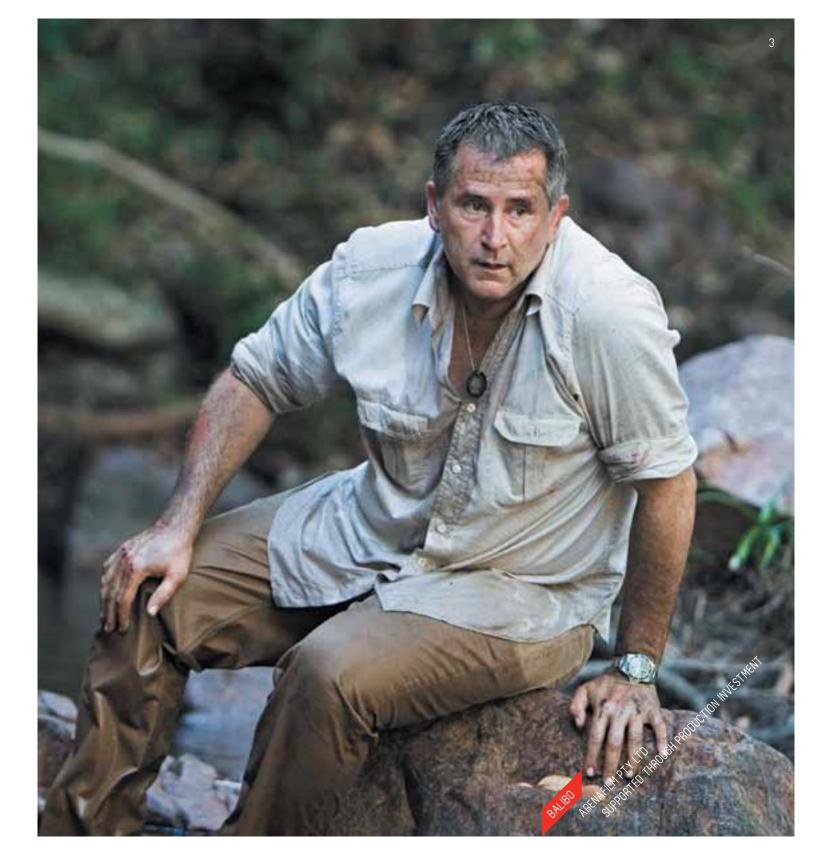
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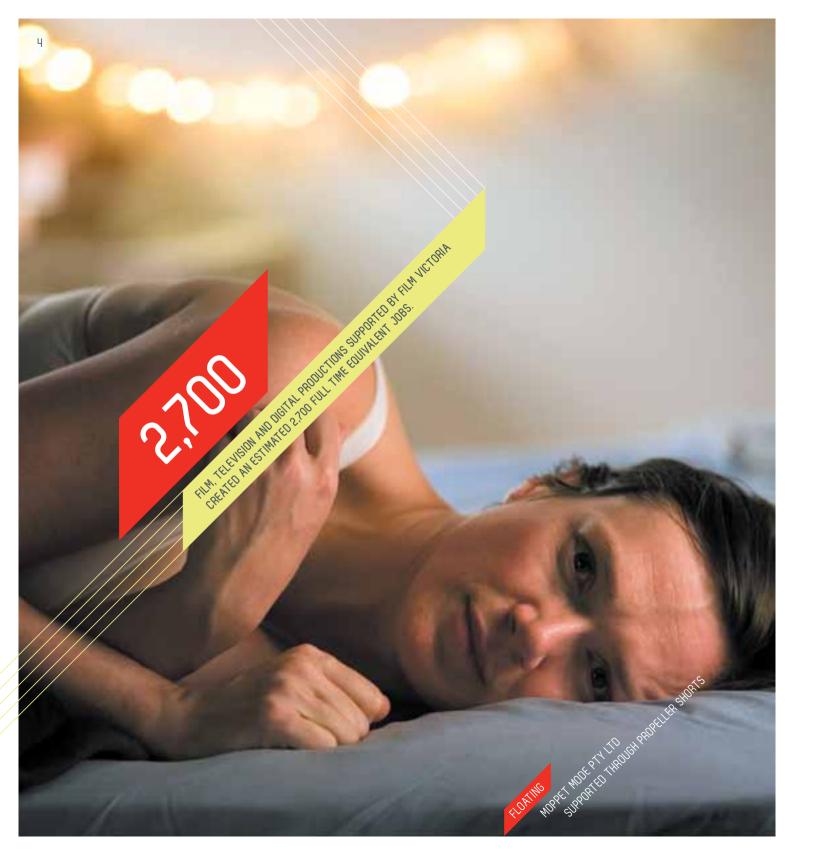


