

annual report

NEW SOUTH WALES FILM AND TELEVISION OFFICE ANNUAL REPORT 00/01



TO FOSTER AND FACILITATE
GROWTH IN THE FILM AND
IN NEW SOUTH WALES

FRONT COVER: SECRET SAFARI, BENEATH CLOUDS, MOULIN ROUGE, THE MAN WHO SUED GOD



NEW SOUTH WALES FILM AND TELEVISION OFFICE
ANNUAL REPORT 00/01

THE EXCELLENCE AND DIVERSITY OF THE FILM AND TELEVISION INDUSTRY

NEW SOUTH WALES FILM AND TELEVISION OFFICE
LEVEL 7, 157 LIVERPOOL STREET SYDNEY NSW 2000 AUSTRALIA
TELEPHONE 612 9264 6400 FACSIMILE 612 9264 4388
EMAIL fto@fto.nsw.gov.au WEB www.fto.nsw.gov.au

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MOULIN ROUGE

to the premier

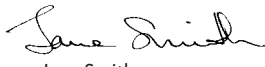
The Hon RJ Carr
Premier of New South Wales
Minister for the Arts and Minister for Citizenship
Parliament House
Sydney NSW 2000

Dear Premier

Pursuant to the provisions of Section 10 of the *Annual Reports [Statutory Bodies] Act 1984*, we have pleasure in submitting to you the Annual Report of the New South Wales Film and Television Office for the year ended 30 June 2001 for tabling in Parliament in accordance with the provisions of the Act.

Yours sincerely


Shane Simpson
Chair


Jane Smith
Chief Executive

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THE MAN WHO SUED GOD

This has been an active year of production and development in NSW, clearly positioning the film and television industry as a significant economic and cultural contributor to the state.

The FTO has been engaged in a dialogue with Government about the strategic direction of the NSW industry. Malcolm Long & Associates were commissioned by NSW Department of State & Regional Development, the FTO and the Premier's Department to produce a report that was delivered in August 2000. A number of initiatives were funded in the 01/02 Budget following recommendations in the Long Report. They were for increased development funding, the creation of a film industry attraction fund and the digitisation of the Locations Library.

We are delighted to have secured additional development funding, which will take effect in the coming year. The FTO maintains a key role as a development agency and recognises the critical link between project development and a healthy and vibrant film and television production industry. These funds will provide for a series of intensive script workshops that will support and nurture a selected number of Australian scripts. This 'hothouse' approach is based on similar such initiatives which have proved highly successful in the USA and Europe.

Films supported by the FTO achieved much critical acclaim in the past year. The most notable success was **Looking for Alibrandi**, which received five awards at the 2000 Emirates AFI Awards including Best Film and Best Actress (Pia Miranda). **Better than Sex** was also nominated for Best Film. Both films enjoyed critical and commercial box office success in Australia.

NSW production levels remained high with a total of \$297 million spent on feature and television drama this year. This is down from the 99/00 peak of \$348 million, and in part due to the cessation of production in Sydney over the Olympic period. The 00/01 figure is an estimate at time of printing.

The FTO has been active in attracting offshore production to NSW, in recognition of the significant economic benefit this can deliver the state. Sydney maintains its profile as a preferred and competitive location for international film production and this year a number of international productions were shooting in NSW, including **Down and Under** and **The Quiet American**. The Office has secured additional funding, taking effect in the coming year, to digitise the Locations Library and more effectively promote NSW as a filming destination. From next year there will also be a \$600,000pa Film Industry Attraction Fund, managed jointly between the FTO and NSW Department of State & Regional Development, to encourage 'footloose' production to NSW.

However, recent initiatives by some of the other states have the potential to erode NSW's position as the industry centre. The Queensland Government offers full payroll tax rebates and grants of up to \$350,000 to productions shooting in the state, and Cinemedia (VIC) has received a funding increase of \$32 million over four years from 01/02. The FTO is constantly monitoring this situation and will report to Government on the need to bolster financial incentives and other activities in NSW.

NSW has proven to be a leader in identifying and addressing issues of regional development, and the FTO's Regional Cinema Program achieved considerable progress this year. In February the NSW Premier, Bob Carr officially launched the Program and a Regional Cinema Officer was appointed. *The Regional Cinema Guide*, a publication providing information and advice for establishing and operating a regional cinema, was published in October and the FTO has distributed over 120 copies to communities across the state.

In May the FTO hosted the second *Flicks in the Sticks* workshop providing participants with sessions on distribution and programming, marketing and publicity, funding and resources and equipment and training. The workshop was held in Manildra, in Central West NSW and attracted over 60 delegates from the region.

05 Message from the Chair and Chief Executive

Film and television productions filming on location in regional NSW have provided a significant boost to local economies, through the use of local services and the employment of extras. In the last 5 years it is estimated that film and television productions have spent \$8 million in regional NSW and provided 2,000 local jobs. To ensure that the benefits of the film and television industry continue to extend beyond Sydney the FTO established the Regional Filming Fund (RFF) which commenced operation in January.

This year three productions received RFF assistance totalling \$150,000 to offset costs associated with shooting films outside the Sydney Metropolitan Region. From 1 July 2001, \$500,000 per annum will be available for Australian productions wishing to shoot in regional NSW. We were delighted that the Premier could launch the fund in February this year.

A Filming Protocol was developed as part of the *Local Government Amendment (Filming) Act 2000*, to enable all councils and film productions to follow a set of simple guidelines when undergoing the approval process. The protocol was launched by the Minister for Local Government, Mr Harry Woods at Strickland House, Sydney in March. A number of NSW councils have taken up the protocol and the FTO will continue to work with local government throughout the coming year to ensure full implementation.

The FTO provided support for projects that contribute to industry and audience development and maintained an ongoing commitment to providing access to entertainment and training opportunities, throughout NSW. This year saw a significant increase in the number of activities generated from the community level in regional NSW. Highlights for the year were the inaugural *Byron All Screens Celebration*, and the *BIG hART Regional Film & Television Training Initiative*, as well as continued support for key cultural activities and organisations such as the *Sydney Film Festival*, *Metro Screen* and *Flickerfest International Short Film Festival*.

Programs produced through the FTO's Government Documentary Division also continued to achieve recognition for government clients, winning eighteen awards at prestigious international festivals this year.

The FTO supported the development of emerging talent through the Young Filmmakers Fund (YFF), and sixty-four projects have been funded since 1995. The Fund has achieved significant industry recognition and YFF projects continue to achieve critical acclaim at local and international festivals. This year, the FTO hosted the *3rd Young Filmmakers Fund Festival* over a weekend in April, screening nineteen films to over 1,000 filmmakers, industry representatives and the public.

The Digital Visual FX Traineeship Scheme continued to provide professional development opportunities in the specialist field of digital effects. This year we were pleased to have Ambience Entertainment join as a partner to the scheme. In the past three years twenty-two trainees have received placements, and fifteen have gone on to full time employment within the industry. Trainees have had the opportunity to work on high profile film and television projects such as *The Matrix*, *Farscape*, *The Man Who Sued God* and *Moulin Rouge*.

A significant achievement for the year has been the establishment of the Canal Road Film Centre, a NSW government owned site utilised by film industry production and service companies. A unique collaboration between government and industry has resulted in a plan for the site and a lease was signed, securing long-term and affordable accommodation within Sydney for film industry service facilities.

The Office was represented on several committees to ensure media access to key locations in and around the city during the Sydney 2000 Olympic Games, and was instrumental in ensuring appropriate planning and management procedures were implemented. The Sydney Media Centre was established, ensuring for the first time that non-accredited media were serviced, and an FTO staff member was based at the centre to advise on location access and other technical requirements of filming. This model has proved very successful and is being considered by other international organising committees for future games.

This year we welcomed Stephen Basil-Jones, Sue Masters, Megan McMurchy and Sarah Dowland to the Board of the FTO. To outgoing members John Politzer, Errol Sullivan and Glenys Rowe we extend our thanks and acknowledgment for their contribution throughout the year.

And finally, we wish to thank the staff of the FTO for their continued support and commitment to the Office and the film and television industry. This has been a year of considerable achievement and we look forward to an exciting and productive year ahead.


Shane Simpson
Chair


Jane Smith
Chief Executive

CHUNKY MOVES—JUST ADD WATER

LANTANA

STARTING FROM ZERO

THE MAN WHO SUED GOD





The Board of the FTO is constituted by Section 6 of the *NSW Film and Television Office Act, 1998*, amended 1996.

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

The FTO Board was appointed on 1 January 1997. The Members of the Board as at 30 June 2001 are:

the board



Mr Shane Simpson (Chair)
Appointed for 3 years from 1 January 2000

Principal of Simpson's Solicitors, founder and former director of the Arts Law Centre of Australia and chair of the Museums and Galleries Foundation of NSW, board member of the National Association for the Visual Arts, the Music Council of Australia, and the Australian Society of Authors appointee to the Copyright Agency Ltd.



Mr Laurie Patton (Deputy Chair)
Reappointed for 3 years from 1 January 2000

Chief Executive, PharmaNet Online Limited. Former television executive (Seven Network) and founding CEO of PAN TV, producer of World Movies pay television channel.



Mr Geoffrey Atherden
Reappointed for 3 years from 1 January 1999

Writer for television, theatre and feature films, member of the Australian Film Institute Awards Advisory Committee and former President of the Australian Writers' Guild.



Mr Stephen Basil-Jones
Appointed for 3 years from 1 January 2001

Managing director of Columbia TriStar Films and former Chair of the Motion Picture Distributors Association of Australia.



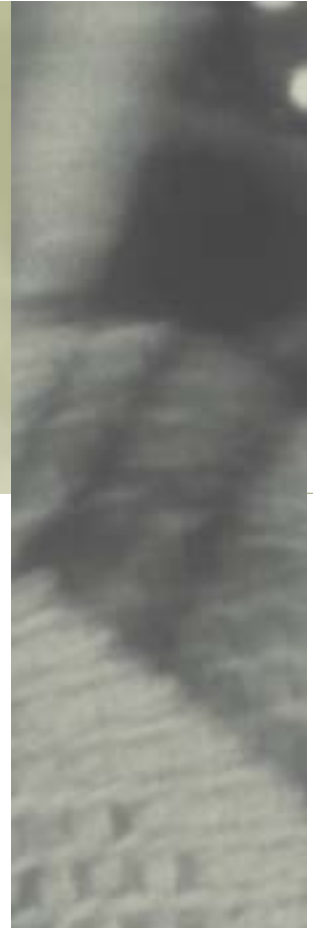
Ms Sue Masters
Appointed for 3 years from 1 January 2001

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



Ms Megan McMurdy
Appointed for 14 years from 10 August 2000

Independent producer of documentaries and feature films.
Former Executive Producer at Film Australia. Currently series producer of the 13-part series of documentaries and dramas for SBS Independent, **Hybrid Life**.



Ms Sarah Dowland
Appointed for 1.5 years from 22 June 2001

Visual Effects Producer at Animal Logic Pty Ltd, currently working on **The Matrix II and III**, former head of production at Extro Design and visual effects producer and production manager at Engine and RFX.

organisation

The FTO's work was assisted through the year by a number of industry people. They were:

Marina Albert, Marguerite Bunce, Catharine Campbell, Della Churchill, Michelle Fillery, Jane Forrest, Megan Gardiner, Michelle Harrison, Kerry Herman, Samantha Jennings, Judith John-Story, Lisa Lepore, Ali Malone, George Mannix, Shilo McClean, John Meredith, Kate Rice, Sylvia Wilczynski, Martin Williams, Chris Winter, and Belinda Yong.

Back (l-r) Danielle McGuigan,
Jonathan Ogilvie, Garry Brennan, Nick Hore

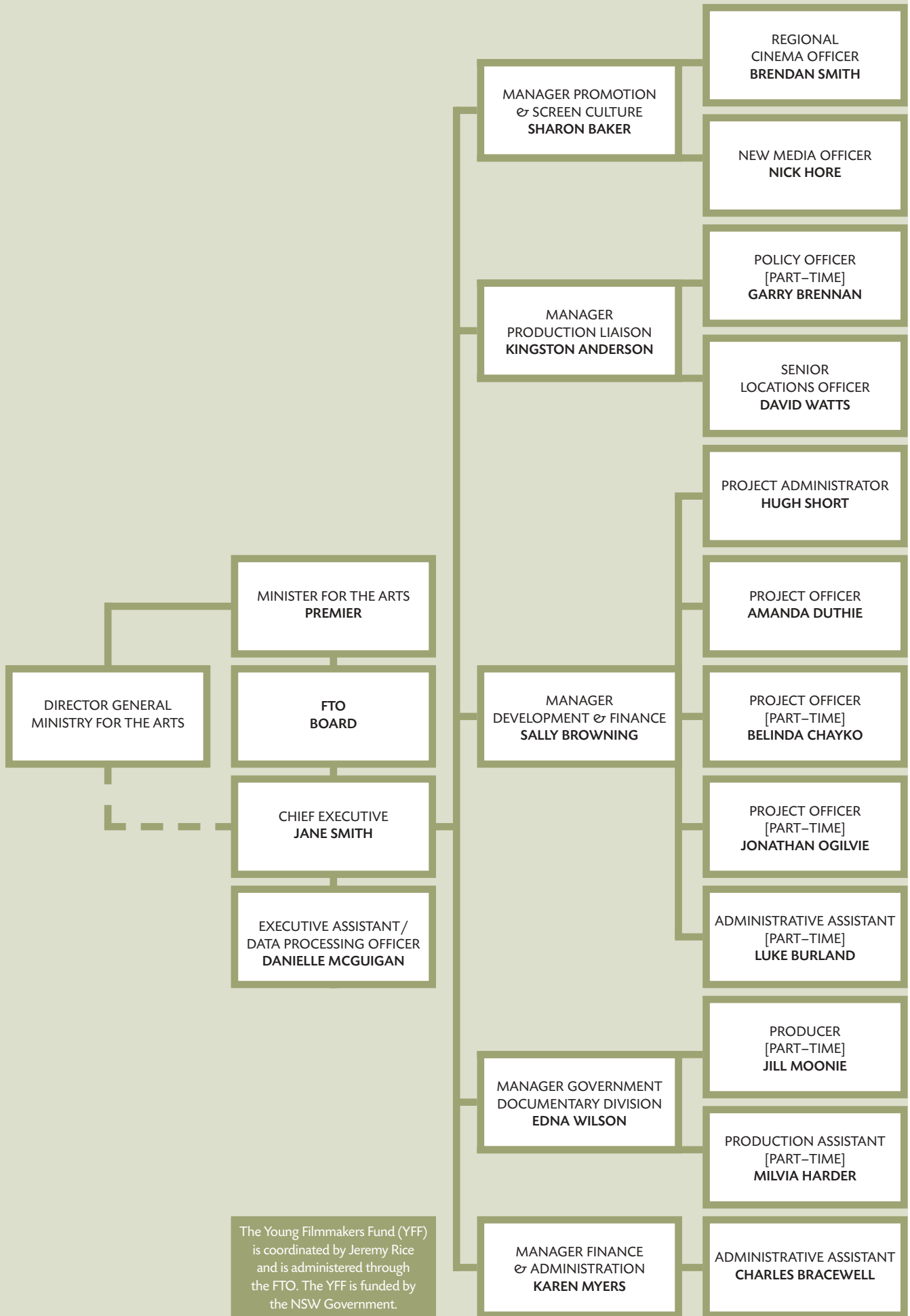
Middle (l-r) Charles Bracewell, Sharon Baker,
Amanda Duthie, Hugh Short, Sally Browning

Front (l-r) Jane Smith, Jeremy Rice,
Karen Myers, Kingston Anderson

Not Pictured Brendan Smith, Edna Wilson,
Jill Moonie, Milvia Harder, David Watts,
Belinda Chayko, Luke Burland



09 Organisational Chart as at 30 June 2000



The Young Filmmakers Fund (YFF) is coordinated by Jeremy Rice and is administered through the FTO. The YFF is funded by the NSW Government.

financial overview

CBD 2000



INFORMATION WARS—THE HACTIVISTS



11 Financial Overview

The FTO's total expenditure for 00/01 was \$7.799 million—split between Operating Expenses (\$2.83 million) and Grants and Subsidies (\$4.969 million).

TABLE 1 TOTAL EXPENDITURE 00/01

	00/01 \$'000	99/00 \$'000	VARIANCE %
Operating Expenses	2,830	3,613	(22)
Grants and Subsidies	4,969	4,665	7
TOTAL EXPENDITURE	7,799	8,278	

The Office also administers a \$5 million Production Loan Finance revolving fund which is not included in the Grants and Subsidies allocations.

The Government's recurrent funding to the FTO in 00/01 was \$5.683 million, an increase of \$504,000 over 99/00. The increases included an additional \$170,000 for Industry & Audience Development, \$150,000 for the new Regional Filming Fund, and \$180,000 for staffing and other for regional cinema and production liaison.

GRANTS

The level of funds committed to Grants and Subsidies (Table 2) this year was nearly \$839,000 more than allocated by the NSW Government. This enhanced funding was possible through the use of \$493,000 from returns on investment (\$185,000 Project Development, \$308,000 Production Investment), and through the Board's endorsement of the use of interest and agency reserves to supplement the FTO's activities, including Creative Initiatives.

TABLE 2 GRANTS AND SUBSIDIES¹ 00/01

	00/01 \$'000	APPROPRIATION \$'000
Young Filmmakers Fund	485	350
Industry & Audience Development (includes New Media Audience Development)	418	415
Project Development	1,066	890
New Media	116	100
Other Industry Promotion (includes Creative Initiatives)	289	0
Production Investment Fund	1,810	1,900
Australian Childrens' Television Foundation	110	110
Regional Filming Fund	150	150
Legal expenses related to Grants and Subsidies ²	310	0
TOTAL GRANTS AND SUBSIDIES	4,754	3,915

Notes

¹State Government accounting practices do not allow for the recognition of unpaid Grants as a liability, therefore figures quoted throughout the Financial Statements (see pp 44-56) are exclusive of commitments agreed but not paid at 30 June 2001. Figures quoted throughout the text of this report and within the Overview include all commitment decisions within the 00/01 financial year whether paid or not and exclude commitments made in previous years but paid in the 00/01 year. The treatment results in a variation in the 00/01 Grants figures shown in the Tables above.

²During the financial year 00/01, the FTO was a party to a number of complex production investments with other investors. Some of these deals employed elaborate structures with new international partners. The FTO required additional legal advice for these contracts. The FTO also sought to recover late payments to its Production Loan Finance Fund during the last financial year. In doing so, it required the services of specialised legal counsel to ensure a settlement was reached.

OTHER EXPENSES

While the FTO's operating costs were \$224,000 lower than last year, the 99/00 figure was an increase of \$132,000 on the previous year due to costs associated with GST and Y2K. However, the FTO's operating costs for 00/01 are \$92,000 lower than for 98/99. These savings related to concerted efforts to contain costs and increase productivity within the agency.

The FTO's Operating Expenses as shown in the Financial Statements incorporate Government Documentary Division (GDD) expenses which are fully recouped. An adjustment to those expenses has been made in the following table to reflect the FTO's actual operating costs.

TABLE 3 FTO OPERATING COSTS 00/01

	00/01 \$000	99/00 \$000
Employee Related Expenses	1,161	1,260
Other Operating Expenses ³	1,132	1,257
Total from Financial Statements	1,519	2,231
Less GDD Expenses	387	974
FTO Operating Costs	2,293	2,517
Maintenance	23	11
Depreciation and Amortisation	127	111
FTO Expenses Excluding Grants	2,443	2,639
Plus GDD Expenses	387	974
Financial Statement Expenses Excluding Grants	2,830	3,613

³Includes \$241,000 (00/01) and \$276,000 (99/00) which related directly to the use of external assessors and other expenses relating to Grants and Subsidies.

charter

THE SUMMER OF '77



BENEATH CLOUDS



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

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

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



LANTANA

development

TO SUPPORT AND ENCOURAGE TALENTED PEOPLE
AND QUALITY PROJECTS IN ORDER TO INCREASE
THE DEPTH OF CREATIVE RESOURCES IN THE
INDUSTRY



WARBLING MATILDA

development

YOUNG FILMMAKERS FUND

Since its inception in 1995, the Young Filmmakers Fund (YFF) has supported sixty-four projects by new and emerging filmmakers in NSW. The Fund provides a unique opportunity for young talent to break into the highly competitive film and television industry.

The YFF provides grants of up to \$25,000 to NSW residents aged eighteen to thirty-five for production or post-production costs. There is no restriction on format or type of film and the YFF has funded short dramas, documentaries, animation and experimental film projects.

Two funding rounds are held each year and a panel comprised of industry representatives and an FTO project officer assesses applications.

Highlights for the year included funding five projects through Round 9, screening nineteen YFF films at the YFF Festival in April 2001, production of four DIYtv projects and the continued success of YFF films in film festivals throughout Australia and overseas.

ROUND 9

Round 9 closed on 7 August 2000. 81 applications were received including 52 drama projects, 17 documentaries, 5 experimental, 5 animations and 2 short films for television.

The assessment panel included director Scott Patterson and producer Bruna Papandrea and three previous recipients of YFF funding, Anne Delaney (**No Mess**), Jacqui North (**Chrissy**) and Catherine Lowing, writer/director of one of the first DIYtv projects, **Cooking With Frank**. Jonathan Ogilvie was the FTO representative on the panel.

Rose Byrne, awarded Best Actress for her performance in the FTO funded film **The Goddess of 1967** at the *Venice Film Festival*, announced the successful YFF projects along with recipients of AWG/FTO Mentorships and FTO Fellowships on 28 November 2000.

TITLE	TYPE	AMOUNT	APPLICANT/S
Contemporary Case Studies	Experimental	\$25,000	Janet Merewether
Dog Day	Drama	\$25,000	Sylvia Wilczynski Kim Mordaunt
Ink Runs Out	Drama	\$5,000	Susannah Garden
Super Glue and Angels' Wings	Drama	\$25,000	Jane Cole
The Scree	Drama	\$25,000	Justine Kerrigan

ROUND 10

Round 10 closed on 28 May 2001. Applicants submitted 92 projects, including 72 dramas, 14 documentaries, 4 experimental and 2 animation projects. The projects were assessed by George Catsi, Mark Forstmann, Harriet McKern, Sally Browning (FTO representative) and Anita Sheehan who produced the DIYtv project **In The Swim**. The FTO will announce the projects selected for funding in September 2001.

MARKETING ALLOWANCES

The FTO grants marketing allowances to completed YFF films to assist with the costs of marketing and distribution.

The FTO Chief Executive and the Manager Development & Finance assess marketing applications on the quality of the delivered film, a marketing plan from the filmmaker, evidence of interest from significant festivals and recommendation from the YFF Coordinator.

15 Young Filmmakers Fund



GATE



SUPER GLUE AND ANGELS' WINGS

Marketing allowances have enabled a number of YFF films to enjoy continued success at Australian and international festivals and sales to broadcasters around the world. Some notable successes in 00/01 include **Six O'Clock Swill** and **Contemporary Case Studies**, both selected for the *Brisbane International Film Festival*; **Gate**, winner of Best Short Film awards at the *Cine Huesca* and *Valencia* film festivals; **Chrissy**, screened at international film festivals in Amsterdam, Berlin, Cologne, Hamburg, London and broadcast on Canadian television; **No Mess**, winner of Best Documentary at *St Kilda Film Festival* and Silver Plaque Award at the *Chicago Film Festival, USA*; and **Temple on the Hill**, sold to a broadcaster in the USA.

YFF FESTIVAL

The third YFF Festival was held at the Chauvel Cinema, Paddington from 6-8 April 2001. The Festival is a valuable marketing event both for the filmmakers and their films, showcasing their work and talent to the industry. It is also an opportunity for the FTO to thank the industry for the invaluable assistance it gives to YFF films in production.

FTO Director's Attachment recipient Cate Shortland, whose short films have won several international awards, spoke at the opening night screening before an audience of YFF filmmakers and film and television industry representatives. Over one thousand people attended the weekend of free screenings to enjoy the films and be inspired with the possibilities of working independently on a small budget.

DIYtv

DIYtv is an initiative with SBS Independent to fund innovative television produced by independent creative teams who fit the YFF eligibility criteria. Four projects selected for funding in 99/00 went into production this year. **Blood Sports**, **In the Swim**, **Let's Vote** and **Video Dare** have all been completed and will be screened on SBS Television in January 2002.

PROMOTION

The YFF program handles many general enquiries from young people wishing to break into the film and television industry, as well as specific questions about applying to the YFF. The FTO has developed a Frequently Asked Questions (FAQ) factsheet, which is published on the website. The FAQ answers many questions about the YFF and links to other useful resource sites for the film and television industry such as the Australian Film Commission and Metro Screen.

The FTO uses the internet to promote the Fund through the FTONEWS email service and by advertising in other electronic bulletins including the Australian Screen Directors Association (ASDA) and Independent Filmmaker (IF) Magazine.

Applicants to Round 9 were surveyed to evaluate the promotion of the Fund. The results showed that print advertising, both in daily press and industry publications, is the most effective way of reaching young filmmakers, especially those in regional NSW. The FTO continues to advertise the Fund widely, especially in regional publications and press.

The Fund has become established in the culture of independent filmmaking and many YFF enquiries are generated by word-of-mouth in the industry and through film education institutions. This is supported by the YFF Coordinator speaking at seminars, conferences and in the media. In 00/01 these included film students at the University of New South Wales, a seminar organised by Film Illawarra, an Australian Writers Guild seminar on short film funding and radio interviews on 91.5FM Art in Review and 2SER FM.

ADMINISTRATION

Following the renewal of YFF funding by the NSW Government, the FTO conducted a comprehensive review of the first four years of the YFF. The FTO Board approved changes to the YFF Guidelines to clarify eligibility requirements and simplify the funding process. The Guidelines and Application Form were simplified and redesigned within the parameters of the FTO's new corporate identity.

As with all FTO funding programs, the YFF instituted procedures to deal with the introduction of GST this year. The YFF Coordinator gave considerable time, information and advice to young filmmakers dealing with the demands of the new tax system.

In 00/01 the FTO also conducted a budget review of the Fund. Increasing administrative costs, particularly staff and advertising, have placed pressure on the allocation of YFF funds to grants. The FTO will minimise administrative costs by reducing the frequency of funding rounds while maintaining the overall commitment to grants.



BREAKING BOWS AND ARROWS



BENEATH CLOUDS

development

PROJECT DEVELOPMENT

The development of projects is an essential first step towards realising film production. The FTO invests in the development of a diverse range of film and television scripts and encourages the formation of collaborative creative teams to assist this process.

The ability of an individual project to attract finance and progress into production is often a result of support during the crucial development phase. Not all scripts developed will be made, but this process also affords practitioners a chance to continue refining and exploring their craft. The FTO regards professional development as an essential part of maintaining a vibrant and sustainable film and television production industry.

Collaboration between a cohesive team of key creative personnel can mean a project has a greater chance of being financed. These teams sometimes come together in the early phases of development. The FTO provides financial support for the various stages of a project, including fees for professional collaborators such as writers, producers, script editors and directors, and travel for the purposes of raising production finance. Assistance is also available to teams whose projects need preliminary casting, location searches and the preparation of final budgets and schedules. Applications for funding are assessed on their quality, creativity, potential viability and economic benefits to NSW.

The FTO funds new and experienced writers and a range of productions including feature films, telemovies, documentary, television series and animation. This year the FTO received 195 applications for development assistance and provided support to 82 projects. Most development requests are for feature films (65%), followed by documentary (12%). The other areas of expenditure include travel grants, co-funded initiatives and writer's mentorships.

A total of \$1,065,847 was invested in development, comprised of an allocation of \$867,354, and the remainder being made up of revenues, write-offs of undelivered projects and forward commitments. Funding was allocated across a range of projects and the percentage of investment was 73% feature, 11.9% documentary, 1.8% animation, 2.1% mini series, 1.1% telemovies, 5.9% travel, 3.8% initiatives and 0.4% for the AWG/FTO Mentorship Scheme.

This year the following projects developed with FTO investment in past years were financed into production: feature films **Beneath Clouds**, **Dirty Deeds** and **Lantana**; documentaries **Road**, **The Hacktivists** (aka **How to make Trouble and Influence People**), and **Breaking Bows and Arrows**; and the animation series **Michael Leunig**.

The FTO recognises that filmmakers need to seek international investment for projects, as markets for films become increasingly competitive and film production becomes globalised. Support is provided to filmmakers to travel with film projects, by way of an investment in the project, where travel is required to seek finance; or as a grant, where the filmmaker has been invited to significant overseas festivals with a completed film in which the FTO has participated.

17 Project Development

Twelve filmmakers and one actor were provided travel assistance to accompany their films to high profile festivals and markets. These included the international film festivals held in Venice, Telluride and Toronto, and markets such as MIP-TV and Cannes in France.