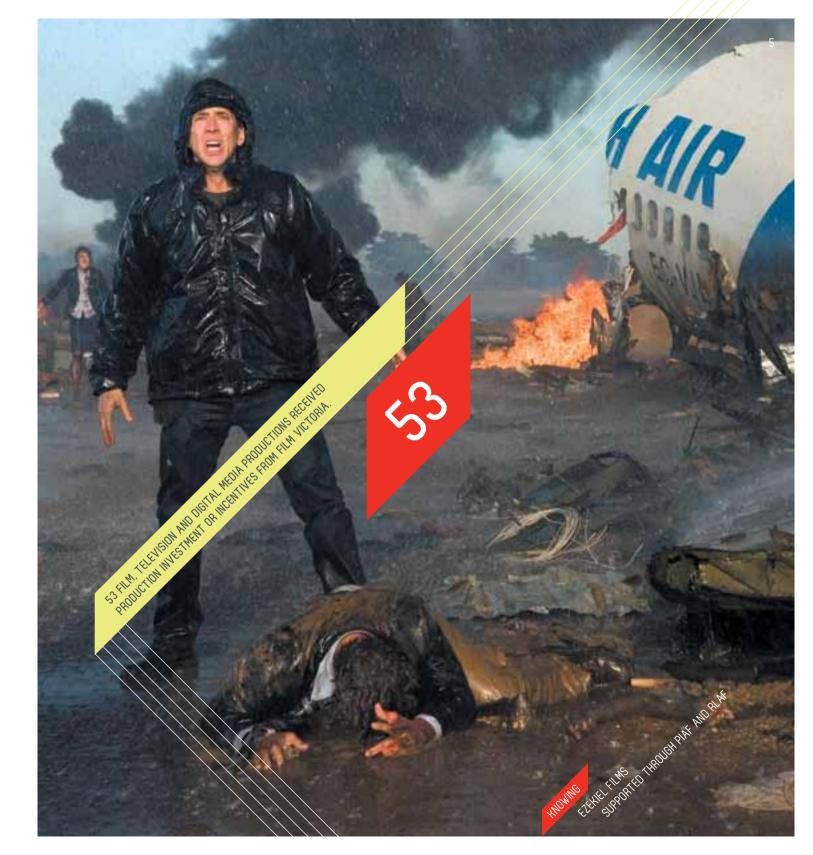


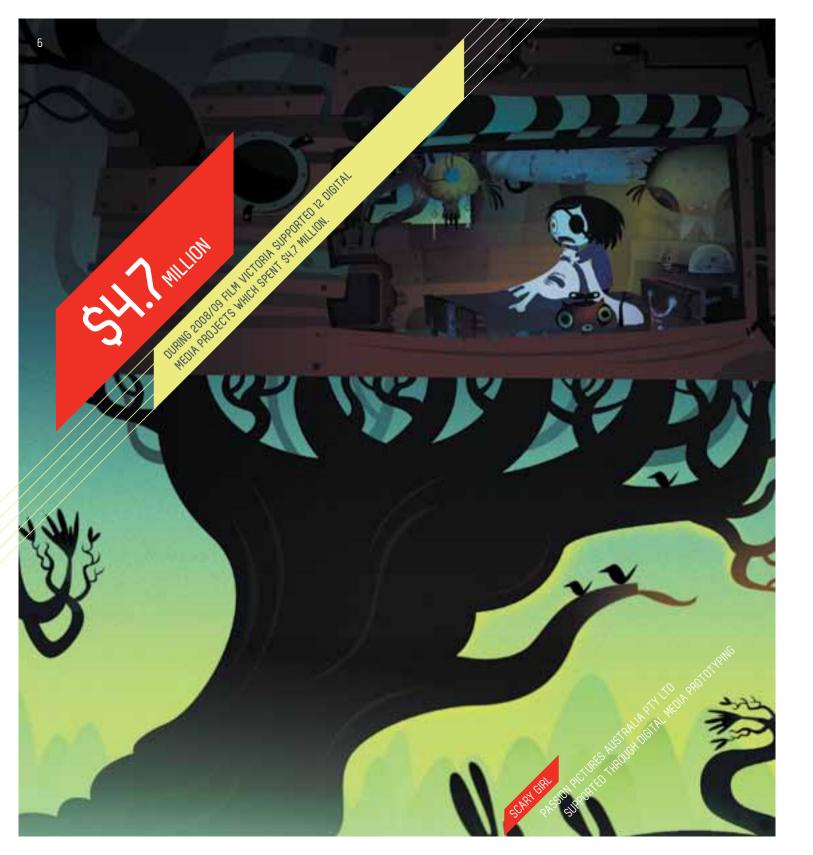


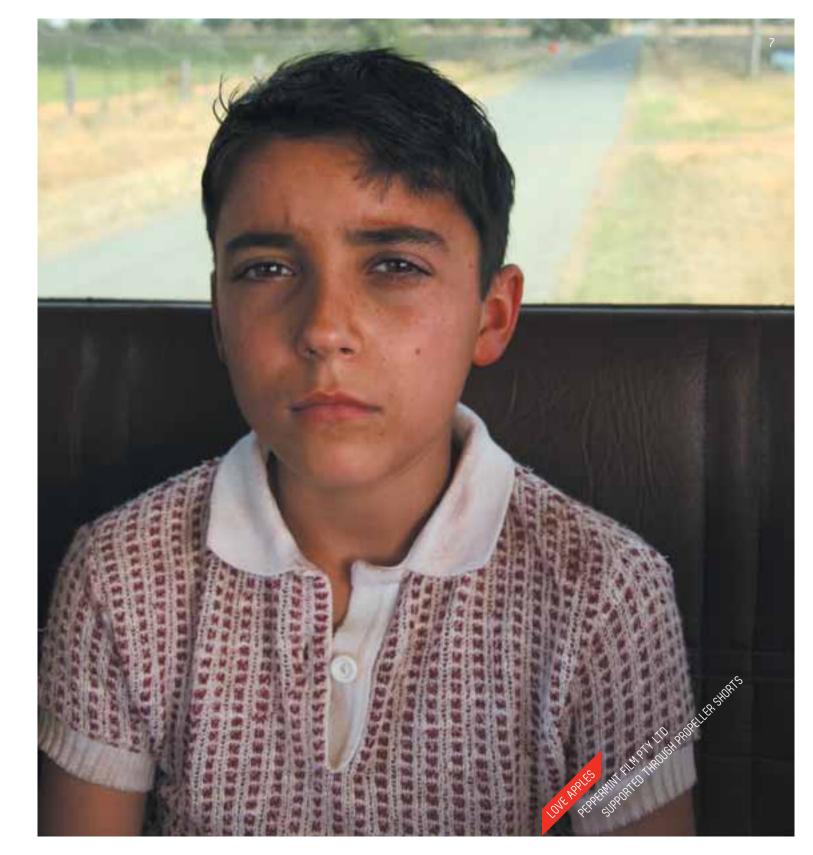


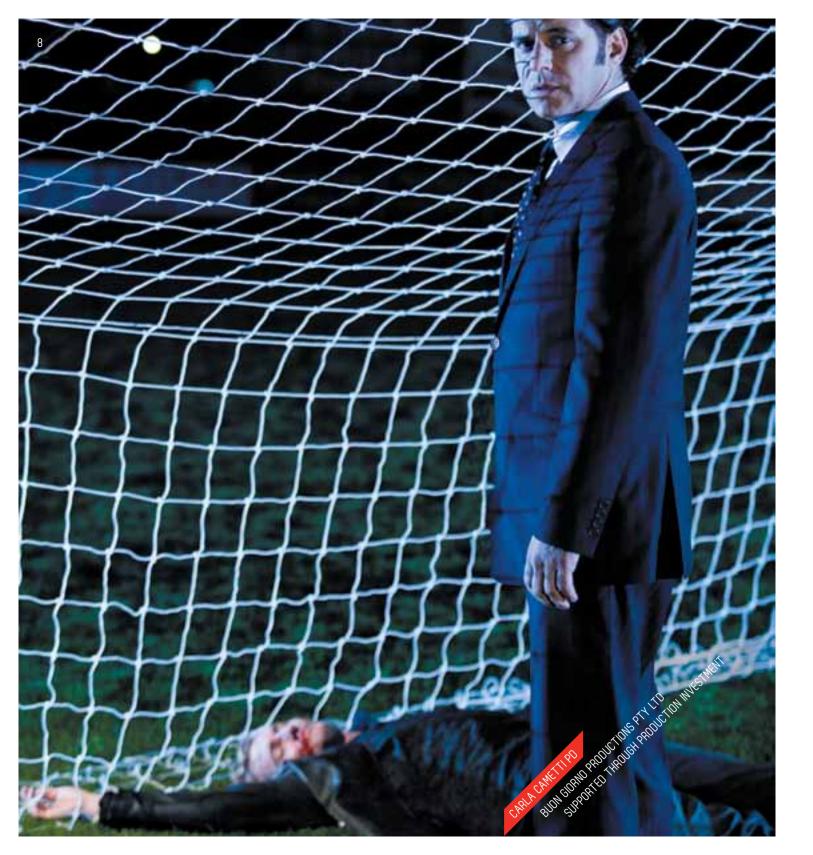


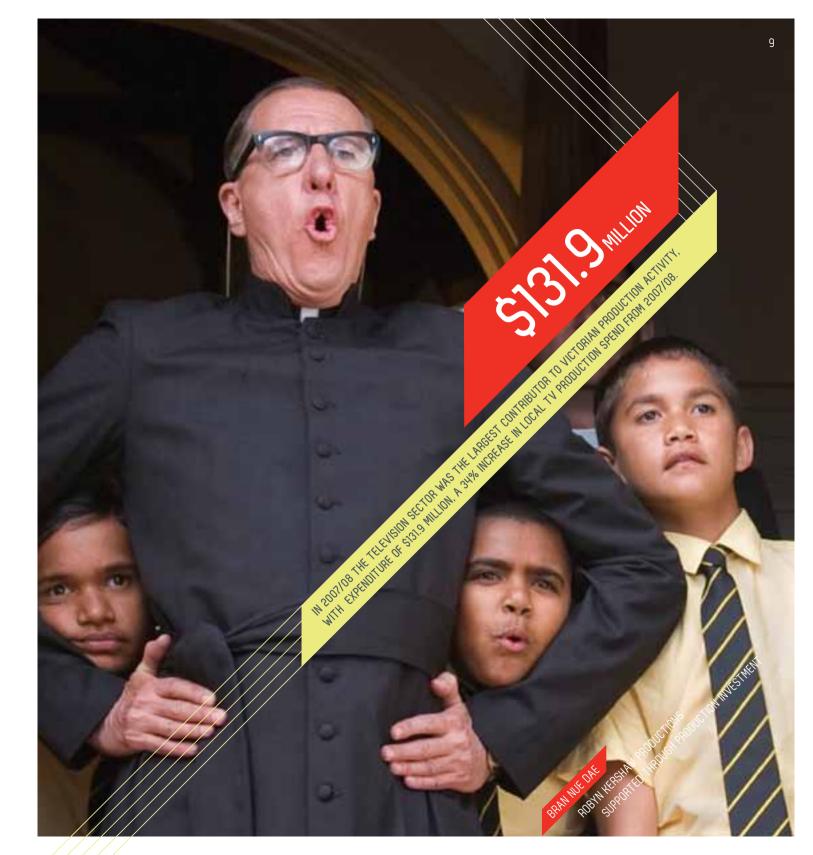












INTRODUCING FILM VICTORIA

Film Victoria is the State Government agency that provides strategic leadership and assistance to the film. television and digital media industries of Victoria.

We invest in projects and people, to promote Victoria as a world-class production destination both nationally and internationally.

We work closely with industry and government to position Victoria as a leader in the Australian knowledge and ideas economy through the growth and development of the screen industry.

Initially constituted as the Victorian Film Corporation in 1976 under an Act of Parliament, the Corporation became Film Victoria in 1982 by virtue of the Film Victoria Act (1981).

In 1997, the functions of Film Victoria were amalgamated with those of the State Film Centre of Victoria, to form Cinemedia Corporation, under the Cinemedia Corporation Act 1997. The Film Act 2001 abolished Cinemedia Corporation and established Film Victoria and the Australian Centre for the Moving Image (ACMI) as separate statutory authorities.

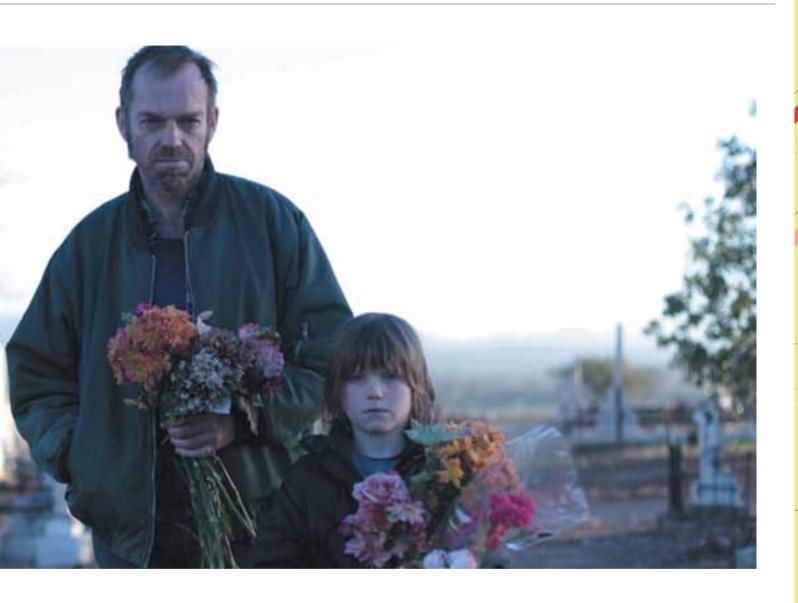
The Film Act 2001 defines Film Victoria's role as to provide:

'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'.

In November 2006, the Victorian Government transferred responsibility for Film Victoria from Arts Victoria to the Minister for Innovation resulting in Film Victoria working with the Department of Innovation. Industry and Regional Development (DIIRD). This move offered increased access to the expertise, experience and connections of a business and investment-oriented department. In August 2008, the Victorian Screen Industry Review was released assessing the current state of the screen industry. A Victorian Screen Industry Strategy is expected to be released by the Victorian Government in late 2009



THE LAST RIDE TALK FILMS PTY LTD SUPPORTED THROUGH SCRIPT DEVELOPMENT AND PRODUCTION INVESTMENT



FILM VICTORIA AND THE SCREEN INDUSTRY

As an advocate, driver 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 the use of locations or services in Victoria locally. nationally and internationally for the production of diverse film, television or multimedia projects;
- Provide financial assistance to organisations, events or activities including festivals, conferences, publications or exhibitions, where film 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 multimedia 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 multimedia industry in Victoria;

- Advise the Minister on matters relating to the film, television and multimedia industry in Victoria; and
- Develop relationships or enter into partnerships with other organisations. including government bodies, whether in Victoria or elsewhere, to improve the film, television and multimedia 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 which 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 an integral part of 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. Acknowledging that investment can fuel attraction and attraction can fuel future investment.

OUR RANGE OF SERVICES

Our staff supports the film, television and digital media industry through the following areas:

INDUSTRY DEVELOPMENT AND INVESTMENT UNIT

This Unit provides professional and business development support to foster industry business growth and a skilled workforce. It supports the creation and production of original screen content and encouraging audience engagement

MELBOURNE FILM OFFICE UNIT

The team is responsible for marketing and developing the State as a world class production destination to increase the economic value of Victoria's film and television production industry.

BUSINESS AFFAIRS UNIT

The Unit manages the organisation's governance and financial, legal, recoupment, human resources and information technology requirements.

THE DIRECTORATE

Working closely with each Unit the Directorate plans for the organisation's and industry's future, developing industry policy and strategy, leading marketing and communications, and managing the relationship with the Board and government.



THE LIBRARIANS
GRISTMILL PTY LTD
SUPPORTED THROUGH SCRIPT DEVELOPMENT
AND PRODUCTION INVESTMENT

OUR CORPORATE GOVERNANCE

We report to the Minister for Innovation, Mr Gavin Jennings MLC. We work closely with the Department of Innovation, Industry and Regional Development (DIIRD) and other government bodies such as Arts Victoria.

OUR STRATEGIC OBJECTIVES

OBJECTIVE 1: DEVELOP AN INNOVATIVE INDUSTRY

- -Support and invest in innovative local projects that reflect Australian perspectives and engage audiences;
- -Create a strategic framework and action plans for screen industry sustainability;
- Maximise opportunities for local production and postproduction activity:
- -Build local and international relationships that benefit the Victorian screen industry; and
- -Recognise best practice in creative and business partnerships and projects.

OBJECTIVE 2: BUILD SKILLS AND CAPACITY

- -Identify and encourage industry growth opportunities:
- -Support professional development and other approaches to foster a skilled and productive workforce; and
- -Work with industry, associations and other government agencies to improve business skills capability.

OBJECTIVE 3: MARKET VICTORIA AND ATTRACT PRODUCTION

- -Position Melbourne and provincial Victoria as a world-class production destination:
- -Increase international and national production and post-production activity in Victoria; and
- -Build awareness and recognition of Victorian product and talent in Australia and overseas.

OBJECTIVE 4: ENHANCE AUDIENCE ENGAGEMENT

- -Increase opportunities for people to view, understand and appreciate local content; and
- -Support organisations, events and initiatives that engage audiences.

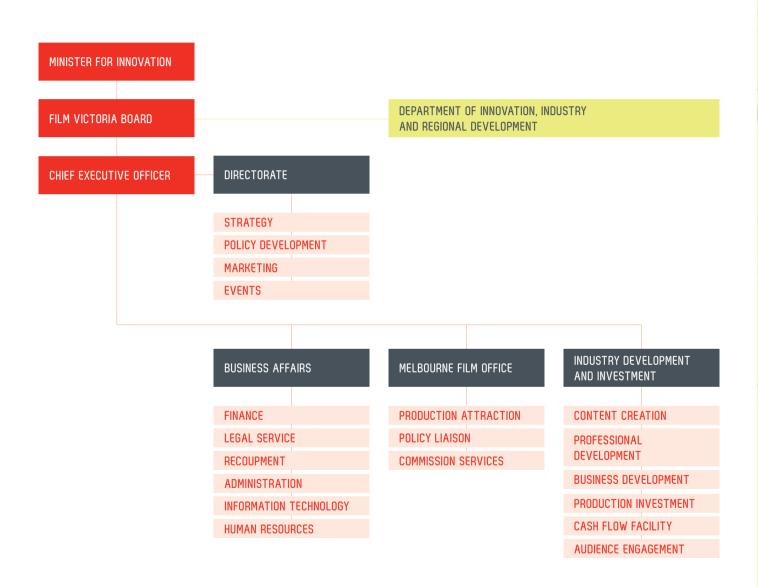
OBJECTIVE 5: SHAPE INDUSTRY POLICY

- -Provide an integrated and focused industry policy framework that enhances sustainability, cultural outcomes, innovation and excellence: and
- -Strengthen Film Victoria's research and analysis capacity and management and dissemination of industry knowledge.

OBJECTIVE 6: STRENGTHEN ORGANISATIONAL CAPABILITY

- -Provide effective, efficient and transparent corporate services, business systems and infrastructure to achieve Film Victoria's strategic objectives:
- Maintain corporate governance, through policies, procedures, relevant legislation and Departmental standards; and
- Value and enhance our people and their skills.

ORGANISATIONAL CHART



BOARD MEMBERS

RETIRING MEMBERS

We acknowledge the tremendous contribution of retiring member Ewan Burnett.















1/ JOHN HOWIE, PRESIDENT

- 2/ KATHERINE BLASHKI
- 3/ JO DAWSON
- 4/ SIU LING HUI
- 5/ ANA KOKKINOS
- 6/ BRYCE MENZIES
- 7/ LEONIE MORGAN
- 8/ ROBERT MURRAY
- 9/ JAN SARDI

JOHN HOWIE PRESIDENT

John Howie has been President of the Film Victoria Board since 2003 and was formerly the Chair of Film Victoria between 1989 and 1992. He was a member of the Film and Television Industry Task Force, which reported to the State Government in 2000, the Chair of the Film and Television. Strategy Committee in 2005 and is a member of the Victorian Screen Industry Roundtable which will deliver its strategy in 2009. A lawyer and former senior partner in the firm of Howie & Maher Solicitors. John now acts as Special Counsel for Williams Winter Solicitors. He is currently the Chair of Victoria Legal Aid, and a member of the Melbourne and Olympic Park Trust.