Each year the FTO reviews the development guidelines. Changes are made in response to the needs of the industry and are intended to best suit the majority of NSW filmmakers by assisting them to realise their projects in terms of development, production and marketing. Key industry organisations and stakeholders are consulted for their feedback on these changes.

The most significant changes this year were to the three stages of development. The FTO has introduced a 'no frills' concept to first draft funding opportunity for experienced and credited feature film writers at the first stage of development. There has also been an expansion in the explanation of the criteria required in all stages of development to assist applicants in their approach to the FTO.

The requirement for a letter of interest for documentary development applications has been removed and filmmakers travelling to markets with their projects will have more flexibility in their travel schedules and access to some contribution to market registration fees.

This year the FTO was successful in increasing the development budget allocation for a new initiative of intensive script workshops, which will take effect from 01/02 onwards. This 'hothouse' approach to script development has been successful in the USA and Europe, and will support and nurture a selected number of Australian scripts with the aim of shortening the timeframe for the development process and increasing the quality of these projects. The workshops will be held once a year in two sessions of five to ten days, and mentored by Australian and international experts. The projects supported in this scheme will receive development funding from the FTO in order to proceed to the next draft. This initiative will encourage the collaboration of the key creative team by involving not only writers but also the director and producer of each project.

The FTO is aware of the continuing need for producers to enhance and develop their business skills as well as refine the creative aptitude required for filmmaking. The FTO has investigated the possibility of hosting producer forums and workshops on a range of topics relevant to operating in the film and television industry. As part of its general development program, the FTO has expanded its financial support to NSW producers by way of increased access to international markets and forums.

The Office has also continued to be active in assessing the needs of writers who have received development funding. The FTO offers support, advice and encouragement to new writers by providing information about and access to experienced script editors who can assist them in the process of the next draft. This process has proved successful in enabling new writers to realise their objectives and in refining their craft skills.

READERS' FORUM

In the previous year, the FTO held a Readers' Forum with interested NSW filmmakers. Over 60% of filmmakers who participated in the written survey and the forum itself wished to retain the FTO's external readership policy. Recent meetings with industry organisations showed continued support for this process. External readers' reports provide for transparency of decision making and independent opinion, which informs decisions made by project officers when recommending projects for funding.

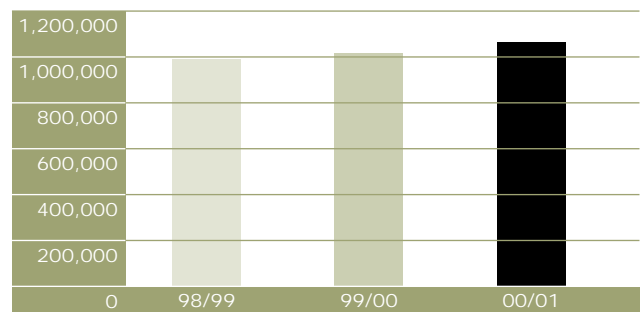
This year the FTO conducted an extensive review of its external readers' list. In the next year the Office will call for expressions of interest to attract a range of qualified script and budget assessors which will be selected by an independent industry panel.

COMPLAINTS PROCEDURE

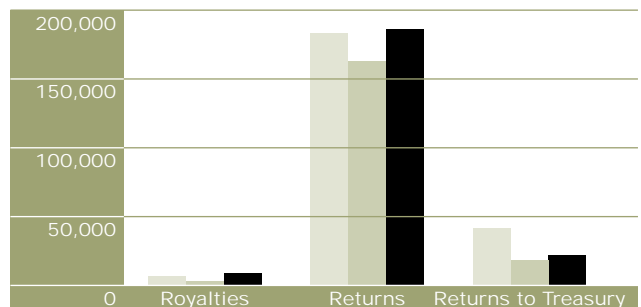
The Development & Finance Unit (D&F) has recently published a complaints procedure outline for incorporation into the revised guidelines. This procedure outlines for applicants the appropriate ways in which they may bring grievances to the attention of the FTO.



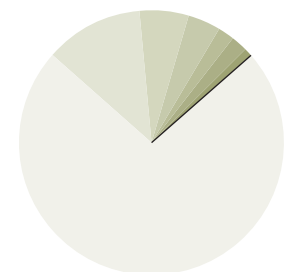
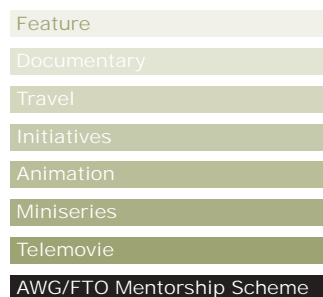
INFORMATION WARS—THE HACTIVISTS



Script Development Commitments



Script Development Returns



Production Investment Fund Returns Breakdown



ADAMINABY—OUR DROWNED TOWN

FAQ

The FTO receives many and varied enquiries regarding its funding programs. This year, D&F staff prepared frequently asked questions (FAQ) factsheets, which are available on the FTO website or by contacting the office directly.

FTO FELLOWSHIPS

Professional development is provided through the FTO Fellowship Scheme for mid-career filmmakers with some significant track record. A Fellowship may be used to further professional experience in scriptwriting, script and story editing, travel, study, professional attachments, financing projects or combinations of these activities. Work may be carried out on single projects or a slate of projects in development.

The successful filmmakers who received Fellowships from the FTO in this year were: Producers: Al Clark, Giorgio Draskovic, Vincent Sheehan and Martin Brown; Documentary Filmmaker: David Roberts; Script Editor: David Hely; and Director: Chris Cudlipp.

The achievements of the fellowship scheme is exemplified this year by Producer Fellowship recipient Vincent Sheehan. He was able to consolidate his relationships with international sales agents, plan and follow the international launch and marketing of his first feature film *Mullet* at *Cannes International Film Festival*, and achieve strong interest in his next project as a result.

In light of reduced resources, the FTO conducted a review of its Fellowship program for the coming year. The Fellowships for Producer, Director, Documentary, Script Editor and Writer will remain, however the process will now be conducted in a competitive round once each year with a panel of industry peers making the selection. The Producer's fellowship has been altered to allow producers to present a slate of mixed genres—such as documentary and drama—when applying to the round.

AWG/FTO MENTORSHIP SCHEME

The Australian Writer's Guild (AWG) and the FTO continued to work together on this scheme over the past year. New writers are paired with an experienced writer/mentor to assist them in developing a treatment for a feature film. Mentors provide feedback and advice based on their professional experience.

The successful writers and their mentors this year were Cena Josevska (Mentor: Sean Nash) and John Ogden (Mentor: Julie Janson).

19 Industry & Audience Development



ROSE BYRNE, NICOLAS HOPE AND EDDIE L.C. FONG DISCUSS THE GODDESS OF 1967 AT POPCORN TAXI



BYRON ALL SCREENS CELEBRATION

INDUSTRY & AUDIENCE DEVELOPMENT

The FTO provides funding in support of projects that contribute to industry and audience development in NSW. Support for these initiatives fosters excellence and growth, and ensures a dynamic, innovative and healthy film and television industry.

Industry & Audience Development funding effectively delivers support to the FTO's development objective, and to a diverse range of constituencies and communities including regional cultural development, ethnic affairs, youth, indigenous, women and Western Sydney.

Initiatives supported under this program fall into two broad categories:

Industry development—skills development opportunities for practitioners via technical and research facilities; and professional development activities such as seminars, conferences, workshops, publications, mentorship and attachment programs, and peer awards.

Audience development—increasing public appreciation and knowledge of cinema by providing distribution opportunities for Australian film and greater access to international product, through activities such as festivals, screenings, exhibition and touring programs.

This year the FTO continued to administer the Industry & Audience Development program and provide networking, information and advice to recipients on the management and promotion of their activities. Industry & Audience Development staff consistently attend funded events and regularly participate in debrief meetings with sector organisations to ensure the Office is kept abreast of industry issues and developments.

Film festivals, screenings and cinema activities have the potential to contribute enormously to the economic and cultural well being of a community, encourage tourism, and improve the quality of life for people in remote and isolated areas of the state. This year saw a significant increase in the number of activities generated from the community level in regional NSW and 18% of Industry & Audience Development funds were expended on regional activities and organisations.

The FTO has an ongoing commitment to supporting regional cultural development and to providing access to entertainment and training opportunities readily available in capital cities. Throughout the year Industry & Audience Development staff attended festivals and conferences and met with sector organisations in the Northern Rivers, Newcastle, the Illawarra and Wagga Wagga regions, to promote widespread awareness of FTO programs and services.

INDUSTRY & AUDIENCE DEVELOPMENT FUNDING

In recent years Industry & Audience Development funds have been under considerable pressure as the number of activities, organisations and projects in the NSW sector have expanded.

In 2000 the FTO secured an additional \$170,000 from NSW Treasury to increase the stretched allocation of funds to the program. The fund was further supplemented with \$35,000 from the New Media program for relevant activities, bringing the total available budget to \$425,000. Prior to this, the allocation of \$220,000 to Industry & Audience Development was supplemented by funds from agency reserves.

This year the FTO received 84 applications for funding with requests totalling \$831,828 (exclusive of the \$110,000 allocated each year to the Australian Childrens' Television Foundation).

The Office supported 62 events/organisations and commitments totalled \$418,102 (exclusive of the \$110,000 allocated to the Australian Childrens' Television Foundation). A full listing of projects supported is available at Appendix 6.

	96/97	97/98	98/99	99/00	00/01
Funds Requested	419,421	554,529	909,668	863,342	831,828
Funds Approved	328,834	457,000	349,400	424,000	418,102

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

INDUSTRY & AUDIENCE DEVELOPMENT REVIEW

During the year the FTO commenced work on a review of the Industry & Audience Development funding program. The review has been undertaken as part of the FTO's ongoing analysis of its funding programs to ensure their efficacy and relevancy to the needs of industry.

Industry & Audience Development offers assistance across a diverse range of projects and criteria and supports considerable demand with limited funds. In the last three years the fund has received applications for double the available budget. It is becoming increasingly difficult to provide adequate support for key established organisations as well as provide vitally important seed funding for emerging and one-off events.

The review process will involve consultation with NSW stakeholders, examination of the funding models of other funding agencies and identify strategies for the allocation of funds in the future. A consultant will be engaged to undertake research and provide recommendations. It is expected that the revised program will take effect in 2002.

20 Regional Cinema Initiatives



AMUSU CINEMA, MANILDRA



PREMIER BOB CARR AND BILLY CONNOLLY
AT LAUNCH OF FTO'S REGIONAL CINEMA INITIATIVES

REGIONAL CINEMA INITIATIVES

The FTO facilitates opportunities for the development of cinema initiatives through the provision of information and advice to regional communities wishing to establish cinema in their towns. While cinema and film is identified as a high priority for most Australians, many communities in regional NSW have little or no access to an entertainment option taken for granted in major metropolitan centres.

The growth of volunteer or community cinemas in regional areas has the potential to contribute considerably to the economic and cultural development of the local community, provide health-related benefits to disadvantaged populations, and improve the quality of life for people in remote and isolated areas of the state. Throughout the year the Office continued its ongoing commitment to regional cinema activity, and promoted widespread awareness of FTO regional cinema initiatives.

On 15 February 2001, the NSW Premier, Bob Carr, officially launched the FTO's Regional Cinema Initiatives in Bermagui, on the South Coast of NSW, during a visit to the set of *The Man Who Sued God*.

In October the FTO published *The Regional Cinema Guide* to provide information and advice on the diverse range of issues facing regional communities wishing to establish and operate cinema or film screenings. The guide covers topics such as funding and resources, operational models, distribution, programming, business planning, and marketing and promotion. It has been widely distributed throughout regional NSW since its release.

A Regional Cinema Officer was appointed and commenced duties in February 2001. This position was established to coordinate the regional cinema activities of the FTO, and to assist and advise communities as to opportunities for cinema development. The Regional Cinema Officer liaised with regional communities and key stakeholders to gather an understanding of the kinds of cinema activities developing in regional NSW, and the challenges being faced by community groups and local governments in different areas of the state.

In May 2001 the FTO organised a second *Flicks in the Sticks* conference in Manildra, outside Orange in Central West NSW. The conference was organised in partnership with Arts Out West and took place in the Amusu Theatre, a brick and tin cinema constructed in 1936.

The conference provided delegates with sessions on a range of issues to assist them in establishing or managing volunteer and community cinemas, including funding, distribution and sources of film, publicity and promotion, and equipment and training (focusing on 16mm projection equipment and skills). It also provided an opportunity for representatives from several community cinemas to speak about their model of operation

and factors that contributed to their success. *Flicks in the Sticks* attracted over 60 delegates from Manildra and surrounding region. Further localised cinema workshops are planned for next year.

From a national perspective, NSW has proven to be a leader in identifying and examining the issues surrounding regional cinema development. In December FTO representatives attended the National Regional Arts Conference in Esperance, WA and presented two workshops on regional cinema initiatives in NSW. The workshops examined a range of successful cinema models currently operating and addressed issues to consider when establishing community and independent cinemas. Feedback from workshop participants was very positive and it was encouraging to see the level of interest for this initiative nation wide.

Throughout the year the FTO worked to promote awareness of the regional cinema program, delivering presentations at the annual Cinema Owners' Association of Australia (COAA) Conference and the Australian Council of Film Societies Annual General Meeting in May. Radio interviews were conducted with ABC 2CR (Central West Radio) and ABC Regional Radio. The Office also published an article in the film, television and media magazine *Metro* outlining the FTO's regional cinema initiatives and the development in various towns of volunteer-run, community cinemas.

Existing commercial terms and conditions for film exhibition, such as delays in access to new release films, film hire terms unsuitable to smaller populations, and high freight costs can hamper the sustainability of independent commercial cinemas outside major metropolitan centres. The FTO has been working to address these issues and commenced negotiations with major distribution companies to encourage a broader understanding of the issues and challenges facing regional exhibitors.

In February the Premier announced that the major distribution companies had agreed to consider more flexible terms and conditions, particularly for cinemas in a non-competitive environment. One example of this was the unprecedented level of print circuiting (the sharing of one film print between two or more exhibitors) for popular films over the Christmas/New Year period. Such circuiting allowed earlier access to major new release features, and also permitted several cinemas to share the fulfilment of the distributors' terms and conditions (such as box office figures, session length and number of screenings).

The FTO has also commissioned the production of a Distribution Resource Kit, aimed specifically at assisting independent regional cinema operators to form better and more rewarding relationships with distribution companies. The resource kit will address negotiation skills and conflict resolution, effective marketing and promotion, alternative programming, print circuiting and will be available in late 2001.