KATHERINE BLASHKI

With a recognised background in the Communication Arts and IT faculties at numerous universities. Professor Katherine Blashki is also known for her experience in the multimedia sector with a focus on creating narrative and systems development. Katherine has taken on a new position as Director of Research and Education at the Australian Film. Television and Radio School and is also Chair of New Media Technologies, a collaboration between the faculties of Arts. Science and Technology at Deakin University. Katherine's research and writing credits include over 90 papers and journals, along with participation in community, industry and international consultancies in communications. IT and multimedia

JO DAWSON

Jo is a chartered accountant with extensive experience in financial services and wealth management developed through senior roles at National Australia Bank and Deloitte. Jo has excellent management and strategy experience, and brings a strong corporate governance background to the Board through her career experience developed in a range of environments including the position of CFO of National Financial Management. She is managing director and adviser with Executive Wealth Strategies Ptv Ltd. a financial planning practice established in 2002, and is also a director of the general insurance company Catholic Church Insurances Limited.

SIU LING HUI

Siu Ling is the Principal/Director of In-Context Finance which provides financial consulting, financial management and strategic business advisory services to SMEs. She is also an accredited Sponsor of the Australian Small Scale Offerings Board (ASSOB). Previously the holder of management positions with GE Capital, Bank of Melbourne (Westpac) and Citibank, Siu Ling is also a freelance writer. She holds a Bachelor of Economics degree (Accounting) from Monash University and is a member of the Institute of Chartered Secretaries and Administrators.

ANA KOKKINOS

Ana is an independent filmmaker hased in Melhourne who commenced her career as a lawver and industrial officer before graduating from the VCA School of Film and Television. She directed and co-wrote the awardwinning films ONLY THE BRAVE and HEAD ON, the latter selected for Director's Fortnight at Cannes and winning numerous awards including an AWGIE for Best Adaptation. Ana has also directed episodes of the children's television series FUGENIE SANDLER PI and television drama THE SECRET LIFE OF US. In 2006 her feature film THE BOOK OF REVELATION was launched at the Toronto International Film Festival and released theatrically in 2006. Ana's new feature film BLESSED, premiered at the Melbourne International Film Festival in 2009.

BRYCE MENZIES

Bryce is a leading entertainment lawyer with more than two decades of experience in film production. His expertise covers the areas of film and television finance and law. He has worked as a lawyer on over 400 productions including MURIEL'S WEDDING, KENNY, BLESSED, TRIANGLE and THE BOYS ARE BACK. In addition to acting as legal advisor to many Australian films his executive producer credits include MALCOM, DEATH IN BRUNSWICK, TWO HANDS, TEN CANOES. NOISE and THE LOVED ONES.

LEONIE MORGAN

Leonie Morgan is Manager Projects with the Office for the Community Sector in the Department of Planning and Community Development, where she is responsible for projects that strengthen the long term sustainability of Victoria's not-for-profit community organisations. Between 1997 and 2007 she established and then coordinated the Women Working in Television Project – a national industry partnership funded by Australia's free-to-air television networks, the subscription television sector and the Australian Film Commission. Leonie holds a Masters of Education and a Graduate Diploma of Media and Cinema. She is listed on the Victorian Women's Honour Roll for her services to women in decision making.

ROBERT MURRAY

Robert Murray has 16 years experience in the game development industry. As CEO of Firemint, he has expanded the studio to become a highly awarded company receiving recognition at the Australian Game Developers Conference. International Mobile Gaming Awards, Independent Games Festival and the Governor of Victoria's Export Awards. Robert oversaw the development of game projects including numerous triple-A licensed titles for international publishers, as well as Firemint's original iPhone titles. Robert was the original designer and developer of the studio's smash hit world-wide number one iPhone game FLIGHT CONTROL, and oversaw production of REAL RACING, widely acclaimed throughout the industry as the best iPhone racing game.

JAN SARDI

Jan Sardi is one of Australia's eminent screenwriters. In 1997 he received an Academy Award® Nomination for his screenplay for SHINE, as well as nominations at the BAFTA's, the Writers' Guild of America, and the Golden Globes. Jan has won numerous awards for his work in Australia, including Best Screenplay for SHINE (AFI and AWGIE Awards). In 2003 he wrote and directed the award winning film LOVE'S BROTHER, an Australian/UK co-production. Jan also adapted THE NOTEBOOK and MAO'S LAST DANCER, the latter of which is directed by Bruce Beresford and released in 2009. Jan is currently adapting THE SECRET RIVER by Kate Grenville, to be directed by Fred Schepisi.

PRESIDENT'S REPORT

Welcome to the 2008/09 Annual Report for Film Victoria – which celebrates the extraordinary achievements of the Victorian screen industry and our role in it.

It's been another significant year for the screen industry. Production expenditure from the entire Victorian industry was at least \$172 million with an estimated 5,164 full-time employment opportunities created, reflecting Victoria's continuing strong performance. Despite difficult economic times, the creative talents and expertise of our practitioners have ensured that Victoria remains a hub for excellence in screen content creation.

In August 2008 the Department of Innovation, Industry and Regional Development released the Victorian Screen Industry Review, which assessed the current state of the Victorian screen industry and identified the challenges and opportunities facing the global and local screen industry. This review has already helped shape the focus of our policies and operations, and we have implemented a number of key initiatives. We now look forward to refining this further as the Victorian Screen Industry Strategy is developed and launched later this year.

This financial year marked the second vear of our three-year Corporate Plan. introduced in 2007. The plan outlines how we aim to strategically support the State's film, television and digital media industry through our programs and activities. The focus of this plan is on achieving key outcomes for the industry and taking advantage of new technologies and markets opening up around the globe. Continually refined to align our objectives with the changing needs and demands of the industry, this plan will work handin-hand with the upcoming Victorian Screen Industry Strategy.

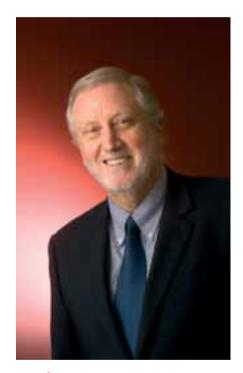
These broader strategic initiatives are vital in ensuring Victoria's screen industry remains a key player in Victoria's cultural, economic and social development.

As always, I must extend a heartfelt thanks to my fellow board members for their invaluable contributions throughout the year. Our members come from diverse business backgrounds and we all share a passion for the industry and are dedicated to its future growth and development. This year we saw the retirement of board member Ewan Burnett and I thank him for sharing his extensive experience with us.

Film Victoria's reputation as a leading screen agency is due in no small part to our CEO, Sandra Sdraulig and her team of committed professionals. Their hard work to lead and develop our industry, ensuring its long-term health and prosperity, cannot be understated.

To the Premier of Victoria, the Hon. John Brumby MP, Minister for Innovation, Gavin Jennings MLC, and the Department for Innovation, Industry and Regional Development, our thanks and appreciation for your continued support of Film Victoria and the Victorian screen industry.

I would like to take this opportunity to thank all those whose expertise, guidance and encouragement has enabled us to play such an important role in Victoria's cultural and economic life. Your collaboration has been invaluable to the organisation and we look forward to it continuing long into the future.





PRESIDENT

CEO'S REPORT

I am delighted to announce that our funding programs leveraged \$89.9 million in production expenditure in 2008/09. Significantly our production investment commitments totalled \$6.2 million, the largest figure committed from Film Victoria to date.

These impressive growth figures represent an outstanding result considering the operating climate that has seen reduced production activity across the world. At Film Victoria we have proactively introduced measures to ensure the Victorian industry remains sustainable in the long term and our local practitioners continue to produce innovative and quality content.

In response to changes to the funding landscape we announced an expanded Cash Flow Facility to provide local producers with loans to cash flow the Producer Offset, the only dedicated program of its type in Australia, while continuing to offer offset loans against distribution guarantees and television license fees. In 2008/09 we committed \$5.9 million in loans to eight productions, which will spend an estimated \$22 million in Victoria and provide up to 667 job opportunities.

While attracting audiences becomes more competitive every year, our projects have continued to appeal strongly with audiences. We supported three of the top five Australian films in the Australian Box Office: MARY & MAX, MY YEAR WITHOUT SEX and CHILDREN OF THE SILK ROAD. Additionally 26 supported television programs screened during the year with current audience estimates showing well over 22 million views nationally for series such as RUSH. and BED OF ROSES - a wonderful result. Film Victoria supported digital media projects also impressed audiences, with local downloadable game SCARYGIRL attracting over 100,000 plays on its first day of release.

This year we celebrated the announcement of attracting events such as the World Congress of Science and Factual Producers and the AWGIES to Melbourne, as well as retaining the AFI Awards, as they reinforce the importance of this city to the viability of the Australian screen industry.

Local practitioners received 48 nominations in the AFI Awards for their outstanding feature film. TV and documentary production talent. Numerous Victorian productions shone in the spotlight of the international stage and performed strongly at the box office. MARY & MAX opened at Sundance International Film Festival, screened at Berlinale and the Edinburgh Film Festival and won The Grand Crystal Best Feature award at the prestigious Annecy Animation Festival, Documentaries SEED HUNTER and ANATOMY received high praise from audiences and critics at international festivals and broadcast screenings, and secured a range of nominations and awards.

Victoria has long been regarded as the national leader in the games sector. with one third of Australia's games development industry based in the State. During this financial year we supported 12 digital media prototypes which generated a \$4.7 million spend, a 348% increase in Film Victoria supported digital media spend. Additionally, there was an increase of 186% in requests for funding dollars from the previous year for digital media development and investment funding demonstrating the overwhelming growth within the digital sector to which we are providing a response.

We continued to push to develop the careers and skills of our local practitioners by offering two new highly prestigious International Fellowships designed to develop craft and technical skills. These fellowships enabled the recipients to build networks on a global stage and infuse the local industry with an international standard of expertise. The fellowships were hosted by the US television productions CSI and NCIS, providing a calibre of opportunity not available anywhere else in this country.

All of these activities reflect our strong vision and mission of facilitating Victoria as a world leading screen economy and culture, and leading an innovative screen industry which enriches our cultural life and generates jobs, prosperity and creative opportunities.

As always, I would like to thank and acknowledge the Board, led by John Howie, for their continued commitment and leadership, and Film Victoria staff for all their hard work and achievements throughout the year.

In a time when the industry is experiencing constant change, we eagerly anticipate the challenges ahead. This will ensure we continually adapt to remain supportive of our talented screen professionals and we can fulfill our vision for Victoria to have a world leading screen economy and culture.



SANDRA SDRAULIG CHIEF EXECUTIVE OFFICER





To achieve our aim of developing an innovative industry in 2008/09 we focused on maximising production activity, investing in projects that would engage audiences and building local and international relationships that would benefit the Victorian screen industry.

PRODUCTION ACTIVITY

An estimated \$172 million worth of production occurred in Victoria during 2008/09 creating an estimated 5,164 full time equivalent jobs for the industry. Through our various funding programs we leveraged \$89.9 million worth of this activity including \$1.2 million of activity in regional Victoria. This leveraged activity is a result of 53 film, television and digital media projects commencing production.

Despite the impact on production financing in a tighter economic climate, several Australian projects filmed or post-produced in the State. Drama feature films such as BLESSED, THE LOVED ONES, BRAN NUE DAE, ANIMAL KINGDOM, CHARLIE & BOOTS, MATCHING JACK and I LOVE YOU TOO, and television series such as RUSH Series 2, BED OF ROSES Series 2 and TANGLE all commenced production. A wealth of digital media and games projects such as LITTLE MONSTERS and KINDRED SPIRITS, provided significant financial and employment opportunities for the industry. Factual production also thrived in Victoria, with the value of activity increasing by 35% from 2007/2008.

Activity resulting from attracted international productions was significantly reduced during the financial year. This was largely due to the strength of the Australian dollar against the US dollar and the global financial crisis creating project financing difficulties for major US production companies. As such Australia's competitiveness as a production destination was severely affected and no international projects were secured and filmed in the 2008/09 year. However during this tumultuous period Victoria did fare considerably well, securing the international production DON'T BE AFRAID OF THE DARK, which commenced filming in July 2009.



ZIZANI FILMS PTY LTD
SUPPORTED THROUGH PRODUCTION INVESTMENT





BRAN NUE DAE ROBYN KERSHAW PRODUCTIONS SUPPORTED THROUGH PRODUCTION INVESTMENT

INVESTMENT AND INCENTIVES

A record \$6.2 million in Production Investment funding was committed for the production of 33 projects: 16 fiction and 17 factual productions. In addition we committed incentive grants through our Production Investment Attraction Fund (PIAF) and Regional Location Attraction Fund (RLAF). These investments and incentives represent support for a variety of both film, television projects and digital media projects that will be released over the coming two financial periods.

Our production investment and incentive commitments:

FILM

Charlie and Boots Instinct Entertainment Pty Ltd

The Cup Pty Ltd

Don't Be Afraid Of The Dark Miramax Films & The Tequila Gang

I Love You Too I Love You Too Pty Ltd

Kin

Kin Films Pty Ltd

The Kings of Mykonos See-Saw Films pty Ltd & G.O

Films Pty Ltd

Lou

Big and Little Films Pty Ltd

Red Hill

Red Hill Productions

Sanctum

Sanctum Australia

South Solitary

Remote and Blowy Pty Ltd

Van Diemen's Land Noise and Light Pty Ltd

TELEVISION

The 10 Conditions of Love Arcimedia Pty Ltd

Alteregos

December Films Pty Ltd

Bed of Roses Series 2

Southern Star Entertainment Pty Ltd

Ben Lee: Catch My Disease Ghost Pictures Pty Ltd

Catching Cancer

December Films Pty Ltd

Dance Academy

Werner Film Productions

Dead Normal

Burberry Productions Pty Ltd

The Extraordinary Tale of

William Buckley

December Films Pty Ltd

Eye For Architecture 360 Degree Films Pty Ltd

Flea-bag

Moody Street Kids Pty Ltd

Hawke

The Film Company Pty Ltd

Immortal

December Films Pty Ltd

Inside the Firestorm Renegade Films Pty Ltd

Jail Birds

Prison Sings Pty Ltd

John Safran's Race Relations

Princess Pictures

Kokoda

Pericles Film Productions Pty Ltd

Librarians 2 Gristmill Pty Ltd

Lowdown

Lowdown TV Pty Ltd

Mother of Rock: The Life and Times of Lillian Roxon

Lowlands Media Pty Ltd

Murundak: Songs of Freedom Daybreak Films Pty Ltd

Ned Kelly Uncovered

Renegade Films Australia Pty Ltd

Penguin Island

360 Degree Films Pty Ltd

Prank Patrol ActiveTv Pty Ltd

Rush Series 2

Southern Star Entertainment Pty Ltd

Stefano's Cooking Paradiso Grand Paradiso Productions

A Thousand Encores:

The Ballets Russes in Australia Flaming Star Films Pty Ltd

The Trial

360 Degree Films Pty Ltd

Westall 1966: A Suburban UFO Mystery

Endangered Pictures Pty Ltd

Wilfred Series 2

Renegade Films Australia

INNOVATIVE CONTENT

Through our film, television and digital content development streams we provided \$3 million in funding for an array of 87 engaging projects during the financial year.

Our aim for the Fiction Development program is to support the development of original ideas and successful story concepts that have the best potential for progressing through to a 'production-ready' stage. In total we funded 40 fiction projects at various stages of development during the financial year.

Pleasingly, 13 fiction projects previously supported by our development program began production. Additional productions were released and broadcast, proving a successful year for Victorian created content. The ABC television series DIRT GAME, VERY SMALL BUSINESS and LIBRARIANS 2. along with SAVED, CARLA CAMETTI PD and BOGAN PRIDE on SBS and DOGSTAR on the Disney Channel are all projects that received development funding that were released during the year. Audience and critical appeal was strong for these projects, with some achieving outstanding rating results for their broadcasters. This included CARLA CAMETTI which was the highest rating Australian drama in its time slot achieving a 150% increase in the viewer base for SBS at this time.

Our success in supporting content through to production was also evident as one of our previous Pilot program projects - LOWDOWN was commissioned by ABC TV for a full series. Funded by Film Victoria to produce a pilot in 2007/08, the LOWDOWN team subsequently received production investment this vear to produce the series, which will be on screens in 2009/10. This trend should continue for other Pilot program projects EL MARIACHI and THE HAPPY MAN, which received further development funding from broadcasters based on teasers that were funded during 2008/09.

This financial year was also a standout year for factual productions that we supported, both locally and internationally. Fifteen projects received Factual Development funding during the year, with four previously funded factual projects progressing from development stage to commencing production.

SCARYGIRL, created by animator Nathan Juravicious, Passion Pictures and game designers Touch My Pixel, is an epic journey combining unique artwork with diverse gameplay and tricky technology. The game caught the eyes of casual gamers when it debuted online in Apri.

SCARYGIRL exemplifies how Film Victoria can support a project through the full cycle from concept to commercialisation with the project originally receiving funding for Concept Development/Scoping in 2007 before its eventual launch this year.

With over 100,000 plays after the first full day, this game quickly generated a lot of enthusiasm, culminating in awards such as Site of the Day at the UK FWA awards as well as being named Top 5 Browser games on the UK's gadget show. The trailer was also accepted for screening at Siggraph Asia and won the Create Awards (Desktop Mag) Digital Media category.



SCARYGIRL
PASSION PICTURES AUSTRALIA PTY LTD
SUPPORTED THROUGH DIGITAL MEDIA PROTOTYPING





ANIMALIA
BURBERRY PRODUCTIONS PTY LTD
SUPPORTED THROUGH PIAF

Two of the most successful television documentaries supported by the Factual Development programs were THE SEED HUNTER watched by over half a million viewers on ABC TV, and MENZIES AND THE FATE OF AUSTRALIA watched by some 916,000 ABC viewers. Others garnered international screening success with the feature film BASTARDY winning local acclaim at the 2008 Melbourne International Film Festival, and ANATOMY, which won awards across Europe.

In the digital media sector, the Asia Pacific region continues to lead the world in audience take up of online. mobile, games and digital content. Victoria is one of the fastest growing digital media sectors in Australia and as such our digital funding programs recognise that the interactive entertainment industry now comprises a range of complex development platforms. The depth and breadth of the digital media sector is impressive with Victorian practitioners leading the way in their approach to content creativity and professionalism. To date all Film Victoria supported digital media projects that have commericalised represent a Victorian spend of at least \$15.3 million.

2008/09 saw the shift towards digital distribution of content gaining pace with marketplaces like Xbox Live Arcade and the iPhone App Store providing amazing choice for consumers. We responded to this shift by investing in several platforms that enable Victorian practitioners to distribute and monetise their content globally.

Through our **Digital Media Prototyping** program we funded 11 projects, which enabled content creators to develop electronic proof-of-concepts. These concepts demonstrate the technical, innovative and creative elements of their prototypes – essential in their pitches to distributors and publishers.

We introduced the **Cross Platform Development** program to our funding suite in 2008 as a vital step in assisting producers to establish new ways to engage and entertain audiences. Eleven projects were supported during the financial year, reflecting the evolution that content creation and distribution is no longer confined to traditional TV and film formats.

Through our **Digital Media Scoping** program we funded eight projects during the financial year. This program enables producers to dedicate time and resources to the development of quality initial concepts and to fully explore the potential of their creative ideas at an early stage.

Since Film Victoria's initial investment in June 2008

QMCODES has grown from a one man operation with an idea to a fully fledged international mobile development and services business focused on media companies and the advertising industry. The funding enabled QMCODES to hire a development team and secure additional funding from investors to launch the business and commence development of the platform.

In March of 2009 QMCODES was selected to go on an international trade mission with AIMIA and Austrade to the USA. Again this mission was supported by Film Victoria through the market development program. Since this trade mission QMCODES has made significant inroads into the USA and are now the exclusive mobile service providers for HarperCollins USA, leading the strategy and development of their mobile content and services. QMCODES can now also count Penguin Books, Scholastic, Warner Music and Universal music amongst its growing US client list as they continue to focus on the US and set their sites on Canada and the UK.

SUPPORTING PRODUCTION

2008/09 marked the first full year of operating with the Producer Offset – a landmark change for the national film and television industry, which brought about a fundamental shift in the financing marketplace.

For the Producer Offset to succeed, it is essential that cash flow facilities are available to help create momentum in the production cycle.

During the financial year we announced a significant alteration to the Cash Flow Facility (CFF) to enable the provision of loans against the Producer Offset as well as against distribution guarantees and broadcast licenses. The first dedicated state facility of its kind in Australia, the \$15 million revolving fund provides the Victorian industry with cash flow options allowing them to take full advantage of the Federal Government's Producer Offset, helping to maintain production activity in the state.

This enhancement to the CFF will support the Victorian industry to increase the number of projects moving through production and providing returns.

Across the year, eight productions secured loans to cash flow the Producer Offset. These productions will spend an estimated \$22.2 million in Victoria and provide up to 667 job opportunities.

In addition to cash-flowing production, we also provide producers and production companies with support to create high quality marketable projects and establish strong businesses that will drive future industry growth.

This year the **Slate Funding** program was targeted to reward established production companies that were actively creating quality content to keep the development process moving forward. By providing slate funding to producers who had repaid at least 40% of their previous funding, we were able to support double the amount of companies than last year.

During the financial year, we committed \$1.1 million in funding to seven productions companies via **Slate Funding** program and \$275,000 via our **Business Support** program to assist five producers.

CASH FLOW FACILITY PROJECT COMMITMENTS

PROJECT TITLE	RIGHTS HOLDING/PARENT COMPANY	GENRE
DIRT GAME	HARVEY TAFT PTY LTD	TV DRAMA SERIES
LOU	BIG AND LITTLE FILMS PTY LTD	FEATURE FILM
I LOVE YOU TOO	PRINCESS PICTURES PTY LTD	FEATURE FILM
MATCHING JACK	CASCADE FILMS PTY LTD	FEATURE FILM
JAIL BIRDS	RENEGADE FILMS AUSTRALIA PTY LTD	DOCUMENTARY SERIES
PENGUIN ISLAND	360 DEGREE FILMS PTY LTD	DOCUMENTARY SERIES
KOKODA	PERICLES FILMS PTY LTD	DOCUMENTARY SERIES
WILFRED - SERIES 2	RENEGADE FILMS AUSTRALIA PTY LTD	TV COMEDY SERIES

PARTNERSHIPS

We announced several innovative and significant partnerships in 2008/09 designed to maximise creative opportunities for Victorian practitioners across the gamut of formats and genres.

Partnering with SBS Television, , we committed \$400,000 towards production for the **Secrets and Lives** documentary series, which enabled Victorian producers to utilise humour and innovative approaches to factual storytelling. To be broadcast during 2009 and 2010 there are currently two Victorian series at varying stages of production with others yet to be commissioned.

Kids 360° was introduced as a special industry initiative established with the Australian Children's Television Foundation and ABC Television to stimulate bold, interactive screen concepts for young Australian audiences. By addressing a need for diverse and innovative programming for Australian children, Kids360° will break the mould of content creation for a very important audience.

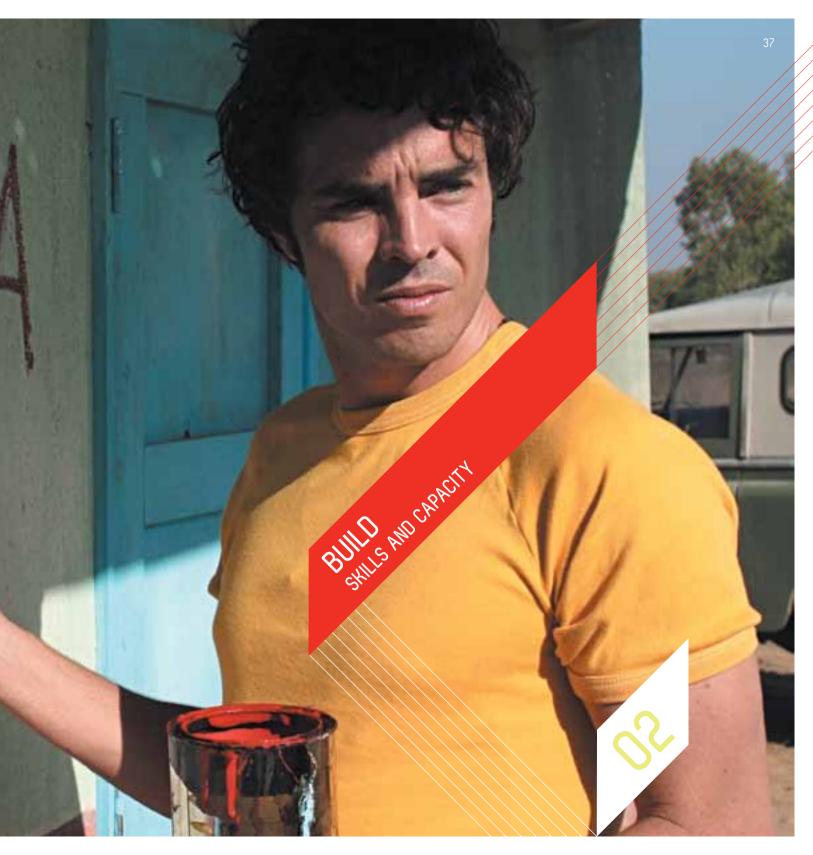
We once again supported local filmmakers to attend the No Borders Co-Production Market, a film financing forum that takes place during the Independent Feature Project Market in New York City. Producer Michael McMahon of Big and Little Films had the invaluable opportunity of establishing contacts with industry financiers, which resulted in securing a sales agent for the feature film LOU. On return to Australia, Big and Little Films managed to complete financing the project which went into production in 2008/09.