21 New Media Initiatives



MOULIN ROUGE ©20TH CENTURY FOX FILM CORPORATION [IMAGE COMPOSITED BY DIGITAL VISUAL FX TRAINEE GEORGE ZWIER]

NEW MEDIA INITIATIVES

The FTO's New Media Fund supports professional and skills development through:

- enhancement of the NSW skill base of creative talent in digital visual effects
- promotion of the effective application of digital media to film and television production
- facilitation of networking and debate to increase understanding of the issues and potential of digital technology for the film and television industry.

NEW MEDIA FUNDING REVIEW

The FTO regularly reviews its new media funding strategy to ensure it remains relevant to the needs of industry and responds effectively to new developments. The resultant policy focuses on skills development and the application of digital media to filmmaking.

The principal focus of the FTO's New Media Program continues to be highly specialised training provided through the innovative Digital Visual FX Traineeship Scheme. This initiative is complemented by support for entry-level training provided by Metro Screen's Digital Program.

This year the Office also commenced development of an industry workshop program to provide practical advice and assistance to filmmakers on the impact of digital technologies on their craft. This workshop will be delivered in late 2001.

In December 2000 the FTO Board reviewed and approved the following funding allocations:

- continued funding for the Digital Visual FX Traineeship Scheme (\$100,000)
- continued support to Metro Screen's Digital Studio workshop and seminar program (\$40,000)
- support for new media strategic initiatives including provision for industry workshops and masterclasses (\$10,000)
- continued support for New Media Audience Development (\$35,000)
- a contingency fund (\$40,000). The priorities for this contingency fund are to augment support for the recommended projects, to support other new media projects that may arise and to supplement the Digital Visual FX Scheme if required.

DIGITAL VISUAL FX (EFFECTS) TRAINEESHIP SCHEME

Over the last decade Sydney has established a reputation as a world class centre for film and television production and post-production. This has been due to a number of factors, but chief amongst them is the standing of local technical and creative talent, which has helped build a number of outstanding digital effects houses with clients around the globe.

As this sector of the industry has expanded, the need for experienced and trained staff has also grown. There are many willing potential digital effects artists, who have relevant backgrounds and strong desires to establish creative careers in the digital visual effects industry but the time and money involved in providing on-the-job training has proved prohibitive to industry.

In 1998 the FTO established a traineeship program to address this issue, managed in partnership with private sector companies. The scheme provides career development opportunities for individuals, and financial assistance to companies who are willing and able to provide an effective training environment.

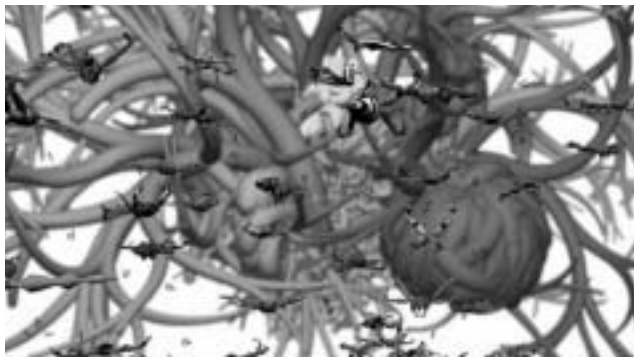
Successful applicants are employed by a participating company for a six-month period, and gain experience working on real film and television projects, with real deadlines and clients. The FTO subsidises the salary and oncosts of each placement by up to 50%.

Trainees are currently placed at Animal Logic and Ambience Entertainment. Other companies have expressed interest in participating in the scheme and are being considered.

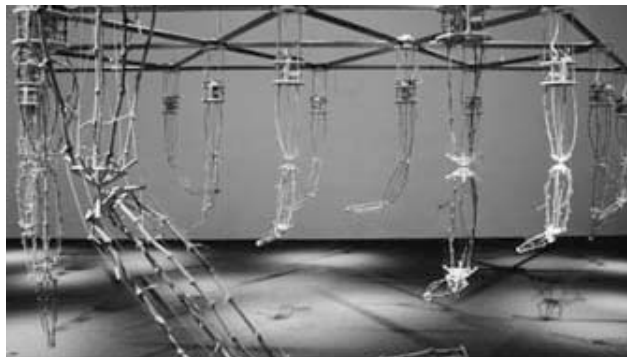
Now three years old, the Scheme continues to be a very successful initiative. Of the 22 trainees awarded placements, 21 have successfully completed their traineeships, 14 have secured permanent positions within the industry and 7 are pursuing freelance work as digital artists and in other production/post-production roles.

In addition to these individual achievements, the scheme is helping to foster a training ethos in the local industry.

Former trainee Zenon Kohler has remained busy since completing his placement at Animal Logic in 1999. Employed full time by Animal Logic, he has worked on a wide range of commercials for markets in America, Italy, the UK, Ireland and Australia. He has also created titles for **Tokyo Bound—Bondage Mistresses of Japan**, an SBS/Channel 4 co-production documentary and has also co-written a spoof on game shows titled **Let's Vote**. This project, which reflects the changes in social values, morals and standards of Australians, has been funded through the DIYtv program, a joint initiative between the FTO's Young Filmmakers Fund and SBS Independent.



FUTURESCREEN 00 - LIFE SPECIES II [CHRISTA SOMMERER AND LAURNET MIGNONNEAU]



FUTURESCREEN 00 - AUTOPOESIS [KENNETH RINALDO]

ROUND 5

Round 5 closed on 8 May 2000, and a total of 53 applications were received. An assessment panel consisting of Shilo McClean, Bruce Williamson and Nick Hore (FTO representative) reviewed the applications and 22 applications were shortlisted. 4 trainees were selected and commenced their placements in late 2000.

TRAINEE	PLACEMENT
Dael Oates	Animal Logic
George Zwier	Animal Logic
Sebastian Oliveira	Animal Logic
Pheng Sisopha	Ambience Entertainment

George Zwier (Compositor), Dael Oates (Designer) and Sebastian Oliveira (Designer) had experience with a wide and varied range of projects at Animal Logic. George worked on *Moulin Rouge*, *Matrix II*, and *The Man Who Sued God*, Dael developed his skills on a number of high profile advertisements in the local and overseas market and Sebastian undertook broadcast design and commercial work.

Pheng Sisopha developed a thorough understanding of how Ambience Entertainment functions, from tapes through to compositing and has worked on a wide range of jobs. He has found his niche in the area of compositing and matte painting.

ROUND 6

Round 6 closed on 2 April 2001 and 103 applications were received. Shilo McClean, Michael Lim, Chris Winter and Nick Hore (FTO representative) assessed the applications and determined a shortlist of 23. Placements will be determined in the coming year.

METRO SCREEN NEW MEDIA ACTIVITIES

This year the FTO provided \$40,000 to support Metro Screen's digital media program for a third year. These funds were allocated to:

- a netcast workshop and seminar series, delivering hands-on training for shooting and managing a live streaming event, and setting up an archive website
- an industry placement scheme, acting as an extension of Metro's integrated new media training plan
- a Tools & Technology Solutions program offering indigenous and multicultural filmmakers skills development in non-linear editing.

NEW MEDIA AUDIENCE DEVELOPMENT

The FTO provides New Media Funds for projects and activities that provide opportunities to view, discuss, debate and promote understanding and skills development in digital media and its application to filmmaking.

Initiatives supported in 00/01 included *Electrofringe*, Newcastle's national gathering of low cost and guerilla electronic media manipulators (\$7,000), *dLux Media Arts'* annual program of discussion and exhibition of innovative film, video and new media work (\$30,000), and *Japanime*, showcasing Japanese animation (\$3,000).



THE ROAD FROM COORAIN

finance

TO INVEST IN STRONG PROJECTS



KING OF THE MARKET

FINANCE

The FTO provides finance in a variety of ways to assist film and television production to occur in NSW and provide economic and cultural benefits to the state. Assistance is provided by way of a repayable investment with copyright, recoupment and profit participation for the FTO.

PRODUCTION LOAN FINANCE FUND (REVOLVING FUND)

The Production Loan Finance Fund was established with a one off provision of \$5 million. The Fund is used to cashflow marketplace investment, payable on or after delivery, where the investor can provide security, and therefore a reduced risk, to the fund. Funds are provided as a loan and only fully financed productions are eligible to apply. The fund operates in a revolving way and new productions are assisted each year as repayments are made.

Australian investors are required to provide security by way of a first ranking charge, corporate guarantees and the reversion of rights to the FTO in the event of default. Loans must be repaid in tranches at 6 and 12 months after delivery of the completed film.

Overseas investors are required to cashflow at least 40% of their investment and agree that their distribution rights will revert to the FTO if the loan is defaulted. Alternatively, letters of credit, bank guarantees or similar security is required.

The need for the facility is demonstrated by the demand and again this year the fund was fully drawn down. However, there have been some delays with the repayment of a number of production finance loans, for a variety of reasons. This has necessitated the FTO to enter into negotiations about revised repayment schedules.

During the year projects approved for production loans were **Dirty Deeds** (\$750,000), **The Man Who Sued God** (\$600,000) and **Beneath Clouds** (\$335,000). The FTO received \$56,476 in interest in 00/01.

The FTO will be continuing its review of the legal documentation for the Fund over the next year. This review has been extended to address the introduction of new parties to the financing environment.

MINOR CASH FLOW LOAN

The FTO allocates up to \$200,000 per annum to provide Minor Cashflow Loans for film and television production. These loans are provided for a stipulated period of time at an agreed rate of interest.

Assistance was provided to two documentaries, **Tokyo Bound—Bondage Mistresses of Japan** and **King of the Market**, totalling \$86,750.

The availability of this facility and quick turnaround on requests enables the FTO to provide support to producers with urgent cashflow requirements. In recent years, other institutions have been able to provide cashflow in a more timely fashion, and the demand for this facility has diminished, allowing for more funds to be released back into production investment.

PRODUCTION INVESTMENT

Production investment is provided to encourage a high level of quality in the NSW production slate. To this end, the FTO provides production and post-production finance to a range of productions whose financing arrangements and budget levels reflect the diversity of filmmaking in this state.

Applications are assessed on the strength of the creative elements of script and production teams, the budget and financing structure, and the cultural and economic benefits to NSW. Investments are typically around \$300,000, however, an increased investment up to a maximum of \$500,000 may be considered in exceptional circumstances, such as outstanding low-budget films requiring greater support from the FTO, or outstanding projects pursuing alternative financing models.

This year the Office received 19 applications for production investment and funded 17. FTO funds continue to be a necessary part of the financial strategy of a number of productions. By investing in productions of merit, the FTO plays an important role in ensuring that production and post-production continues to take place in NSW.

Funds were invested in 5 feature films, 7 documentaries, 2 documentary co-initiatives and 2 animations as part of co-initiatives. Total production investment committed for the year was \$1,810,231. There were no development projects rolled over into production finance.

The FTO received \$222,071 in production investment returns. The expenditure percentage breakdown was: 74% feature film, 4% animation co-initiatives, 13% documentary and 5% documentary co-initiatives.

The Production Investment Guidelines were reviewed this year and some minor changes made to more adequately reflect the film financing environment and to clarify various eligibility criteria. The FTO has retained the 10% cap on investment in feature film with a maximum of up to \$350,000 per project. The Office has also reiterated its commitment to outstanding films needing greater support due to an alternative financing arrangement and in this instance will invest up to 50% of budgets, to a ceiling of \$500,000 per project.

There has also been the introduction of a new policy whereby it is mandatory for a location manager to be budgeted and employed on location-based feature films shooting in NSW where FTO investment is sought.

The FTO has resolved to review the introduction of administrative fees which may be deducted from approved production investment and production loan finance applications which proceed to contracting. Rising legal and administration costs has triggered this review and the decision to introduce the fees—or not—will be finalised within the coming year.

INITIATIVES

The FTO invests in a number of co-financed initiatives each year with television broadcasters and other government funded agencies.

NATIONAL INDIGENOUS DOCUMENTARY FUND (NIDF)

This year the FTO made a commitment of \$40,000 to the National Indigenous Documentary Fund Series 5 to support new and developing Indigenous filmmakers to make documentaries. The project selected was **The Foundation**—a profile on the establishment and history of the Foundation for Aboriginal Affairs through the memories of those who created it and the effect it has had on indigenous people living in Sydney. It is produced by Penny McDonald, associate producer Melissa Abraham and directed by Troy Russell. Michael Riley is the mentor director. **The Foundation** received \$10,000 for development and the balance of the commitment is expected to be allocated to production in the coming year.

SITCOM FESTIVAL

The FTO has entered into an initiative with the National Screenwriters' Conference to support the development of up to three sitcom scripts which will be performed live on stage at the end of 2001. Development of \$10,000 per writer will be provided by the FTO.



THE MAN WHO SUED GOD



CBD 2000

AUSTRALIA BY NUMBERS

The FTO has agreed to support the second and third series of Australia by Numbers (formerly known as Space Stories) funded with SBS Independent. Each state film agency selected a project by emerging documentary filmmakers that explore the themes of people and place within a particular postcode. This year the project selected for Series Two was **CBD 2000**, produced, directed and written by Kim Mordaunt and Sylvia Wilczynski. The selection for Series Three was **Flying Home: Leichhardt 2040** produced/written by Jacqui North and written/directed by Sal Eccleston.

CRITICAL ACCLAIM

Films supported by the FTO received much critical acclaim in the past year. At the *2000 Emirates AFI Awards* **Looking for Alibrandi** and **Better Than Sex** were both nominated for Best Film. The FTO funded the script development and participated in the production of **Looking for Alibrandi** and was a major investor in **Better Than Sex**. Both films enjoyed critical and commercial box office success in Australia.

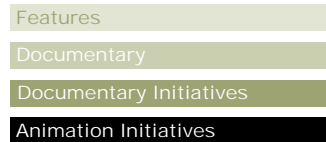
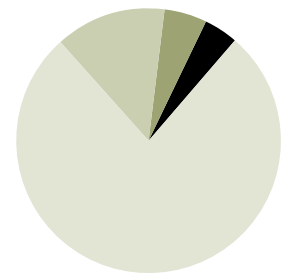
Looking for Alibrandi received AFI awards for: Best Film; Best Actress (Pia Miranda); Best Screenplay Adapted from Another Source (Melina Marchetta); Best Supporting Actress (Greta Scacchi); and Best Editing (Martin Conner).

Looking for Alibrandi also received an award for Best Script (Melina Marchetta) at the *2000 Independent Filmmaker Awards*.

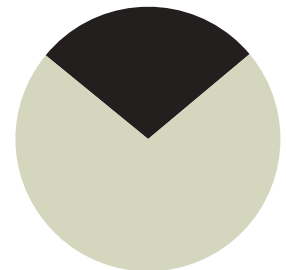
The FTO also had success in the AFI awards non-feature section with Best Documentary **The Diplomat**, and nominee **Uncle Chatzkal**. The Office supported the development of both films. **Confessions of a Headhunter** won Best Short Fiction.

FTO funded films were also invited to several international festivals. **The Goddess of 1967** was the only Australian film to be invited to the *2000 Venice Film Festival* where Rose Byrne won the award for Best Actress. **Better Than Sex** travelled to several international festivals, including Telluride, Toronto, London, Cork, Hawaii Springs, Seattle and the *US Comedy Arts Festival*.

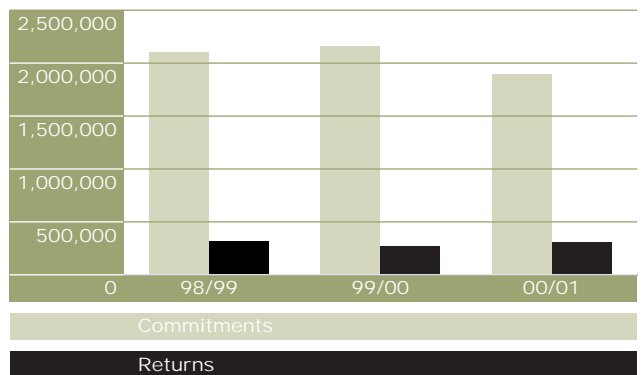
Mullet was the only Australian feature to be invited to screen at the *Edinburgh Festival* in 2001.



Production Investment Funding Breakdown



Production Investment Fund Returns Breakdown



Production Investment Returns/Commitments

distribution

NEWSFRONT



CAREFUL HE MIGHT HEAR YOU



MY BRILLIANT CAREER



Following the return of 20 Australian films from Pepper Distribution in 1998, there have been a myriad of issues to resolve. These issues are now nearly all completed.

Negotiations have successfully concluded with Roadshow Television to represent many of the films for local cable and free-to-air television sales. Video and DVD releases may follow later. The balance of the titles will be similarly licensed, with negotiations in an advanced stage.

Once of the best known of the films concerned was **My Brilliant Career**. Original materials have been recovered from overseas, appropriately curated and the financial and marketing control of this classic Australian film has now been returned to the original Producer, Margaret Fink Films. As with all the titles in the library, the FTO will assist in supervising the film's re-mastering to current digital standards for broadcast and archival purposes.

Other films continued to be occasionally sold in various markets around the world, especially to cable and television. **Careful He Might Hear You** was licensed for DVD release in the USA. However, the market for catalogues of 'older' films has deteriorated over the last two years due to the volume of new product coming onto the market.

In Australia, a restored and re-mixed **Newsfront** was released on DVD by producer David Elfick and director Phillip Noyce with Village Roadshow.



CBD 2000

government documentary division

TO PROVIDE A COST-EFFECTIVE DOCUMENTARY SERVICE FOR GOVERNMENT CLIENTS



SUBSTITUTE CONSENT



SUBSTITUTE CONSENT

The Government Documentary Division (GDD) acts as Executive Producer for the production of informational, instructional and promotional film and video programs for government agencies. Through GDD, NSW government organisations have access to cost effective film and video production services, ensuring government funds are utilised with maximum efficiency and agencies are protected in the many complex aspects of film and video production.

To provide direct support for the non-broadcast film and video industry all government projects produced through GDD are put to the sector by tender. Through this process government funds are spread through the industry to benefit producers, directors, actors and production crews as well as the facilities of sound studios, video, CD and DVD duplication and replication studios, video post-production facilities and film laboratories. In this way GDD productions support the development of a large group of talented and professional film personnel in NSW.

Video footage sponsored by one government organisation is available to other government organisations for video programs. Much of this footage is also available for non-government programming where it does not infringe the rights of the talent involved and if the sponsoring department is in agreement with the requests.

On behalf of the Olympic Co-ordination Authority, GDD arranged for construction of the Homebush Olympic site to be recorded on 16mm film. This material was later transferred to videotape to facilitate easy distribution and then used throughout the world—from the UK, Norway, France, and Korea to North America to publicise the Sydney games. This footage was also used in compiles issued by the Australian Tourism Commission and the Department of Foreign Affairs and Trade for distribution overseas to Australian Government agencies, enhancing both the image of Australia and the efficiency of the sponsoring client.

PRODUCTION

This year program production levels were down while government concentrated its energies and its funds on the Olympics. There was however, an increase in numbers of video dubbings and printing produced for government clients—especially the Olympic Road Transport Authority—who were charged with the responsibility of training recruited bus drivers and volunteer car drivers. Budgets for government programming were also lower in the first nine months of the year but showed improved levels in the last three months of the year.

However, the FTO Board has considered the growing and competing priorities for the organisation overall and taken the decision to cease GDD's operation. An analysis of the Division's on-going viability in light of declining demand and decreased revenues has led to the decision to cease this function of the FTO. This will take effect about half way through the coming year.

This year GDD completed 13 programs, 4 archival shoots, 5 edits and compiles and revised programs. This was down from 99/00 with a total of 20 completed programs, 19 archival shoots, 7 edits and compiles and 4 revised programs.

TOTAL REVENUES EARNED FROM PRODUCTION AND PRINT SALES

98/99	99/00	00/01
\$900,000	\$1,031,632	\$568,416

Government organisations utilising GDD services this year included Roads and Traffic Authority, Department of Health, Guardianship Tribunal and the Olympic Road Transport Authority. Program subject was diverse and broad-ranging including a fully dramatised training program for doctors (**Substitute Consent**) for The Guardianship Tribunal and a documentary style program for WorkCover on the workplace and for individuals of cumulative back injury.

To ensure accessibility most government departments are now having their programs captioned for the hearing impaired, and the cultural diversity of NSW has seen many programs sub-titled or narrated in various community languages.

Government agencies are also using new media formats and often publish their video programs, or part of these, on the web. Negotiations with various copyright agencies began this year to ensure the rights of performers and musicians are protected while government agencies achieve maximum benefit from their programs.

As with all FTO programs, the GDD continually reviews processes and procedures to ensure the most efficient service to government clients. This year internal management reporting was improved and the Office is currently considering ways to more effectively market the services of the Division.

CRITICAL ACCLAIM

This was a successful year for government programming with 18 international awards achieved.

Big Shame written and directed by Oliver Howes for the Education Centre Against Violence received two Gold AiME Awards at the *International Television Association (ITVA)* in the USA. **Big Shame** also won a Gold Plaque in the *Intercom Cinema Competition* in Chicago and a Silver Plaque in the *International Cindy Competition* in California.

Another successful program was **The Olympic Legacy** produced by Bill Mulham of Flicks for the Olympic Co-ordination Authority (OCA) which picked up a Gold Plaque at *Intercom* (Chicago) and another Gold in California at the *Cindy Competition*. **Our Jury Our Values**, made for the Sheriff's Office (Attorney General's Department) by Beloved Pictures won a Gold Plaque in the *Cindy Competition*, a Silver World Medal at the *New York Festivals* and a Gold Plaque at the *Intercom Competition* in Chicago.

For a full listing of GDD awards see Appendix 4.



MOULIN ROUGE ©20TH CENTURY FOX FILM CORPORATION

production liaison

TO FACILITATE FILMING IN NEW SOUTH WALES
BY THE LOCAL AND INTERNATIONAL PRODUCTION
INDUSTRY

30 Production Liaison



BENEATH CLOUDS

PRODUCTION LIAISON

Film and television production delivers significant cultural and economic benefit to NSW, and the local industry generates more screen production than any other state in Australia. The FTO actively encourages local and offshore production and facilitates ongoing support from government agencies for film production in NSW.

This year NSW hosted production to the value of \$297 million*.

DRAMA PRODUCTION EXPENDITURE IN AUSTRALIA

\$M	TOTAL	NSW	VIC	QLD	SA/WA/NT
96/97	424	183	118	107	16
97/98	512	308	101	79	24
98/99	559	286	149	100	24
99/00	570	348	128	80	14
00/01*	611	297	-	-	-

Source: Australian Film Commission (These figures exclude in-house drama production).
*Figures for 00/01 are estimates. Figures for other states not available at time of printing.

For a full listing of local and international projects produced in NSW in 00/01, see Appendix 5.

IMPROVING THE PRODUCTION ENVIRONMENT

Through the Production Liaison Unit (PLU) the FTO works in collaboration with government and private organisations to improve the production environment in NSW and to increase awareness of the requirements and benefits of the film industry.

This year ongoing reviews of film permits and fees in key government agencies were finalised, resulting in the implementation of policies and guidelines in the following agencies:

- **ROADS AND TRAFFIC AUTHORITY (RTA)**

The RTA launched an integrated policy coordinated by a full-time film officer at the Traffic Control Centre. This policy represents a major step forward in streamlining RTA processes for film permits. The RTA will also be implementing a new licensing proposal for low loaders.

- **NATIONAL PARKS AND WILDLIFE SERVICE (NPWS)**

The NPWS also launched a film policy and appointed a dedicated film officer. The film officer will handle statewide enquiries and assist film productions to find suitable locations within NPWS controlled areas.

- **OLYMPIC CO-ORDINATION AUTHORITY (OCA)**

OCA completed a review of their filming policy in close consultation with the FTO, and implemented a new set of guidelines and charges which recognised the necessity to support Australian productions. This policy will be carried over to the new authority that will take over from the OCA.

An industry 'Code of Conduct' was implemented this year. The Code was developed by PLU in consultation with the Screen Producers Association of Australia (SPAA) and the Media Entertainment and Arts Alliance (MEAA) to clarify conduct by film crews when working on location.



FILMING PROTOCOL LAUNCH
MICHAEL CATON, JANE SMITH [FTO] AND GEOFF MORELL

FILMING PROTOCOL

The *Local Government Amendment (Filming) Act 2000* was introduced to streamline the approval process for commercial filming projects on council controlled land. This legislative change is the first of its kind in Australia and represents the culmination of many years work aimed at improving the local production environment.

The Filming Protocol, produced in partnership with local government and filmmakers, was introduced as part of the Act, to enable all councils and film productions to follow a set of simple guidelines when undergoing the approval process. Included in this protocol is a fee structure for filming. The FTO has been working with individual councils to encourage adoption of the protocol. A number of NSW councils had either taken up the protocol or made a commitment to implementation by the end of the financial year.

At the Local Government and Shires Association Conference at Gosford in November 2000 the FTO promoted the legislative change and implementation of the protocol. PLU representatives spoke to numerous councils about the protocol and widely distributed copies of the document. The FTO also hosted a function at the conference to inform delegates of the development of the protocol and its progress over the next twelve months.

The Minister for Local Government, Mr Harry Woods launched the protocol at Strickland House in March 2001. It received wide media coverage and was well received by council associations and film producers. Various members of local government and the film industry spoke at the launch including Sue Milliken, Michael Caton and Geoff Morrell from the film industry, and representatives from the Local Government Association, Leo Kelly and Joyce Wheatley.

With the implementation of the protocol a number of past practices not based in any legislative framework have been successfully challenged by the FTO. A common practice for many councils was to charge fees for filming on private property. Councils charging this fee have been challenged and the fee subsequently dropped. The FTO will continue to monitor the situation across NSW and promote the benefits the new streamlined system provides for both filmmakers and local government.

CANAL ROAD FILM CENTRE

Securing suitable and affordable accommodation within Sydney is an ongoing challenge for film industry production and service companies. A significant development has been the establishment of the Canal Road Film Centre.

A NSW Government owned site in Canal Road Leichhardt has been used for the past ten years by the industry and currently houses up to 50 small companies. In early 2000 the Government began discussions with the tenants about the future of the site. The FTO, in co-operation with the NSW Department of State & Regional Development, the Department of Public Works and Services and the tenants, developed a plan to secure the site for the long-term use of the film industry.

The tenants of Canal Road formed a company (Canal Road Film Centre Pty Ltd) and began negotiations with government to take out a lease on the property. A fifteen-year lease was signed ensuring long-term usage for production offices and service companies.

31 Production Liaison



THE ROAD FROM COORAIN



THE MAN WHO SUED GOD

OLYMPICS

The FTO was involved in several committees to ensure that media had access to locations in and around Sydney during the Olympic period. The main committee established by Tourism NSW focused on access to prime Sydney locations during the games, including the Sydney Opera House, Royal Botanic Gardens, Darling Harbour, Sydney City and surrounding councils.

A number of procedures were put in place to ensure access by media to key Sydney locations. The cooperation between agencies, both government and non-government at the committee level enabled a greater flexibility in planning during the Games. Various models for managing the media were considered so that the most efficient media management system was devised and implemented.

The main focus was the creation of the Sydney Media Centre (SMC). Housed at the old casino building in Darling Harbour, this facility ensured for the first time that the needs of non-accredited media were catered for during an Olympic Games. The FTO continued its association by providing a full time staff member at the Centre, to advise on location access for media and any other technical requirements to do with filming. This staff member was one of a handful of fully qualified film and television professionals based at the Centre.

The SMC was a great success and has been hailed internationally as an innovation for the Games. Various international Olympic Committees are considering implementing similar arrangements, and the FTO has assisted members of the Salt Lake City Organising Committee in their investigation of how the SMC was established. A similar centre is likely to be in operation for the Winter Olympics.

Feedback to the FTO following the Olympics has been complimentary and the professionalism and knowledge of PLU staff who worked at the SMC has been particularly praised by managers of the Centre. The successful implementation of media management strategies during the Games is testament to the good planning and advice provided by the FTO to the organisers.

FIBRE (FILM INDUSTRY BROADBAND RESOURCE ENTERPRISE)

FIBRE is an initiative of the film production and post production sectors aimed at securing affordable access to high speed networks so that the industry can move data files over the internet at internationally competitive cost.

The FTO provided \$15,000 to FIBRE towards the cost of establishment and preparing a submission to the Federal Government's Advanced Networks Program. The bid was not successful, but the FIBRE group continues to explore other options for overcoming the prohibitively high cost of access to fast networks in Australia.

The Department of Communications, Information Technology and the Arts (DCITA) have since committed \$1million towards FIBRE to help them move the project forward. The group is currently in negotiation with Telstra about affordable access to their network.

INCREASING AWARENESS OF THE BENEFITS OF FILMMAKING

The FTO continues to inform local government and the community of the benefits of working with the film industry to promote an effective and 'film-friendly' production environment.