MY YEAR WITHOUT SEX HIBISCUS FILMS PTY LTD SUPPORTED THROUGH PRODUCTION INVESTMENT









SCREEN INDUSTRY DEVELOPMENT PROGRAM

For the Victorian screen industry to continue to mature, growth in the number of trained professionals and enhancement of business skills is essential. We recognise that whilst training and education for the screen industry is not within our organisation remit, we can support industry upskilling. Through constant dialogue with the industry we identify both creative and technical expertise gaps to assist professional development in these areas.

This financial year we prioritised funding for industry practitioners in three areas: to access practical learning opportunities to build their technical capability, supporting producers to enhance their business capability and relationships, and offering content creators project development experience. In total 74 practitioners received funding for professional development opportunities and 13 projects were supported to enhance team development skills. Fifteen organisations were also supported to operate broader industry enhancement initiatives.

CREATIVE AND TECHNICAL SKILLS

Through our Crew Attachments program we assist emerging Victorian crew to gain sufficient on-the-job training in key roles where there may be skill shortages. This eases their transition into on-going paid employment. Over the financial year 23 crew attachees were placed in Art, Editing, Camera, Costume, Sound and Production departments in roles such as Assistant Director, Focus Puller, Line Producer and Sound Designer.

Complementing this initiative was our Key Creative program. We support talented creative practitioners to engage a highly experienced mentor to foster the development of their skills to a higher level. Six practitioners participated in the program in 2008/09.

In 2008/09 through our highly successful Internship with a Company program 21 interns were provided with up to 26 weeks employment with some of Victoria's leading film, television and games companies. This enabled the interns to gain valuable on the job experience and improve their technical capabilities.

In 2008/09 we announced increased support for Victorian film and television writers to access specific professional development opportunities that would enhance their project development skills. Writers and creative teams were provided with opportunities to attend development workshops and seminars, access one-on-one support, and gain international exposure and professional advice on project development.

Three separate development workshops were held in 2009 for Victorian writers, all of which utilised the extensive experience of international script experts. A six-day Adaption Workshop was facilitated by Stephen Cleary, head of development for the world renowned ARISTA/EURISTA.

Eleven participants took part, four of whom were sponsored by Screen Australia. This was followed by two craft-specific Thriller and Horror Lectures that focused on developing skills for these very popular genres. ARISTA tutors, international developers Simon van der Borgh and Jonathan Rawlinson, also led the Genre and Hybrid Seminar which was held for previous funding recipients to nurture their specific projects.

Hannah Hillard took up a Director's internship with Fremantle Media's long running TV show NEIGHBOURS through the Internship with a Company program. Over 12 weeks Hannah shadowed a director on three blocks (15 episodes) which included directing her own scenes in the second block and directing a whole episode in the third block, following the process from script meeting through to screening. Hannah had access to all heads of department and participated in a number of other developmental activities such as writing workshops.

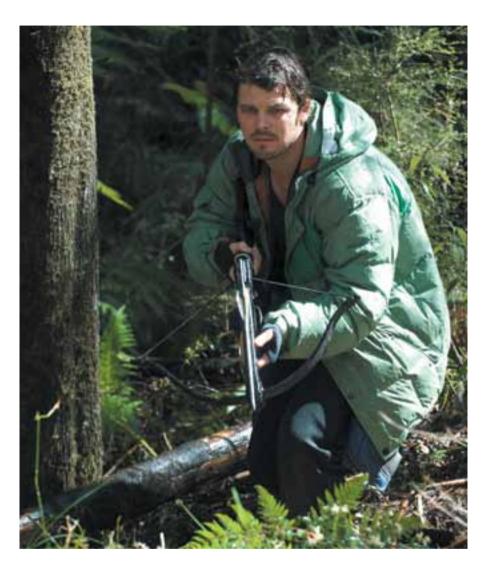
Hannah's internship was a great success, allowing her to develop skills in areas such as directing using multi-camera techniques in studio, directing using two cameras on location and the ability to handle a large ensemble cast and crew in the fast turnaround environment of television.

So successful was Hannah's development during the process, she was subsequently offered to direct an entire block of NEIGHBOURS!





THE 10 CONDITIONS OF LOVE
ARCIMEDIA PTY LTD
SUPPORTED THROUGH CROSS PLATFORM
DEVELOPMENT AND PRODUCTION INVESTMENT





DYING BREED

AMBIENCE CONCEPT PTY LTD

SUPPORTED THROUGH PIAF AND RLAF

Targeted at more experienced writers, we provided two International Fellowship during the year to Victorian writers which would enable them to enhance their and practical knowledge through a placement on an international production. Victorian writer David Hannam was selected as our Fellow to observe the writing team of the highly successful US television series NCIS. Working under the guidance of Series Producer Shane Brennan - a fellow Victorian -David experienced the techniques and practices major US television studios utilise when writing and producing for a long running high end television drama. Jane Allen's fellowship on CSI was delayed until July, due to the threatened SAG actors strike and we look forward to hearing about her experience in due course.

The 2008/09 year also marked the introduction of our new **Stitch** initiative in partnership with ABC TV. We recognised that Victoria has a rich pool of comedic talent that could generate ideas for engaging screen content but required development and narrative comedy writing expertise.

Following an overwhelming response from more than 200 applicants, six successful teams were selected to attend a three-day workshop to learn about comedy writing for the screen through lectures and oneon-one feedback, with the potential for projects to be developed further after the workshop for ABC TV. Los Angeles based Steve Kaplan, one of the most sought after experts on comedy writing and production, joined the UK's Tim Allsop and Stewart Williams as workshop mentors. Two of Australia's top television writers Andrew Knight and Mike Bullen acted as local mentors.

BUSINESS CAPABILITY

Supporting practitioners to attend leading international festivals and markets is important for strengthening Victoria's business relationships and growing local companies. Through our International Festival Attendance and International Market Attendance programs we assist local producers to access potential investors, sales agents and distributors to secure financing, sales and marketing opportunities for their projects. In 2008/09 we supported 43 projects or individuals to attend 24 international festivals and markets.

FRAMEWORK DESIGN AIKIDO

Framework Design Aikido, supported through the Screen Industry Development Program is an exclusive event comprising of a series of talks and workshops that bring together the local games sector to discuss and develop strategies for ongoing sustainability and growth.

Launched in 2008, the first Design Aikido event facilitated an unprecedented level of interaction between speakers and audience members identifying and addressing games sector issues and solutions.

Key members of the film industry were present to impart their knowledge of process to the younger games industry and to gain a better understanding of games, the industry's impact on modern culture and the opportunities that exist in the space.

"I FOUND CHRIS AVELLONE'S (OBSIDIAN ENTERTAINMENT) 'SCRIPT TO SCREEN TO SCREAM' VERY INSIGHTFUL AND INFORMATIVE. I ALSO LOVE THE FACT THAT FRAMEWORK IS SO POSITIVE AND HEAVILY FOCUSED ON PROBLEM SOLVING - TOGETHER."

ADAM BRIGGS. BIG ANT STUDIOS

"GREAT WAY TO MEET INDUSTRY PEERS AND OTHERS IN SIMILAR INDUSTRIES WITH THE SAME CHALLENGES."

DAN HAWKEY, TRANSMISSION GAMES

PROJECT DEVELOPMENT

We acknowledge that skills development in the screen industry can be more valuable if it is intrinsically linked to the development of a project as well as an individual or team. In 2008/09 we offered three programs which supported craft skills development that were linked to project development.

Our New Feature Writers program supported writers with limited professional credits, giving them an opportunity to hone craft skills working with a professional script editor on their feature film idea. Four writers were selected from a pool of 84 applicants to participate in a workshop to learn about project development while progressing their draft scripts to the next stage.

New in 2008/09, the Catalyst
Workshop was offered to writers who had not received script development funding, but who showed potential with ideas or talent. Seven projects were developed over a five week period comprising fotnightly meetings to discuss progress, with the intention of assisting them to reapply for funding at a later development stage.

Our **Propeller Shorts** program was revised in 2007/08 to encourage greater innovation in production methods and storytelling to enhance the skill-base of emerging practitioners. Filmmakers were encouraged to collaborate with peers to develop a short-format project that would propel them into longform work. Three projects were selected for the 2008/09 year: **JUST DESSERTS**. **TETHERED** and **THE RAT**.

INDUSTRY ENHANCEMENT

Our Screen Industry Development program acknowledges that the industry is in a prime position to deliver activities that address the specific skill or knowledge needs of practitioners. Through this program we fund industry master-classes, conferences and seminars that encourage practitioners to build relationships, increase knowledge and expertise, and develop skills. In 2008/09 we supported 15 organisations to deliver industry development activities.

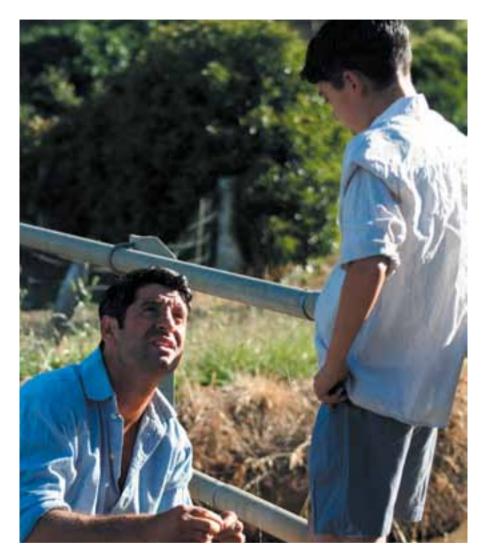
See Appendix 2 for a list of recipients.

AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE (AIDC)

Film Victoria sponsored the Australian International Documentary Conference which was held in Adelaide in February 2009, attracting over 570 delegates including high profile national and international broadcasters, distributors and commissioning editors.

The theme for AIDC 2009 was Who's Watching, which explored the demand for factual programming and its consumption – by whom, what, when, where and how. AIDC 2009 focused on initiating relationships between filmmakers, producers, games developers, web designers and investors. The conference also included sessions such as the Marketplace, MeetMarket, Sales Office, Pitch competitions and a Videotheque.

AIDC 2009 once again promoted the interests of the Australian documentary industry and created a marketplace for Victoria's documentaries, facilitating commercial avenues in Australia and overseas.





LOVE APPLES
PEPPERMINT FILM PTY LTD
SUPPORTED THROUGH PROPELLER SHORTS



ATTRACTING PRODUCTION

By promoting Melbourne and provincial Victoria as a world-class production destination, we lead the way for increased economic prosperity, more opportunities for local practitioners and a greater international profile.

A key area of focus for this financial year was to maintain our reputation and appeal during a very difficult economic climate for attracting production.

Our highly successful national and international campaign. FILMMELBOURNENOW, is the foundation on which our overseas marketing activities are based. The campaign continued to evolve in 2008/09 with the launch of a new hardcover book promoting the benefits of filming in Victoria. The book contains testimonials from well-known and respected directors, producers and actors, showcases Melbourne's world class facilities, crew and locations and promotes the state's production credits including THE PACIFIC. KNOWING, GHOST RIDER, and CHARLOTTE'S WEB.

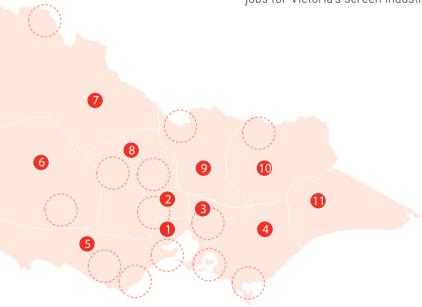
The release of the

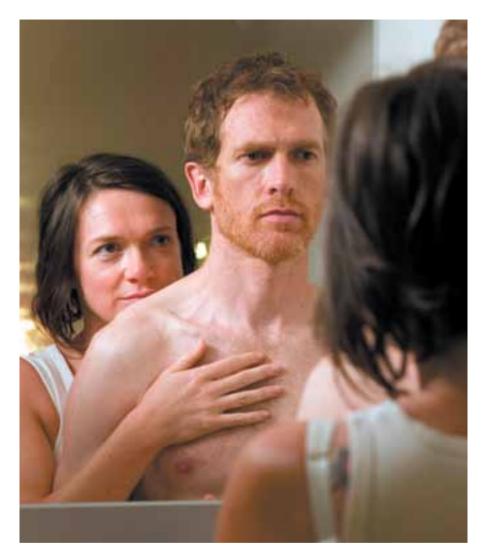
FILMMELBOURNENOW book was supported by a campaign of direct mail, e-marketing, promotional items and online advertising. To achieve our objective of profiling Victoria as an outstanding filming destination, we continued our inbound program and promotion of online tools, the Industry Directory and Locations Gallery. These tools enable production companies to quickly and easily find Victorian locations, crews, services and facilities for their project.

Our world class film commission services and marketing activity in 2008/09 led to us securing the US production DON'T BE AFRAID OF THE DARK, produced by Miramax Films and Tequila Gang. Filming in 2009/10, this multimillion dollar US project is estimated to generate more than 500 full time equivalent jobs for Victoria's screen industry.

SHOOTING IN REGIONAL VICTORIA 2008/09

- BAYS AND PENINSULAS
- 2 MACEDON RANGES AND SPA COUNTRY
- 3 YARRA VALLEY, DANDENONGS AND THE RANGES
- 4 PHILLIP ISLAND, GIPPSLAND AND DISCOVERY
- 5 THE GREAT OCEAN ROAD
- 6 THE GRAMPIANS
- 7 MURRAY OUTBACK
- 8 GOLDFIELDS
- 9 GOULBURN MURRAY WATERS
- 10 LEGENDS, WINE AND HIGH COUNTRY
- 11 LAKES AND WILDERNESS







FLOATING MOPPET MODE PTY LTD SUPPORTED THROUGH PROPELLER SHORTS



KNOWING EZEKIEL FILMS SUPPORTED THROUGH PIAF AND RLAF

KNOWING, a Melbourne made film starring Nicolas Cage and produced by Summit Entertainment, was released in March 2009.

To connect the film with a successful production shoot in Melbourne and build brand recognition for Victoria, we embarked on a special marketing campaign in 2009 timed to the release of the film.

The campaign included advertising in leading US trade publications, creating a special FILMMELBOURNENOW – KNOWING microsite linking the production to Melbourne, and promoting Victoria's success as a production destination via e-marketing initiatives.

The success of the film matched the success of the branding campaign:

KNOWING TOOK AN ESTIMATED WORLDWIDE BOX OFFICE GROSS OF \$182 MILLION WHILE THE CAMPAIGN RESULTED IN 159 UNIQUE VISITS TO THE MICROSITE DURING THE TWO WEEK PROMOTION PERIOD AND ACHIEVING A 3.46 VIEW FREQUENCY FOR EMARKETING INITIATIVES.

THE RESULTS OF THE CAMPAIGN
INCREASED MELBOURNE'S BRAND
PROFILE AS A LEADING INTERNATIONAL
PRODUCTION DESTINATION WITH KEY
US DECISION MAKERS.

We attended international trade shows and sales missions in Los Angeles and London to increase awareness of our local film, television, post-production and visual effects industry. These missions enable us to build relationships with decision makers, obtain project leads, provide information on Victoria and Australia's production incentive schemes, and promote Melbourne and Victoria as a world class production destination.

Events included a Los Angeles Ausfilm delegation, a London Ausfilm delegation, The Association of Film Commissioners International (AFCI) Locations Trade Show and G'day LA, Los Angeles.

Hosting **inbound visits** for overseas and interstate production personnel provides an excellent opportunity for us to work one-on-one with them to show all that Victoria has available as a production destination. Fourteen film representatives were hosted during 2008/09 including production personnel from Walt Disney Pictures, Warner Bros, Focus Features and The Mob Film Co.

As a critical part of the project pitching process, we facilitate locations scouts and surveys, as well as host tours of Victorian facilities, meet with service providers and facilitate introductions between international production teams and Melbourne's skilled crews and creatives.

MARKETING VICTORIA AND ITS TALENT

Our Industry Directory continued to expand during the year. It is an important tool for local practitioners and facilities to promote their talents and for incoming productions to access the accomplished technicians available in Victoria.

Over 61,100 curriculum vitae downloads took place in the past year. More than 34,000 people viewed the website, a significant portion of which were new visitors (65%). Additionally, 327 new practitioner profiles were created, lifting the total number of profiles to 1,690.

The top five positions viewed online were:

- -Location Manager
- -Camera Assistant
- -Director
- -Producer
- -Cross Platform Developers.

In the last 12 months our online **Locations Gallery** experienced a huge 49% growth in total page views with 7,319 unique visitors. This was nearly 3,000 more than the previous year. Launched in February 2008, the online Locations Gallery now features 44,127 images, an increase of nearly 10,000 images in the past year.

Additionally, over the past year the gallery was expanded to incorporate more videos, including:

- -Behind the scenes with ABC TV's BED OF ROSES: Cast and crew discuss the creation of fictional town Rainbows End and working in regional Victorian at Foster and Meeniyan in the Gippsland Shire.
- Mansfield: Made with footage obtained from the Mansfield Shire Council and images from the Locations Gallery, this video showcases the expansive mountain ranges, grasslands and forests available in the Mansfield region.
- -THE PACIFIC: A behind the scenes view of HBO Films' WWII miniseries epic as Flinders Street in Melbourne's city is closed for filming.
- FILMMELBOURNENOW Show Reel: Part of the award winning FILMMELBOURNENOW campaign.

As part of our *Location Victoria* initiative to promote regional Victoria, **Shoot Victoria 3** was established in 2008/09 to maximise opportunities for provincial Victoria to attract and secure the benefits of film and television production for local communities.

Additional funds were committed for more regional location photography to feature on the seven provincial websites showcasing different regions of Victoria. 15,968 new regional images are available to view on the provincial websites and in the Locations Gallery, further cementing Victoria as a diverse and film-friendly state.

RECOGNISING VICTORIAN PROJECTS AND TALENT

Local and international awards and screenings of our screen productions build awareness and recognition of Victorian product and talent.

In 2008/09 a number of stand out projects received significant awards both locally and internationally. Amongst them, the feature film MARY AND MAX was selected to open the highly prestigious Sundance Film Festival, screened at the Edinburgh International Film Festival and received the Grand Crystal for Best Feature at the Annecy Animation Festival.

Short animation CHAINSAW made a significant impact at international festivals, receiving awards including Best Independent Short and the Nelvana Grand Prize at Ottawa International Animation Festival, and Best Direction in Animated Film at the Australian Directors Guild Awards.

SEED HUNTER, a documentary about finding seeds that may save the world won five documentary awards locally and overseas and screened on the BBC.

Locally, homegrown production UNDERBELLY was a favourite with Australian audiences and critics alike, picking up a number of awards at the 2008 AWGIES and the 2008 Australian Film Institute Awards.

Our projects screened nationally and internationally, gaining selection at Melbourne International Film Festival, Sydney Film Festival, Bigpond Adelaide Film Festival, Amsterdam International Film Festival, Sheffield International Documentary Festival, Sundance Film Festival, Annecy Animation Festival, Edinburgh Film Festival and Rotterdam International Film Festival to name a few.

See Appendix 1 for extensive list.





- 1/ MINISTER FOR INNOVATION GAVIN
 JENNINGS, GUY PEARCE, GUILLERMO DEL
 TORO AND SANDRA SDRAULIG ON THE SET
 OF DON'T BE AFRAID OF THE DARK
- 2/ CREW ON THE SET OF KNOWING EZEKIEL FILMS SUPPORTED THROUGH PIAF AND RLAF



A key focus last year was to increase opportunities for people to engage with screen culture and encourage the viewership of Victorian made product. Toward this endeavour we have supported organisations that promote screen culture and increased our capacity to gather data about audience engagement with local projects.

WHO IS WATCHING?

In 2008/09 a number of projects we supported were released into the marketplace with outstanding results. These results represent screen industry's dedication to being highly conscious of audiences and responding to the need for producing engaging local content.

- -Screen content we have supported had an estimated cumulative audience of over than 24 million viewers.
- -26 television programs we funded screened during the year with an estimated 22 million viewers nationally.
- -33 Film Victoria supported film and television titles were released on DVD.
- On its first day of release the online game SCARYGIRL was downloaded more than 100,000 times.

- Three of the Australian Box Office's top five Australian films were supported by us - MARY AND MAX, MY YEAR WITHOUT SEX and CHILDREN OF THE SILK ROAD.
- -28% of Australian films released this year were supported via our programs, taking \$4.8 million at the box office, with an estimated attendance of 428,957 Australians.

ENGAGING AUDIENCES

A critical element of supporting Victoria's screen activity is to focus on enabling industry organisations to facilitate bringing screen productions to wide and diverse audiences.

The Public Screen Engagement program supports organisations that are committed to promoting screen culture to a diverse Victorian audience, giving access to a wide array of screen product and providing a forum for critical analysis.

This year we supported 20 activities and organisations that showcased a dynamic program and rich array of screen culture, from the more traditional film festivals to the cutting edge audio visual or mobile programs.

Highlights in 2009/10 included the Electundra Audio-Visual Festival, Digital Fringe, Portable Film Festival, Little Big Shots International Film Festival and Melbourne International Film Festival.

AFI AWARDS

The AFI Awards are the Australian film and television industry's longest running and most prestigious awards ceremony.

The AFI Awards play a critical role in focusing both industry and public attention on the best of Australian film and television production. Recognised internationally, the AFI Awards are the premier Australian screen awards ceremony, acknowledging excellence in a broad range of categories that cover feature film, television, documentary, short fiction and short animation.

The 2008 ceremony was the culmination of 175 feature film and 84 documentary, short film and animation sessions watched by over 11,000 people. The awards were held in Melbourne's historic Princess Theatre over two evenings in December 2008, marking the 50th Anniversary of the AFI. Over 1,600 guests attended the awards, which were broadcast on Channel 9 with a national television audience of 480,000.





- 1/ GYTON GRANTLEY, WINNER OF THE BEST LEAD ACTOR IN A DRAMA SERIES FOR UNDERBELLY AT THE 2008 AFI AWARDS
- 2/ ACTOR ERIC BANA AND WIFE REBECCA GLEESON AT THE 2008 AFI AWARDS

MELBOURNE INTERNATIONAL FILM FESTIVAL

The Melbourne International Film Festival (MIFF) remains peerless as Australia's oldest and largest screen culture event. Just one year younger than the famed Cannes International Film Festival, MIFF invokes a sense of community and provokes public discourse that extends beyond the sum of its official festival season. In addition to screening the best international cinema, MIFF is Australia's largest showcase of new Australian cinema and most vocal champion of both emerging and established local film making talent.

Recent additions, 37 South and the MIFF Premiere Fund have further enhanced Victoria's reputation as a screen hub and strategic investor in local feature films. MIIFF 2008 featured the screenings of the first six titles from the MIFF Premiere Fund.

With over 350 films and 400 sessions, MIFF hit an all time high of **185,000 admissions**, 1.5% more than 2007.





- I/ GRACIE OTTO AND PIA MIRANDA AT MELBOURNE INTERNATIONAL FILM FESTIVAL 2008
- 2/ BOB FRANKLIN, MATTHEW NEWTON AND JOHN FOREMAN AT MELBOURNE INTERNATIONAL FILM FESTIVAL 2008
- 3/4/ EXPERIMENTA
 SUPPORTED THROUGH THE SCREEN
 ENGAGEMENT PROGRAM

PROGRAM HIGHLIGHTS

ELECTUNDRA AUDIO-VISUAL FESTIVAL 2008

Electundra Audio-Visual Festival celebrated the best of Melbourne's audio-visual underground, featuring the best experimental sounds and moving images from local artists over three nights. Presenting 20 high-quality live audio-visual performances, the Festival was an inspired cross-section of vanguard sounds and moving images, providing a stage for acts to showcase new technologies and display audio and visual content.

Since its commencement in 2004 audience attendance has increased by 331%. However the festival's success was not limited to physical attendees – the Electundra CD was distributed to targeted radio stations, receiving hours of airplay on Triple M, RRR and PBS, providing artists with over a month's exposure and terrific opportunities to raise the profiles of its performers.

EXPERIMENTA

Experimenta is dedicated to commissioning, exhibiting and promoting creative uses of technology. In 2008, Experimenta launched the national tour of its major biennial exhibition

Experimenta: Playground
featuring a range of Australian and international interactive screen-based works. Covering metropolitan and regional centres across the country, Experimenta:
Playground spent time in Bendigo where it attracted more than 15,000 visitors to the Bendigo Art Gallery.