The FTO hosted a stand at the annual Local Government Conference in Gosford in November 2000. The Conference is a yearly event, and provides a valuable opportunity to network with key local government officials and to promote the benefits of film production. In particular, the FTO promoted the new filming protocol and gauged the acceptance and implementation by local government.

The number of local councils promoting locations as film destinations is steadily increasing and councils in Newcastle, Coffs Harbour, Bathurst, Cobar, Port Macquarie and Maitland have sought assistance from the PLU. The Hunter and Illawarra regions have both developed film policies in consultation with the FTO, and appointed locations officers to assist film productions. The Hastings Shire Council, based at Port Macquarie, secured funding from the Federal Government's Regional Solutions program to employ a film officer to promote the region to the industry and the Northern Rivers Region is also investigating the possibility of establishing a local film office.

Maitland Council are pursuing strategies to encourage film production in the region and launched the Reel Appeal campaign at Maitland Gaol in March. The campaign involves a pro-active approach to market the area and Council have established a website and printed materials for filmmakers thinking about filming in the area. The campaign was launched at Maitland Gaol and the short film **The Big House** was screened as part of the evening.

REGIONAL FILMING FUND

Film and television productions filming on location in regional NSW provide a significant boost to local economies, through the use of local services and the employment of extras. Film productions provide jobs and business for hotels, catering, construction, property, vehicle hire, travel and freight companies.

The FTO established the Regional Filming Fund (RFF) to encourage productions to film in regional NSW. The Fund provides financial assistance to enable film and television production to film outside the Sydney metropolitan area without cost disadvantage. A total of \$150,000 was allocated this year, with \$500,000pa available in subsequent years.

The RFF commenced operation in January 2001, and three productions received assistance this year—**The Man Who Sued God**, **The Road from Coorain** and **Beneath Clouds**. A maximum of \$50,000 per production is available for Australian productions filming in regional NSW.

The Premier Mr Bob Carr launched the Fund, on 15 February 2001 during a visit to the set of **The Man Who Sued God**, in Bermagui on the NSW south coast. A full listing of projects supported through the Regional Filming Fund is available at Appendix 2.



LANTANA



THE MAN WHO SUED GOD ON LOCATION IN BERMAGUI

ATTRACTING PRODUCTION TO NSW

NSW remains a popular destination for offshore production, offering spectacular locations, world-renowned technical and creative talent, excellent production facilities and a favourable economic climate. In the past two years the state has played host to an array of international productions including *Star Wars* (Episode 2), *Mission Impossible II*, *The Red Planet*, *The Matrix*, *The Quiet American*, *Babe* and *Moulin Rouge*.

The FTO actively supports production in NSW by providing a wide range of services to local and international filmmakers. The Office provides a first point of contact for all services, facilities and personnel for the NSW film and television industry, and offers information and advice on all aspects of filming in NSW.

The FTO also produces a range of publications outlining NSW industry resources, personnel, locations and relevant government departments, and maintains an extensive Location Library that includes photographs, maps and background material on locations and services available to filmmakers across NSW. Next year the Office will commence digitisation of the Location Library.

PLU representatives promoted NSW to the international filming community, attending strategic trade events including a NSW Government trade mission to China in December 2000, an AusFILM promotion in Los Angeles in February 2001, and Showbiz West in June 2001. The Office also maintained its AusFILM membership and facilitated visits from key international production personnel.

Offshore interest in shooting in NSW rose considerably this year, partly as a result of the threat of a writers' and actors' strike in the USA. In May 2001 the American Writers Guild (AWG) contract with producers was due to expire, requiring a renegotiation of all rights and terms. In the past the difficulty in coming to a new agreement has led to strike action which crippled the US film and television industry. Only one month later, the Screen Actors Guild (SAG) contract was also up for re-negotiation.

Most observers in the US industry predicted strike action that prompted producers and production companies to stockpile material and push projects into production much sooner than originally planned. For NSW, this translated into a large increase in pitches for American productions. The number of pitches completed by the FTO from September 2000 to March 2001 was greater than in the previous twelve months. Both strikes were averted through negotiation and new contracts established for both writers and actors.

This year, the FTO pitched for 57 projects to shoot in NSW with a potential value of \$US800 million. This is compared with 38 pitches to the value of \$US550 million in 99/00 and 25 pitches for \$322 million in 98/99.

Of the 57 pitches made this year only one project completed production in NSW—*When Good Ghouls Go Bad* with a budget of AU\$9M. The ratio of secured projects to pitches is always low, and the status of many of these projects is as yet unknown. However the FTO is concerned to report that at least five of the pitched projects are confirmed for Queensland, Victoria, South Australia, New Zealand and Canada, attracted by lucrative incentive schemes and cheaper production costs offered by these locations.

For a full listing of pitches by PLU and inward visits by overseas production representatives to NSW, see Appendix 5.

NSW INDUSTRY ANALYSIS

As part of a wider investigation into the NSW film industry, Malcolm Long & Associates were engaged 'to evaluate the current state and the prospects for the NSW film and television drama industry and identify some roles the State Government might play in assisting realisation of its potential economic benefits'.

In his industry analysis, Long identified a number of key strategies as being important to the long-term development of the NSW film and television industry. In particular, the report highlighted the need to increase the attractiveness of NSW as a filming destination to 'footloose' productions. Such productions can inject considerable amounts of money into the local production industry and the broader economy.

To this end the FTO submitted a Budget Enhancement Proposal to NSW Treasury for marketing and incentives. The result was an increase in funds for the PLU and the establishment of a Film Industry Attraction Fund for offshore and local footloose production. The incentive fund will be managed jointly by the FTO and NSW Department of State & Regional Development (DSRD) and will take effect later in the coming year.

The report also identified a need for increased infrastructure, particularly additional studio space. Production levels in Sydney are increasing, partly due to the success of Fox Studios, and the need for more affordable and varied studio space has become acute. The FTO and DSRD are currently working to identify potential studio development sites in the metropolitan area.

The FTO will continue to work on the NSW industry analysis in consultation with DSRD over the coming year.



LANTANA

profile

TO PROMOTE THE FTO AND THE
NEW SOUTH WALES INDUSTRY

profile

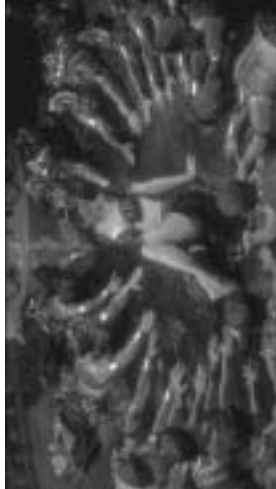
THE MAN WHO SUED GOD



THE SUMMER OF '77



MOULIN ROUGE



PROMOTION OF THE FTO

The FTO promotes the growth and development of the film and television industry in NSW, with the aim of encouraging local and offshore production within the state. A healthy production sector facilitates economic benefit for NSW, and provides cultural and creative opportunities for NSW filmmakers.

This year the Office promoted FTO programs and services to the local industry, offshore producers and the broader general public to facilitate widespread awareness of the film and television industry and role of the FTO. The Office also consulted with filmmakers on industry issues to feed into wider policy development and ensure FTO programs remain relevant to the needs of industry.

FTO staff regularly give presentations at industry functions and seminars and provide radio, television and press interviews on a range of industry issues. Regional NSW has been a particular focus this year, and the Office has actively pursued stronger links with practitioners and communities outside of the Sydney metropolitan region.

The Office has also been active in securing a strong international reputation for the local industry and ensuring that NSW maintains a profile as a preferred and competitive location for offshore production. This was achieved through targeted advertising campaigns in international industry publications and staff attendances at overseas expos and trade delegations. FTO staff also promote local industry services to international delegations and maintain extensive networks of industry contacts.

Throughout the year the Office worked to ensure a strong and cohesive brand management, and to maintain a look that is recognisably FTO. Marketing materials such as advertisements, flyers and publications were produced in accordance with the Corporate Identity Guidelines, and disseminated widely throughout the year. The hardcopy newsletter was reviewed, the design refined, and is mailed to approximately 1,800 subscribers.

In the coming year the FTO plans to develop and implement a comprehensive marketing strategy to ensure the most effective use of a limited marketing budget.

CHUNKY MOVIES—JUST ADD WATER



LANTANA



WALKING ON WATER



WEBSITE

The website is becoming an increasingly important vehicle for the marketing and promotion of FTO programs and services. Information on all FTO programs of assistance, guidelines, latest initiatives, NSW filming and locations information, and government documentary division services are all included on the site and updated regularly.

The site is well utilised and web server statistics show that the number of visits have risen by 22% since 99/00.

Complementing the website and the paper newsletter is an email news service which allows the FTO to disseminate information efficiently and quickly to an increasingly online industry. As at 30 June 1,000 people subscribed to this service, an increase of 28% from the previous year.

This year the FTO commenced work on a website review to ensure online services remain relevant to the needs of the industry and assist FTO staff in carrying out their duties. The structure and information design of the site were extensively redeveloped, based on discussions with FTO staff, information from an external consultants report, research into existing sites and feedback from FTO website visitors. A design company will be commissioned to implement a fresh design and the new site will be launched in November 2001.

PARLIAMENTARY SCREENINGS

Screenings of FTO funded films are held at the Parliament House Theatre for Members of Parliament, electoral staff and guests. These screenings provide an important opportunity for the Office to showcase the work of NSW filmmakers to government.

This year two parliamentary screenings were held.

In April the FTO screened **Hurt** a collaborative filmmaking effort by 250 young people from the north west of the State. The film was a violence prevention strategy project funded by the Casino Community Benefit fund and the NSW Ministry for the Arts. The screening was organised at the request of the Premier and hosted by the Minister Assisting the Premier on the Arts, Mr Bob Debus.

In June the FTO screened **Mullet**, written and directed by David Caesar, produced by Vincent Sheehan and starring Susie Porter and Ben Mendelsohn. The evening was hosted by Mr Matt Brown, Member for Kiama, and local member for the region where **Mullet** was shot. Also shown was the Young Filmmakers Fund animation **Life After Birth**, written, directed and produced by Michael Henderson.



PARLIAMENTARY SCREENING—MULLET
L-R VINCENT SHEEHAN [MULLET], MATT BROWN [MEMBER FOR KIAMA],
JANE SMITH [FTO] AND MICHAEL HENDERSON [LIFE AFTER BIRTH]



FTO ANNUAL PARTY
L-R ROGER WILKINS [DIRECTOR GENERAL, NSW MINISTRY FOR THE ARTS],
GEOFFREY ATHERDEN, ERROL SULLIVAN

INDUSTRY LIAISON
FTO functions are held to provide opportunities for the NSW film community to meet and establish networks with a diverse range of international and local industry film personnel or as a celebratory opportunity promoting recognition and reward in the domestic industry.

This year the following events were held:

JULY 2000

DIYtv funded projects and Young Filmmakers Fund Round 8 recipients announced by Rachel Griffiths.

AUGUST 2000

Industry function to meet Peter Bart, editor-in-chief of Variety Magazine during his Australian tour.

SEPTEMBER 2000

Co-hosted function with AC3 to promote greater networking and collaborative opportunities for the Sydney post-production industry.

NOVEMBER 2000

Young Filmmakers Fund Round 9, Fellowships and AWG/FTO Mentorship recipients announced by Rose Byrne.

Hosted industry briefing on the implementation of the filming protocol at the Trade & Investment Centre, NSW Department of State & Regional Development.

Hosted networking event for delegates to Local Government & Shires Association of NSW Annual Conference in Gosford.

DECEMBER 2000

Farewell to Development & Finance Unit Manager, Michelle Harrison.

FEBRUARY 2001

Launch of FTO regional initiatives package on the set of **The Man Who Sued God** at Bermagui by the NSW Premier, Bob Carr.

MARCH 2001

Annual FTO Industry 'Christmas' Party.

Local Government filming protocol launched by Harry Woods, Minister for Local Government at Strickland House, Sydney.

APRIL 2001

3rd Young Filmmakers Fund Festival showcasing 19 films screened to capacity crowds at the Chauvel Cinema, Paddington.

Parliamentary Screening of the AFI Award winning film **Hurt** about the impact of violence on young people.

MAY 2001

Hosted the *Flicks in the Stricks* workshop at the Amusu Cinema Manildra, providing information and networking opportunities for people wishing to establish cinema activities in regional NSW.

Distribution Presentation for producers by Stephen Basil-Jones, FTO Board Member and Managing Director, Columbia Tri Star Films.

JUNE 2001

Parliamentary Screening of **Mullet**, written and directed by David Caesar, produced by Vincent Sheehan.



DOCTOR FRUITLOOP GOES TO EAST TIMOR

organisation

TO IMPLEMENT SOUND APPROACHES IN THE
DEVELOPMENT AND MANAGEMENT OF PEOPLE
AND OPERATIONS OF THE FTO



MOULIN ROUGE



SECRET SAFARI

organisation

Priorities for the year were to continue improving the Office's internal information and administrative systems while ensuring procedures were in place to manage the FTO's introduction of GST, and to ensure minimal disruption to services during the 2000 Olympics.

Preparations for the introduction of GST were carried out through much of 99/00 in conjunction with KPMG and Central Corporate Services Unit (CCSU). The switchover to a new accounting system proceeded relatively smoothly and improvements to the system continue.

The FTO's final sign-off in relation to GST issues has been delayed awaiting rulings from the Australian Taxation Office.

In accordance with State Government suggestions, the FTO altered its hours of operation for the two weeks of the Olympics to between 7:30am and 3:30pm. Some Officers were available until 5:30pm to answer enquiries relating to Olympic filming and stock footage.

PROFESSIONAL DEVELOPMENT OF STAFF

Staff attended professional training throughout the year, including attendance at industry-based seminars and events, such as the Screen Producers of Australian Association Annual Conference and the Australian International Documentary Conference. Workshops attended by staff during the year included Conflict of Interest, and Business Correspondence.

INFORMATION MANAGEMENT PLAN

A brief was prepared for the tendering of the Office's information management plan. This is to be actioned in the coming year. The Office has incorporated some electronic service delivery methods throughout the year, including availability of the Office's publications on its website.

REVIEW DELEGATIONS WITHIN THE FTO

Delegations with the FTO are currently being reviewed, and this will be finalised in the 01/02 financial year.

REVIEW AND RE-ENGINEER KEY PROCESSES

In conjunction with a review of the Office's Service Level Agreement with CCSU, consideration has been given to changes in general Accounts and Human Resources procedures. These will be finalised in the coming months.