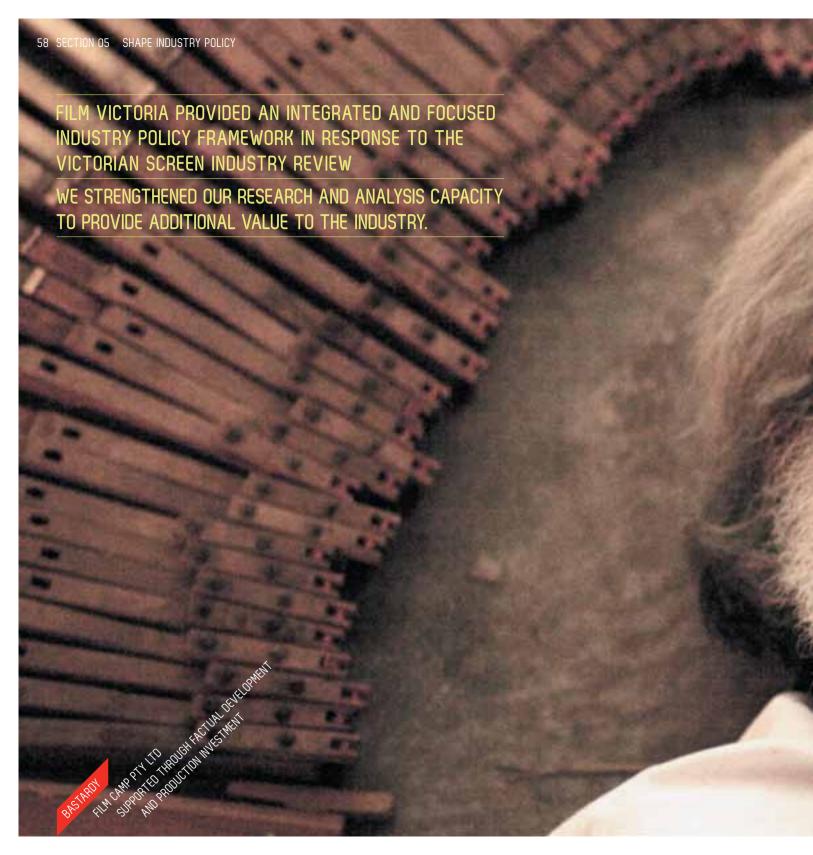
Through the Media Arts Curating Forums, Experimenta addressed

commonly asked questions by regional galleries, libraries and museums about curating and exhibiting media artworks and provided an overview of contemporary media art.

Experimenta also facilitated a number of public programs and talks. Curator and artists talks were coordinated with Experimenta:
Playground's appearances in Bendigo, Albury and Townsville.
Alongside activities in Bendigo and as part of Victorian Government Education Week, Experimenta presented talks for senior secondary students from regional secondary colleges across Victoria.









The 2008/09 year marked a significant year for future policy development. There were two main aims for the year: to provide an integrated and focused industry policy framework in response to the Victorian Screen Industry Review, and to strengthen our research and analysis capacity to provide additional value to the industry.

VICTORIAN SCREEN INDUSTRY REVIEW

Recognising that our screen industry plays a crucial role in Victoria's cultural, economic and social development, in 2007 the Victorian Government commissioned an independent review of the Victorian Screen Industry, the Victorian Screen Industry Review – the first step in the development of a new strategy to continue growing the film, television and digital media industry into the future.

Conducted by the Department of Innovation, Industry and Regional Development (DIIRD), the Victorian Screen Industry Review was released in August 2008 and identified the major challenges and opportunities facing the global and local screen industry.

Whilst celebrating a number of key strengths and identifying the strong potential of the global screen industry, the Review highlighted significant challenges for the Victorian screen industry in maximising its economic and cultural contribution to the state.

The review recommended that the Victorian screen industry focus on two key objectives when developing a future strategy: Building sustainable businesses and developing quality scripts and digital media content.

Since the release of the Review, we have been proactive in assessing our programs and operations and in response have already implemented a number of changes, including:

- -Expanding the Cash Flow Facility to respond to opportunities provided by the Federal Government's Producer Offset and extending the Facility to include games.
- -Announcing \$1 million in new script initiatives designed to boost the industry's ability to deliver scripts that engage and entertain audiences.
- -Initiating a major project with VERVE, the recreation training organisation of Victoria, to scope the training and apprenticeship landscape in Victoria's screen sector, with a providing practical information for both employers and employees in the industry on how to access existing state and federal apprenticeship and traineeship programs.

 Recognising success by streamlining the Slate program to provide funding to producers who had repaid at least 40% of their previous funding.

We have been an active participant on the Steering Committee to help shape the Victorian Screen Industry Strategy, which will be released by the Victorian Government in 2009/10.

GREEN SCREEN INITIATIVE

In 2008/09 Film Victoria embarked on the Green Screen initiative, a scheme designed to address the environmental impact of both Film Victoria as an organisation and the broader industry at large.

A number of staff took part in training programs which enabled them to assess best practice and address what could be done internally and externally to improve processes. Consultants were secured to assess our direct environmental footprint and a strategy is being developed to decrease our impact.

Broader industry discussions were held with Screen Australia and other state agencies to address the need for a national approach and begin a dialogue to advocate an Australia-wide response. A national strategy is scheduled for development in 2009/10.



DIRT GAME
HARVEY TAFT PTY LTD
SUPPORTED THROUGH SCRIPT DEVELOPMENT
AND PRODUCTION INVESTMENT





We believe providing effective, efficient and transparent corporate services, business systems and infrastructure is the best way to service our stakeholders.

In 2008/09 we addressed improving our internal systems and staff culture to ensure we continue to provide the best possible service to our stakeholders.

Internal improvements included implementing processes and terminology into contracts to effectively put into practice Film Victoria's rights reversion policy, and new policies regarding capturing all significant documents digitally to strengthen our records management.

LEARNING AND DEVELOPMENT

We provided a diverse range of opportunities for staff to develop and broaden their professional skills and further enhance their capacity to contribute positively to our role in supporting the film, television and digital media industry. Some of the activities undertaken during the year providing professional development opportunities for our staff in the following areas:

- Management and senior leadership skills development
- -Project management
- -Workplace coaching
- -Freedom of information
- -Records management
- -Fringe benefits tax
- -Carbon accounting
- Marketing communication
- -Writing for Ministers
- -Sustainability in business
- Adobe creative suite
- -Payroll and management accounting





RUSH SOUTHERN STAR ENTERTAINMENT PTY LTD SUPPORTED THROUGH PRODUCTION INVESTMENT AND RLAF

APPENDIX 1

AWARDS AND SCREENINGS

TITLE	TYPE	AWARD	FESTIVAL NAME
ANATOMY	AWARD	BEST DIRECTION IN A DOCUMENTARY (SHORT FORM)	2008 AUSTRALIAN DIRECTORS GUILD AWARDS (ADG)
	SCREENING		SYDNEY FILM FESTIVAL
	AWARD	BEST DOCUMENTARY AWARD – ACCELERATOR EXPRESS	2008 MELBOURNE INTERNATIONAL FILM FESTIVAL
	SCREENING		AMSTERDAM INTERNATIONAL DOCO FESTIVAL
	SCREENING		MELBOURNE QUEER FILM FESTIVAL
	SCREENING		FULL FRAME DOCUMENTARY FESTIVAL
	SCREENING		TRIBECA FILM FESTIVAL
ANIMALIA	AWARD	BEST CHILDREN'S TELEVISION PRODUCTION	2008 ENHANCETV ATOM AWARD
BASTARDY	SCREENING		2008 MELBOURNE INTERNATIONAL FILM FESTIVAL
	SCREENING		2009 SYDNEY FILM FESTIVAL
	AWARD	BEST DOCUMENTARY	FILM CRITICS CIRCLE OF AUSTRALIA AWARDS
	SCREENING		SHEFFIELD INTERNATIONAL DOCUMENTARY FESTIVAL
	SCREENING		SINGAPORE INTERNATIONAL DOCUMENTARY FESTIVAL
CHAINSAW	AWARD	BEST INDEPENDENT SHORT ANIMATION	OTTAWA INTERNATIONAL ANIMATION FESTIVAL
	AWARD	BEST DIRECTION IN AN ANIMATED FILM	2008 AUSTRALIAN DIRECTORS GUILD AWARDS
	SCREENING	INVITATION	STUTTGART ANIMATION FESTIVAL
	AWARD	HONOURABLE MENTION	CHRIS AWARDS
	AWARD	CERTIFICATE OF MERIT	HUGO TELEVISION AWARDS
	AWARD	NELVANA GRAND PRIZE	OTTAWA INTERNATIONAL ANIMATION FESTIVAL
	SCREENING		MELBOURNE INTERNATIONAL FILM FESTIVAL
	AWARD	CRITICS PRIZE	HUESCA INTERNATIONAL FILM FESTIVAL (SPAIN)

TITLE	TYPE	AWARD	FESTIVAL NAME
CHAINSAW CONTINUED	AWARD	NELVANA GRAND PRIZE	OTTAWA INTERNATIONAL ANIMATION FESTIVAL
•	AWARD	BEST INDEPENDENT SHORT ANIMATION PRIZE	OTTAWA INTERNATIONAL ANIMATION FESTIVAL
	AWARD	BEST INTERNATIONAL SHORT FILM	CORTOONS INTERNATIONAL SHORT ANIMATED FILM FESTIVAL
	AWARD	BEST ANIMATION	KANSAS CITY FILMMAKERS JUBILEE
	AWARD	BEST ANIMATION	ANIFEST
	AWARD	BEST INTERNATIONAL SHORT FILM	TABOR FILM FESTIVAL
	AWARD	BEST SHORT FILM	MECAL INTERNATIONAL SHORT FILM FESTIVAL
	AWARD	SILVER PEGASUS	ANIMATOR FESTIVAL
CHILDREN OF THE ECLIPSE	SCREENING		SOUTH BY SOUTH WEST INTERACTIVE (SXSW INTERACTIVE)
DOGSTAR	AWARD	CERTIFICATE OF MERIT FOR ANIMATED SERIES	2008 THE HUGO TELEVISION AWARDS
		BEST CHILDREN'S TELEVISION SCRIPT	2008 AWGIE AWARD
		BEST ANIMATION	2008 ASIAN TELEVISION AWARD
		OUTSTANDING ACHIEVEMENT FOR ANIMATION PRODUCTION	2008 WA SCREEN AWARDS
HOME SONG STORIES	SCREENING	SELECTED TO SCREEN	PALM SPRINGS INTERNATIONAL FILM FESTIVAL
	NOMINATION	BEST ACTRESS	HONG KONG INTERNATIONAL FILM FESTIVAL
INTANGIBLE ASSET NUMBER 82	FESTIVAL		SÃO PAULO INTERNATIONAL FILM FESTIVAL
	FESTIVAL		SOUTH BY SOUTH WEST INTERACTIVE (SXSW INTERACTIVE)
	FESTIVAL		HOT DOCS
LAST RIDE	SCREENING		2009 BIGPOND ADELAIDE FILM FESTIVAL
LIONEL	SCREENING		2008 MELBOURNE INTERNATIONAL FILM FESTIVAL
LONG WEEKEND	SCREENING		2009 EDINBURGH INTERNATIONAL FILM FESTIVAL

TITLE	TYPE	AWARD	FESTIVAL NAME	
LOVE'S HARVEST	AWARD	BEST DIRECTION IN A DOCUMENTARY - SERIES	2008 AUSTRALIAN DIRECTORS GUILD AWARDS	
MARY & MAX	SCREENING		2009 SUNDANCE FILM FESTIVAL	
	AWARD	THE GRAND CRYSTAL BEST FEATURE	ANNECY ANIMATION FESTIVAL	
	SCREENING		2009 EDINBURGH INTERNATIONAL FILM FESTIVAL	
	AWARD	ANIMOVIE	2009 STUTTGART FESTIVAL OF ANIMATED FILM	
	SCREENING		2009 BERLINALE	
MY YEAR WITHOUT SEX	SCREENING		2009 BIGPOND ADELAIDE FILM FESTIVAL	
	SCREENING		2009 EDINBURGH INTERNATIONAL FILM FESTIVAL	
NOT QUITE HOLLYWOOD	AWARD	BEST DOCUMENTARY	AFI AWARDS	
	SCREENING		2008 MELBOURNE INTERNATIONAL FILM FESTIVAL	
	SCREENING		TORONTO INTERNATIONAL FILM FESTIVAL	
	SCREENING		ROTTERDAM INTERNATIONAL FILM FESTIVAL	
PAPER DOLLS – PINUP GIRLS OF WORLD WAR 2	FESTIVAL	NO AWARD - SCREENING ONLY	OZ FLICKS	
	AWARD	CERTIFICATE OF MERIT	2008 HUGO TELEVISION AWARDS	
ROMULUS, MY FATHER	SCREENING	SELECTED TO SCREEN	2008 PALM SPRINGS INTERNATIONAL FILM FESTIVAL	
SATISFACTION	AWARD	MOST OUTSTANDING DRAMA	2009 ASTRA AWARDS	
		MOST OUTSTANDING PERFORMANCE BY AN ACTOR – FEMALE	2009 ASTRA AWARDS	
SEED HUNTER	AWARD	ROSCAR AWARD BEST ENVIRONMENTAL FILM WITH A CONSERVATION MESSAGE	WILD TALK SOUTH AFRICA FILM FESTIVAL	
	AWARD	BEST DOCUMENTARY – SCIENCE, TECHNOLOGY & ENVIRONMENT	2008 ENHANCETV ATOM AWARD	