CONDITIONS OF EMPLOYMENT

In anticipation of its ratification by the Premier's Office, the Office has adopted a revised flexible working hours policy.

BENCHMARKING

The FTO continues to review its benchmarking and performance indicators. Following workshops with the NSW Ministry for the Arts and the Office of the Council on the Cost & Quality of Government, and preparation of material for inclusion in the Service Efforts & Accomplishments (SEAS) report, the Office is reviewing its benchmarking as part of the corporate plan.

performance



THE MAN WHO SUED GOD

performance

STARTING FROM ZERO



EVERY DAY BRAVE



THE MAN WHO SUED GOD



AWARDS ACHIEVED AT LOCAL AND INTERNATIONAL FESTIVALS

	98/99	99/00	00/01
Young Filmmakers Fund	9	12	5
Government Documentary Division	17	13	18

REASONABLE RETURN OF INVESTMENT

Since 1992 (until 30 June 2001) the FTO has invested \$11,454,102 for an overall return of \$2,459,449 (21.47% return of investment). NB. These figures exclude Minor Cashflow Loans (which are repaid in full). In 00/01 the FTO provided 2 Minor Cashflow Loans totalling \$86,750.

INVESTMENT CONTRIBUTION TO ECONOMIC BENEFIT IN NSW

	98/99	99/00	00/01
FTO investment in film and television production	\$2.1M	\$2.1M	\$1.8M
Production expenditure in NSW generated by investment	\$23M	\$21M	\$30.4M

FILM PRODUCTION SPEND IN NSW

	98/99	99/00	00/01
	\$286M	\$348M	\$297M

FACILITATE REGIONAL ACCESS TO CINEMA

Throughout the year the FTO undertook a number of initiatives to facilitate regional access to cinema. A Regional Cinema Officer was appointed, distributed 120 copies of *The Regional Cinema Guide*, hosted 1 workshop, FTO staff spoke at 3 conferences, visited 3 regions (Northern Rivers, Upper Hunter and Central West regions), published 2 articles and conducted 3 radio interviews on regional radio.

financials



WALKING ON WATER

NEW SOUTH WALES FILM AND TELEVISION OFFICE
AGENCY STATEMENT

Pursuant to section 41C of the *Public Finance and Audit 1983*, we certify, to the best of our knowledge and belief, and in accordance with a resolution of the Board of the New South Wales Film and Television Office, that:

The financial statements have been prepared in accordance with the provisions of the Act, the *Public Finance and Audit (General) Regulation 2000* (as applicable), the Financial Reporting Code for Budget Dependant General Government Sector Agencies and the Treasurer's Directions;

The Financial Statements exhibit a true and fair view of the financial position of the New South Wales Film and Television Office as at 30 June 2001, and of the operations for the year then ended;

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



SHANE SIMPSON
Chairperson

At: Sydney
Date: 27 September 2001



LAURIE PATTON
Deputy Chairperson

At: Sydney
Date: 27 September 2001

NEW SOUTH WALES FILM AND TELEVISION OFFICE
INDEPENDENT AUDIT REPORT



BOX 12 GPO
SYDNEY NSW 2001

To Members of the New South Wales Parliament and the Members of the Board

SCOPE

I have audited the accounts of the New South Wales Film and Television Office for the year ended 30 June 2001. The members of the Board are responsible for the financial report consisting of the statement of financial position, statement of financial performance, statement of cash flows and summary of compliance with financial directives, together with the notes thereto, and the information contained therein. My responsibility is to express an opinion on the financial report to Members of the New South Wales Parliament and members of the Board based on my audit as required by sections 34 and 41C(1) of the *Public Finance and Audit Act 1983* (the Act). My responsibility does not extend here to an assessment of the assumptions used in formulating budget figures disclosed in the financial report.

My audit has been conducted in accordance with the provisions of the Act and Australian Auditing Standards to provide reasonable assurance whether the financial report is free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates.

These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the requirements of the Act, Accounting Standards and other mandatory professional reporting requirements, in Australia, so as to present a view which is consistent with my understanding of the New South Wales Film and Television Office's financial position, the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

AUDIT OPINION

In my opinion, the financial report of the New South Wales Film and Television Office complies with sections 41B and 41BA of the Act and presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of the Office as at 30 June 2001 and the results of its operations and its cash flows for the year then ended.

A handwritten signature in cursive script that reads "M. T. Spriggins".

M. T. SPRIGGINS CA
DIRECTOR OF AUDIT

(duly authorised by the Auditor-General of New South Wales under section 41C(1A) of the Act)

SYDNEY
28 September 2001

44 Financials

NEW SOUTH WALES FILM AND TELEVISION OFFICE
STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2001

	NOTE	ACTUAL 2001 \$'000	BUDGET 2001 \$'000	ACTUAL 2000 \$'000
EXPENSES				
Operating Expenses:				
Employee Related	2(a)	1,161	1,251	1,260
Other Operating Expenses	2(b)	1,519	1,750	2,231
Maintenance	2(c)	23	27	11
Depreciation	2(d)	127	143	111
Grants and Subsidies	2(e)	4,969	4,551	4,665
TOTAL EXPENSES		7,799	7,722	8,278
Less:				
RETAINED REVENUE				
Sale of Goods and Services	3(a)	538	1,169	1,068
Investment Income	3(b)	332	300	309
Other Revenue	3(c)	623	0	1,007
TOTAL RETAINED REVENUE		1,493	1,469	2,384
GAIN/(LOSS) ON DISPOSAL OF NON-CURRENT ASSETS	4	(2)	0	0
NET COST OF SERVICES		6,308	6,253	5,894
GOVERNMENT CONTRIBUTIONS:				
Recurrent Appropriation	5	5,683	5,684	5,179
Capital Appropriation	5	42	45	0
Acceptance by the Crown Entity of Employee Entitlements and Other Liabilities	6	91	113	76
TOTAL GOVERNMENT CONTRIBUTIONS		5,816	5,842	5,255
SURPLUS/(DEFICIT) FOR THE YEAR FROM ORDINARY ACTIVITIES		(492)	(411)	(639)
TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY		0	0	0
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	14	(492)	(411)	(639)

[The accompanying notes form part of these statements]

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NEW SOUTH WALES FILM AND TELEVISION OFFICE STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2001

	NOTE	ACTUAL 2001 \$'000	BUDGET 2001 \$'000	ACTUAL 2000 \$'000
CURRENT ASSETS				
Cash	8	6,403	6,358	6,552
Receivables	9	2,516	3,880	3,841
TOTAL CURRENT ASSETS		8,919	10,238	10,393
NON CURRENT ASSETS				
Plant and Equipment	10	312	399	399
Total Plant and Equipment		312	399	399
Receivables	9	1,350	248	248
TOTAL NON CURRENT ASSETS		1,662	647	647
TOTAL ASSETS		10,581	10,787	11,040
CURRENT LIABILITIES				
Payables	11	428	354	314
Employee Entitlements and Other Provisions	12	125	129	114
Other	13	1,147	1,239	1,239
TOTAL CURRENT LIABILITIES		1,700	1,722	1,667
NON CURRENT LIABILITIES				
Other	13	262	365	262
TOTAL NON CURRENT LIABILITIES		262	365	262
TOTAL LIABILITIES		1,962	2,087	1,929
NET ASSETS		8,619	8,700	9,111
EQUITY				
Accumulated Funds	14	8,619	8,700	9,111
TOTAL EQUITY		8,619	8,700	9,111

[The accompanying notes form part of these statements]

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NEW SOUTH WALES FILM AND TELEVISION OFFICE
STATEMENT OF CASHFLOWS FOR THE YEAR ENDED 30 JUNE 2001

	NOTE	ACTUAL 2001 \$'000	BUDGET 2001 \$'000	ACTUAL 2000 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES				
PAYMENTS				
Employee Related		(1,112)	(1,194)	(1,236)
Grants and Subsidies		(4,969)	(4,551)	(4,665)
Other		(2,208)	(2,174)	(2,692)
TOTAL PAYMENTS		(8,289)	(7,919)	(8,593)
RECEIPTS				
Sale of Goods and Services		562	1,169	1,067
Interest Received		330	801	308
Other		1,259	0	573
TOTAL RECEIPTS		2,151	1,970	1,948
CASH FLOWS FROM GOVERNMENT				
Recurrent Appropriation		5,683	5,684	5,179
Capital Appropriation		42	45	0
Cash reimbursements from the Crown Entity		53	71	58
NET CASH FLOWS FROM GOVERNMENT		5,778	5,800	5,237
NET CASH FLOWS FROM OPERATING ACTIVITIES	20	(360)	(149)	(1,408)
CASH FLOWS FROM INVESTING ACTIVITIES				
Proceeds from Sale of Plant and Equipment		0	0	0
Purchases of Plant and Equipment		(42)	(45)	(28)
Repayment of Revolving Fund Advances		2,148	0	1,217
Returns from Films		0	0	0
Distribution to Film Investors		0	0	(259)
Reduction of Amount Owing to NSW Government		0	0	(10)
Advances from Revolving Fund		(1,895)	0	(1,747)
NET CASH FLOWS USED ON INVESTING ACTIVITIES		211	(45)	(827)
NET INCREASE/(DECREASE) IN CASH		(149)	(194)	(2,235)
Opening Cash and Cash Equivalents		6,552	6,552	8,787
CLOSING CASH AND CASH EQUIVALENTS	8	6,403	6,358	6,552

[The accompanying notes form part of these statements]

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

	2001				2000			
	RECURRENT APPROPRIATION	EXPENDITURE/NET CLAIM ON CONSOLIDATED FUND	CAPITAL APPROPRIATION	EXPENDITURE/NET CLAIM ON CONSOLIDATED FUND	RECURRENT APPROPRIATION	EXPENDITURE/NET CLAIM ON CONSOLIDATED FUND	CAPITAL APPROPRIATION	EXPENDITURE/NET CLAIM ON CONSOLIDATED FUND
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
ORIGINAL BUDGET APPROPRIATION/EXPENDITURE								
Appropriation Act	5,684	5,683	45	42	5,179	5,179	30	0
Additional Appropriation								
s21A PF&AA–Special Appropriations								
s24 PF&AA–Transfer Functions Between Departments								
s26 PF&AA Commonwealth Specific Purpose Payments								
	5,684	5,683	45	42	5,179	5,179	30	0
OTHER APPROPRIATION/EXPENDITURE								
Treasurer’s Advance	0	0	0	0	0	0	0	0
Section 22–Expenditure for Certain Works and Services								
Transfers from Another Agency								
(s26 of the Appropriation Act)								
	0	0	0	0	0	0	0	0
TOTAL APPROPRIATIONS/EXPENDITURE/ NET CLAIMS ON CONSOLIDATED FUND (INCLUDES TRANSFER PAYMENTS)	5,684	5,683	45	42	5,179	5,179	30	0
AMOUNT DRAWN DOWN AGAINST APPROPRIATION		5,683		45		5,179		0
LIABILITY TO CONSOLIDATED FUND		0		3		0		0

NOTES TO THE SUMMARY OF COMPLIANCE WITH FINANCIAL DIRECTIVES

- FTO is a single program entity and as such does not prepare a separate Program Statement.
- The Summary of Compliance is based on the assumption that Consolidated Fund moneys are spent first, unless for specifically identifiable appropriations.
- The Liability to Consolidated Fund is calculated as the difference between ‘Amount drawn down against Appropriation’ and ‘Total Expenditure/Net Claim on Consolidated Fund’.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) REPORTING ENTITY

The New South Wales Film and Television Office (FTO), as a reporting entity, includes the agency's commercial activities, namely promoting and assisting the NSW film and television industry and providing executive producer services for documentaries made for government departments and authorities.

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

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

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

(b) BASIS OF ACCOUNTING

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

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

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

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

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

(c) GOVERNMENT DOCUMENTARY DIVISION (GDD)

Amounts received in advance by GDD for the production of documentary videos are held on behalf of the other party and are reflected as a liability in the Statement of Financial Position. When expenditure is incurred in the production of videos, the amount expended is treated as reducing the liability to the other party. The revenue and associated costs of videos produced during the year are reflected in the Statement of Financial Performance.

GDD charges a commission for managing the production of documentary videos.

Sales of dubbed copies of videos are accounted for as user charge revenue from print sales in the period in which they were provided to the customers.

(d) SCRIPT DEVELOPMENT

Script Development funding is recognised as payments are made (Note: 2(e)). Unpaid installments scheduled in the contract have been shown at year end as commitments in Note: 15. When a script goes into production the principal is repaid to FTO and treated as revenue (see Note: 3(c)), while interest is returned to the Crown Entity (Note: 13). Further details are provided in Note: 16.

(e) PRODUCTION INVESTMENT SUBSIDY

The Production Investment Subsidy was established to encourage film and television production in NSW. This objective was adopted in the context of a decline in NSW share of production activity, caused by other States offering incentives. The benefits to NSW are both economic and cultural. All commitments at year end have been shown in Note: 15. Subsidies are provided on the basis that repayment to FTO will be made from proceeds arising from any profitable production. Further details are provided in Note: 16.

(f) ADMINISTERED ACTIVITIES

Except for interest earned on script development loans, FTO does not administer any activities on behalf of the Crown Entity.

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(g) REVENUE RECOGNITION

(i) Parliamentary Appropriations and Contributions from Other Bodies

Parliamentary appropriations and contributions from other bodies (including grants and donations) are generally recognised as revenues when FTO obtains control over the assets comprising the appropriations/contributions. Control over appropriations and contributions is normally obtained upon the receipt of cash.

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

(ii) Sale of Goods and Services

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

(iii) Investment Income

Interest revenue is recognised as it accrues.

(h) EMPLOYEE ENTITLEMENTS

(i) Salaries, Annual Leave, Sick Leave and On-Costs

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

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

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

(ii) Long Service Leave and Superannuation

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

Long service leave is measured on a nominal basis. The nominal method is based on remuneration rates at year end for all employees with five or more years of service. It is considered that this measurement technique produces results not materially different from the estimate determined by using the present value basis of measurement.

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

(i) INSURANCE

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

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

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

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

(k) ACQUISITION OF ASSETS

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by FTO. Cost is determined as the fair value of the asset given as consideration plus costs incidental to the acquisition.

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

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

(l) PLANT AND EQUIPMENT

Items of plant and equipment costing \$5,000 and above individually are capitalised.