TITLE	TYPE	AWARD	FESTIVAL NAME	
SEED HUNTER CONTINUED	AWARD	BEST DEVELOPMENT DOCUMENTARY	VAASA WILDLIFE FILM FESTIVAL	
	SCREENING		TOKYO GLOBAL ENVIRONMENTAL FF	
UNDERBELLY (SEASON 1)	AWARD	BEST TELEVISION MINI SERIES ADAPTATION	2008 AWGIE AWARDS	
	AWARD	AWGIE AWARD AND COPYRIGHT AGENCY LIMITED PEER RECOGNITION PRIZE	2008 AWGIE AWARDS	
	AWARD	BEST DIRECTION IN A TV DRAMA SERIES – PERIODICAL	2008 AUSTRALIAN DIRECTORS GUILD AWARDS	
	AWARD	AWARD FOR OUTSTANDING ACHIEVEMENT IN TELEVISION SCREEN CRAFT	2008 AFI AWARD	
	AWARD	AWARD FOR BEST GUEST OR SUPPORTING ACTOR IN A TELEVISION DRAMA	2008 AFI AWARD	
	AWARD	AWARD FOR BEST GUEST OR SUPPORTING ACTRESS IN A TELEVISION DRAMA	2008 AFI AWARD	
	AWARD	AWARD FOR BEST TELEVISION DRAMA SERIES	2008 AFI AWARD	
	AWARD	AWARD FOR BEST LEAD ACTRESS IN A TELEVISION DRAMA	2008 AFI AWARD	
	AWARD	AWARD FOR BEST LEAD ACTOR IN A TELEVISION DRAMA	2008 AFI AWARD	
	AWARD	MOST OUTSTANDING DRAMA SERIES, MINISERIES OR TELEMOVIE	2009 LOGIE AWARD	
VAN DIEMEN'S LAND	SCREENING		2009 EDINBURGH INTERNATIONAL FILM FESTIVAL	
	SCREENING		2009 BIGPOND ADELAIDE FILM FESTIVAL	
THE TENDERHOOK	AWARD	BEST ACHIEVEMENT IN SOUND FOR FILM SOUND MIXING	2008 AUSTRALIAN SCREEN SOUND GUILD AWARDS	
	AWARD	AWARD FOR BEST COSTUME DESIGN	2008 AFI AWARD	
H2O - JUST ADD WATER (SERIES 2)	AWARDS	VISUAL EFFECTS AWARD	2008 AFI AWARD	





EYE FOR ARCHITECTURE: JOHN GOLLINGS 360 DEGREE FILMS SUPPORTED THROUGH FACTUAL DEVELOPMENT AND PRODUCTION INVESTMENT

APPENDIX 2

In 2008/09 we supported the following organisations through Screen Industry Development Program:

- VCA Graduating Student Awards
- National Screenwriter's
 Conference 2009
- Australian International
 Documentary Conference (AIDC)
- -One Night Stand
- Media Wave Screen Class
- -Short & Sharp
- -Framed 2009
- -Australian Writers Guild (AWGIE) Awards 2009
- Casting Hothouse Workshop
- Equity Foundation Professional Program 2009
- -Framework Design Aikido
- Australian Writers Guild –
 Professional Development Program
- -SPAA Fringe 2009
- -SPAA Conference 2009
- Media Wave

International Festival Attendance recipients:

- Georgina Nevile with LAKE MUNGO -Pusan/Hamptons International Film Festival
- -Amy Gebhardt with HEART -Sheffield Documentary Festival
- Chris Frey with BUSES & TRAINS -London Film Festival
- Michael Lynch with NOT QUITE HOLLYWOOD - Toronto International Film Festival

- -Rita Walsh with HUGO Palm Springs International Festival of Short Films
- -Katrina Fleming & Aaron Wilson with LEAP YEAR - Palm Springs International Festival of Short Films
- -Scott Alexander & Stuart Moulds with LAPSE - Palm Springs International Festival of Short Films
- Dennis Tupicoff with CHAINSAW -Clermont-Ferrand Short Film Festival 2009
- -Julius Avery with JERRYCAN 2009 Berlinale
- -Polly Staniford with NETHERLAND DWARF - Sundance Film Festival
- Lucas Crandles withWENTWORTH & BUNBURY -New York Television Festival
- Melanie Coombs and Adam Elliot with MARY & MAX – Sundance Film Festival
- -Viva Productions with PLAYING FOR CHARLIE - Rome International Film Festival
- Circe Films Pty Ltd with MUTT -Aspen Short Film Festival
- -Emma Franz with INTANGIBLE ASSET NUMBER 82 - South by South West
- -Heydon Films with CHILDREN OF THE ECLIPSE - South by South West
- -Jason Gann and Tony Rogers with RATS & CATS South by South West
- -Heydon Films with MOUSE RACE! Palm Springs International Festival of Short Films

- Elka Kerkhofs with LASH –
 Palm Springs International Festival of Short Films
- -Kate Breen and Kylie Plunkett with EVELYN EVERYONE Frameline
- Dianne Busuttil with DIRT & DESIRE Frameline
- Amiel Courtin-Wilson with CICADA –
 Cannes Director's Fortnight
- -Edstrong Productions Pty Ltd with MENDEL - Palm Springs Shortfest
- Dee Pee Studios with NEWS!Annecy International festival of Animated Film

During the year we supported the following practitioners through the International Market Attendance program:

- Werner Film Productions MipCom 2008
- -Puffafish Pty Ltd MipCom 2008
- -Boilermaker Pty Ltd MipCom 2008
- -Big & Little Films No Borders International Co-production Market
- -Galaxy Pop Pty Ltd -Kidscreen New York
- Big Pipe Media Pty Ltd –MipCom 2008
- -360 Degree Films Wildscreen Bristol
- Steadicam Productions Pty Ltd World Congress of Science and Factual Producers (WCSFP)
- -Harvey Taft Productions MIPTV
- -Let's Talk Pty Ltd MIPTV

- -Abracadabra Film and Television Productions - Sunny Side of the Doc
- Licks Productions Pty Ltd –
 MIPTV with Michael Bourchier as market mentor
- -QMCODES Pty Ltd South by South West
- -Peter Kaufmann Sunny Side of the Doc
- -Lowlands Media Sunny Side of the Doc
- -Genevieve Bailey Sunny Side of the Doc
- -Stella Motion Pictures Sunny Side of the Doc
- -Circe Films Pty Ltd Cannes Marche du Film 2009
- -Ultrafilms Pty Ltd Marche du Films

During the year we supported the following practitioners via the **Crew Attachments**:

- -Eric Haddon, Art Department
- Attachment with Simon
 McCutcheon BLESSED
- Klaire Fetterplace, Art Department Attachment with Aaron Crawford-Flett – NEIGHBOURS
- Jon Fothergill, Editing Department
 Attachment with Sue Washington –
 CITY HOMICIDE
- Annabelle Johnson, Editorial
 Department Attachment with Peter
 Crombie EAST OF EVERYWHERE 2

- -Ewan Macleod, Art Department with Robert Perkins - EAST OF EVERYWHERE 2
- -Kimberly Summer, Art Department Attachment with Ben Morieson – SAVED
- -Donna Markwell, Costume Department Attachment with Cappi Ireland - SAVED
- -James Towsey, Electrics Department Attachment with Con Mancuso -DIRT GAME
- Sarah Parr, Costume Department Attachment with Cappi Ireland -ANIMAL KINGDOM
- Anna Brownfield, Editorial
 Department Attachment with Tony
 Stevens EYE FOR ARCHITECTURE
- -Sasha Dylan Bell, Editing Department Attachment with Stephen Evans – UNDERBELLY – SERIES 2
- -Raphael Sammut, Assistant Director's Attachment with Chris Odgers -TANGLE
- -Hayley Miro Browne, Editing Department Attachment with Jill Bilcock - BLESSED
- -Paul Glubb, Post-productionDepartment Attachment with ElenoraSparagna PARK ROAD POST
- Rhys Richards, Sound Designer
 Attachment with Craig Carter COFFIN ROCK
- -Marc Weinstein, Assistant Director Attachment with Paul Walton -LLOVE YOU TOO

- Anna Brady, Port Production Supervisor Attachment with Richard Lowenstein - Ben Lee: CATCH MY DISEASE
- Megan Nairn, Storyboard Artist
 Attachment with Adam Duncan –
 SQUARE i
- Emily Jade Barr, Focus Puller
 Attachment with Jem Raynor –
 ANIMAL KINGDOM
- Meaghan Fuller, Costume DepartmentAttachment with Michael Chisholm –RUSH SERIES 2
- Scott Stephens, Line Producer/ Production Manager Attachment with Ross Allsop - RUSH - SERIES 2
- Auryn Lacy, Sound Department
 Attachment with John McKerrow –
 CITY HOMICIDE
- Christian Kloukinas, Assistant
 Director's Department Attachment
 with Damien M Grant –
 LOVE & MORTAR

We supported the following practitioners via the **Key Creatives** program:

- Mark Smythe composer mentored by Burkhard Dallwitz
- -Ruby O'Rourke producer mentored by Sue Maslin
- Anna Jeffries director mentored by Jessica Hobbs
- Jasmin Tarasin director mentored by Jessica Hobbs
- -Julie Turner producer mentored by Colin South

 Bridget Callow – producer mentored by Sue Maslin, Yvonne Collins, Henry Karjalainen and David Court

During the year we supported the following International Fellowships:

- Jane Allen, Writer Fellowship CSI
- David Hannam, Writer Fellowship - NCIS

During the year we supported the following **interns**:

- Selena Tan Producer with Retro Active Films Pty Ltd
- -Tom Kenneally VFX Artist with Digital Pictures Melbourne Pty Ltd
- Darren Burgess Production Manager with Moody Street Kids
- Scott Alexander Script Intern (Animation) with Media World Pictures
- Josephine Wright Development
 Producer with 360 Degree Films
 Pty Ltd
- Jonathon Dutton Director with Fremantle Media Australia Pty Ltd
- -Timothy Hobart Digital Media Producer with Fremantle Media Australia Pty Ltd
- Kae Sato-Goodsell 3D Artist with Infinite Interactive Pty Ltd
- Genevieve Camilleri VFX Artist with Complete Post Australia Pty Ltd
- -Brad Davenport Assistant Producer with Complete Post Australia Pty Ltd
- -Anna Jeffries Director with Fremantle Media Australia Pty Ltd

- Anna Slowiak Digital Media Producer with Arena Media
- -Katherine Fry Script Editor with Ruby Entertainment
- -Glenn Wotherspoon Trainee Animator with BigKidz Entertainment Pty Ltd
- Lorna Musgrove Director/Producer with Lonely Planet Television Pty Ltd
- Adrian Harrison Programmer with Wicked Witch Software Pty Ltd
- Christopher Lee Motion Designer with Tim Kentley Media Pty Ltd trading as XYZ Studios
- David Cann Programmer with Wicked Witch Software Pty Ltd
- -Timothy Glew Junior Content Coordinator with Everyday Interactive Networks trading as Imaginating Pty Ltd
- Jeremy Massy Junior Content
 Developer with Everyday Interactive
 Networks trading as Imaginating
 Pty Ltd
- Matthew Goodwin Designer/ Animator with Animagrafx
- Amelia Phillips Producer with Circe Films Pty Ltd

During the year we supported the following organisations via the Public Screen Engagement Program:

- The Beechworth Romance Festival & Chiltern 150th Gold Anniversary (25th Jan and 14 Feb 2009)
- The Rochford Twilight Experience

- Shepparton Shorts Short Film Festival (5 – 15 Mar 2009)
- Spreading the Light: 50 Years of the AFI publication
- -Screen Grab Next Wave Festival (Apr 2009 - Mar 2010)
- -Electundra Audio-Visual festival (Nov 23, 30 & Dec 7 2008)
- -Shoot Out Geelong 24 Hour Filmmaking Festival (2008)
- -Digital Fringe (23 Sep 11 Oct 2009)
- -Geelong Film Screening MIFF
- Metro Magazine and Study Guides
- -Portable Film Festival (1 – 31 Aug 2009)
- -The Melbourne Cinematheque (Feb - Dec 09)
- -15/15 Film Festival (2 May - 30 Oct 2009)
- -Senses of Cinema
- -Little Big Shots International Film Festival for Kids (Jun - Dec 2009)
- Melbourne International Film Festival 2009
- -Australian Film Institute (AFI) and 2008 Awards
- -St Kilda Film Festival 2009
- -Australian Children's Television Foundation
- -Experimenta

FILM VICTORIA

REPORT OF OPERATIONS 2008/09

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 2009.

Sandra Sdraulig Chief Executive Officer 20 September 2009

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:

	TARGET	ACTUAL
Value of film, television and new media		
production supported by our programs	\$78 million	\$89.9 million
Additional employment from production		
supported by our programs	2,340	2,700

Major Changes or Factors Affecting Achievement of Objectives

An increased number of television series went into production in 2008/09 with an average value that is significantly higher, resulting in Victoria faring better than most states in terms of leveraged value.