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(m) REVALUATION OF PHYSICAL NON-CURRENT ASSETS

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

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

(n) DEPRECIATION OF NON-CURRENT PHYSICAL ASSETS

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

DEPRECIATION RATES	% RATE
Computer Equipment	25.0%
General Plant and Equipment	14.3%
Office Fitout	Over the life of the lease

(o) MAINTENANCE AND REPAIRS

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

(p) LEASED ASSETS

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

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

(q) RECEIVABLES

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

(r) PAYABLES

These amounts represent liabilities for goods and services provided to the Office and other amounts.

(s) RECLASSIFICATION OF FINANCIAL INFORMATION

As a result of applying AAS1 'Statement of Financial Performance' and AAS36 'Statement of Financial Position', the format of the Statement of Financial Performance (previously referred to as the Operating Statement) and the Statement of Financial Position has been amended. As a result of applying these Accounting Standards, a number of comparative amounts were re-presented or reclassified to ensure comparability with the current reporting period.

(t) BUDGETED AMOUNTS

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

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

2. EXPENSES

(a) EMPLOYEE RELATED

	2001 \$'000	2000 \$'000
Employee Related Expenses Comprise the Following Specific Items:		
Salary and Wages (Including Recreation Leave)	1,020	1,113
Superannuation	67	69
Payroll Tax on Superannuation	4	1
Long Service Leave	20	6
Workers Compensation Insurance	11	9
Payroll and Fringe Benefits Tax	39	62
	1,161	1,260

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FTO charges the full cost of long service leave and the current service cost of superannuation to operations. However, as FTO's liability for long service and superannuation is assumed by the Crown Entity, FTO accounts for the liability as having been extinguished. This results in non-monetary revenue described as 'Acceptance by the Crown Entity of Employee Entitlements and Other Liabilities' (Refer Note: 1(h)(ii)).

(b) OTHER OPERATING EXPENSES

	2001	2000
	\$'000	\$'000
Advertising and Promotion	43	65
Auditor's Remuneration - Audit or Review of the Financial Reports	25	23
Insurance	8	5
Corporate Services	70	64
Operating Lease Rental Expenses—Minimum Lease Payments	234	167
Consultancies	64	43
Doubtful Debts	40	40
GDD Productions	387	974
Legal Fees	0	5
Expenses Associated with Grants and Subsidies	241	276
Other Operating Expenses	407	569
	1,519	2,231

(c) MAINTENANCE

	2001	2000
	\$'000	\$'000
Repairs and Maintenance	23	11
	23	11

(d) DEPRECIATION

	2001	2000
	\$'000	\$'000
Computer Equipment	12	36
General Plant and Equipment	5	(4)
Office Fitout	110	79
	127	111

(e) GRANTS AND SUBSIDIES

	2001	2000
	\$'000	\$'000
Young Filmmakers Fund	516	182
Industry & Audience Development (Screen Culture)	418	424
Project Development	939	1,010
New Media	116	156
Regional Filming Fund	128	0
Other Industry Promotion	289	276
Production Investment Fund	2,143	2,439
Australian Childrens' Television Foundation	110	110
Legal Expenses Associated with Grants and Subsidies	310	68
	4,969	4,665

Funding Program Approved by FTO in 00/01 were:

	FORWARD YEARS		TOTAL
	EXPENSED*	COMMITMENT**	
	\$'000	\$'000	\$'000
Young Filmmakers Fund	452	33	485
Industry & Audience Development (Screen Culture)	418	0	418
Project Development	763	303	1,066
New Media	116	0	116
Regional Filming Fund	128	22	150
Other Industry Promotion	289	0	289
Production Investment (Excluding Cash Flow Loans)	1,280	530	1,810
Australian Childrens' Television Foundation	110	0	110
	3,556	888	4,444

* Details of grants approved in 00/01 and included in the above table.

** Details of grants approved in 00/01 where expenses will be incurred in forward years.

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3. REVENUES

(a) SALE OF GOODS AND SERVICES

	2001	2000
	\$'000	\$'000
Revenue from GDD Productions	370	955
Revenue from GDD Print Sales	168	113
	538	1,068

(b) INVESTMENT INCOME

	2001	2000
	\$'000	\$'000
Interest	332	309
	332	309

(c) OTHER REVENUE

	2001	2000
	\$'000	\$'000
Production Investment Returns	308	687
Script Development Returns	185	164
Other	130	156
	623	1,007

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

	2001	2000
	\$'000	\$'000
Proceeds from Disposal	0	0
Written Down Value of Assets Disposed	(2)	0
GAIN/(LOSS) ON DISPOSAL OF NON-CURRENT ASSETS	(2)	0

5. APPROPRIATIONS

	2001	2000
	\$'000	\$'000
RECURRENT		
Total Recurrent Drawdowns from Treasury (per Summary of Compliance)	5,683	5,179
	5,683	5,179
COMPRISING:		
Recurrent Appropriations (per Statement of Financial Performance)	5,683	5,179
TOTAL	5,683	5,179
CAPITAL		
Total Capital Drawdowns from Treasury (per Summary of Compliance)	45	0
Less: Liability to Consolidated Fund (per Summary of Compliance)	3	0
	42	0
Comprising: Capital Appropriations (per Statement of Financial Performance)	42	0
TOTAL	42	0

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

	2001	2000
	\$'000	\$'000
The following liabilities and/or expenses have been assumed by the Crown Entity.		
Superannuation	67	69
Payroll Tax	4	1
Long service Leave	20	6
	91	76

7. PROGRAMS/ACTIVITIES OF THE NEW SOUTH WALES FILM AND TELEVISION OFFICE

PROGRAM 1 - Objective: To Promote and Assist the New South Wales Film and Television Industry.

8. CURRENT ASSETS—CASH

	2001	2000
	\$'000	\$'000
Cash at Bank and on Hand	6,403	6,552
	6,403	6,552

For the purposes of the Statement of Cash Flows, cash includes cash on hand and cash at bank.
Cash assets recognised in the Statement of Financial Position are the same as those recognised in the Statement of Cash Flows.

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9. CURRENT/NON-CURRENT ASSETS–RECEIVABLES

	2001	2000
	\$'000	\$'000
CURRENT		
Sale of Goods and Services	81	65
Cash Flow Loans	40	40
GST Receivable	52	0
Accrued Interest	154	152
Revolving Fund	2,269	3,624
	2,596	3,881
Less: Provision for Doubtful Debts	80	40
	2,516	3,841

NON CURRENT

Revolving Fund	1,350	248
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RECONCILIATIONS

Reconciliations of the carrying amounts of each class of non-current receivables at the beginning and end of the current and previous financial year are set-out below:

REVOLVING FUND

Carrying Amount at Start of Year	248	203
Additions/New Receivables	1,350	248
Disposals/Repayments	(248)	(203)
Carrying Amount at End of Year	1,350	248

10. NON CURRENT ASSETS–PLANT AND EQUIPMENT

	2001	2000
	\$'000	\$'000
PLANT AND EQUIPMENT		
At Cost	586	630
Accumulated Depreciation at Cost	274	231
TOTAL PLANT AND EQUIPMENT AT NET BOOK VALUE	312	399

RECONCILIATIONS

Carrying Amount at Start of Year	399	482
Additions	42	28
Disposals/Write-offs	(2)	0
Depreciation Expense	(127)	(111)
Carrying Amount at End of Year	312	399

FTO continues to derive service potential and economic benefits from the following fully depreciated assets.

	QUANTITY	COST
		\$'000
Computer Equipment	35	45
Office Equipment	2	6

11. CURRENT LIABILITIES–PAYABLES

	2001	2000
	\$'000	\$'000
Creditors	428	314
	428	314

12. CURRENT LIABILITIES–EMPLOYEE ENTITLEMENTS AND OTHER PROVISIONS

	2001	2000
	\$'000	\$'000
EMPLOYEE ENTITLEMENTS		
Recreation Leave Provision	92	88
Accrued Salaries and Wages	33	26
AGGREGATE EMPLOYEE ENTITLEMENTS	125	114

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13. CURRENT/NON-CURRENT LIABILITIES—OTHER

	2001	2000
	\$'000	\$'000
CURRENT		
Prepaid Interest—Revolving Fund Loans	86	37
Funds Held on Behalf of Other Government Departments	219	313
Interest on Project Development Loans Payable to the Crown Entity	19	19
Liability to Consolidated Fund	3	0
NSW Government	820	870
	1,147	1,239
NON CURRENT		
Funds held on Behalf of:		
Investors in Motion Pictures	262	262
	262	262

RECONCILIATIONS

Reconciliation of the carrying amounts of each class of non current assets at the beginning and end of the current and previous financial year are set-out below:

INVESTORS IN MOTION PICTURES

Carrying Amount at Start of Year	262	955
Disposals/Write-offs	0	(693)
Carrying Amount at End of Year	262	262

14. CHANGES IN EQUITY

CHANGES IN EQUITY—MOVEMENT	ACCUMULATED FUNDS		TOTAL EQUITY	
	2001	2000	2001	2000
Balance at the Beginning of the Financial Year	9,111	9,750	9,111	9,750
<i>Changes in Equity—Transactions with Owners as Owners</i>	0	0	0	0
TOTAL	9,111	9,750	9,111	9,750
<i>Changes in Equity—Other than Transactions with Owners as Owners</i>				
Deficit for the Year	(492)	(639)	(492)	(639)
TOTAL	(492)	(639)	(492)	(639)
BALANCE AT THE END OF THE FINANCIAL YEAR	8,619	9,111	8,619	9,111

15. COMMITMENTS FOR EXPENDITURE

(a) CAPITAL COMMITMENTS

FTO has no Capital Commitments as at 30 June 2001

(b) OTHER EXPENDITURE COMMITMENTS

As at 30 June 2001, FTO had committed the following amounts for payment within the next twelve months:

	\$'000
Young Filmmakers Fund	33
Project Development	303
Regional Filming Fund	22
Production Investment	530
TOTAL	888

The total expenditure commitments includes GST of \$80,727 which is a contingent asset for FTO.

(c) OPERATING LEASE COMMITMENTS

	2001	2000
	\$'000	\$'000
Future non-cancellable operating lease rentals not provided for and payable:		
Not later than 1 year	249	249
Later than 1 year and not later than five years	228	497
TOTAL (INCLUDING GST)	477	746

The lease on FTO's premises on Level 7, 157 Liverpool Street, Sydney commenced on 1 June 1999. The lease is for a period of 4 years with an option of a further four. An estimated amount of \$43,000 (99/00 \$68,000) is expected to be claimed from the Australian Taxation Office as input tax credits.

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16. PROJECT DEVELOPMENT AND PRODUCTION INVESTMENT FUND

The following table provides details of funding activities for Project Development and the Production Investment Fund. Accounting policies are detailed at Note: 1(d) and 1(e) respectively.

		GRANTS PROVIDED	RETURNS RECEIVED
		\$'000	\$'000
PROJECT DEVELOPMENT			
Period Ending	30 June 1998	1,043	211
	30 June 1999	942	237
	30 June 2000	1,010	164
	30 June 2001	939	185
PRODUCTION INVESTMENT			
Period Ending	30 June 1998	1,757	567
	30 June 1999	1,674	221
	30 June 2000	2,439	687
	30 June 2001 (Excluding Cashflow Loans)	2,102	308

Revenue receivable from the above sources is unable to be quantified due to the unknown future success of such projects over time. In any given year there is no correlation between Grants Provided and Returns Received. Returns are dependent upon the profitability of the project, and the timing of returns is unpredictable.

17. CONTINGENT LIABILITIES

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

18. BUDGET REVIEW

NET COST OF SERVICES

The actual net cost of service was higher than budget by \$55,000 due primarily to an increase in expenses of \$78,000.

ASSETS AND LIABILITIES

Current assets were below budget by \$1.2 million primarily due to a movement in Revolving Fund receivables to non-current assets. Non-current assets were higher than budget by \$1 million primarily due to movement of \$1.3 million Revolving Fund receivables. Current liabilities were below budget by \$22,000 and non-current liabilities were lower than budget by \$153,000 due primarily to lower level of funds held on behalf of Government Departments.

CASH FLOWS

Net cash outflows from operating activities were \$211,000 higher than budget due primarily to net cash outflows being higher than budgeted from receipts. Net cash flows from investing activities were \$256,000 higher than budget due to movement in repayment of revolving funds.

19. RESTRICTED ASSETS

Cash at bank includes \$1,381,426 which forms the available cash component of a Revolving Fund of \$5 million used to fund film production by way of repayable advances. This balance fluctuates depending on the outstanding loans. In addition, funds of \$820,000 which relate to the activities of the former Australian Films International Inc and to the former New South Wales Film Corporation are also held in Cash at Bank. The use of these funds is restricted.

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

	2001 \$'000	2000 \$'000
Net Cash from Operating Activities	(360)	(1,408)
Cash Flows from Government/Appropriations	(5,725)	(5,179)
Acceptance by Crown Entity of Employee Entitlements and Other Liabilities	(91)	(76)
Depreciation	(127)	(111)
Provision for Doubtful Debts	(40)	0
Net loss /(Gain) on Sale of Plant and Equipment	(2)	0
Decrease/(Increase) in Provisions	(11)	(8)
Increase/(Decrease) in Prepayments and Other Assets	70	(38)
Decrease/(Increase) in Creditors	(114)	926
Decrease/(Increase) in Other Liabilities	92	0
NET COST OF SERVICES	(6,308)	(5,894)

21. FINANCIAL INSTRUMENTS

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

CASH

Cash comprises cash on hand and bank balances. Bank balances within the Treasury banking system earn interest on daily bank balances at the monthly average NSW Treasury Corporation (TCorp) 11 am unofficial cash rate adjusted for a management fee to Treasury. The average rate during the year was 4.83% (99/00 4.25%), and the rate at year end was 4.00 % (99/00 5.02%)

RECEIVABLES

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

CASH FLOW LOANS

FTO provides Cash Flow Loans for a stipulated period of time at an agreed rate of interest to enable funding for projects which have a cash flow problem during the important period leading up to completion of production. Loans must be secured by a distribution agreement, or presale to a broadcaster, and will not exceed the amount of the presale or guarantee. The carrying amount approximates net fair value.

REVOLVING FUND LOANS

FTO provides loans for Production Loan Finance out of a \$5 million fund provided by New South Wales Treasury. Loans are recognised as they are paid. Payment is made net of interest, legal fees and an administration fee. Loans are shown grossed up as either Current or Non Current Receivables depending on their repayment date. Interest is only taken up as income in the period to which it relates. The legal fees and administration fee are taken up as income when the loan is made.

Each loan is subject to a legally binding contract signed by both FTO and the borrower which sets out the terms of the loan, its interest rate and the repayment terms. The loans are secured by pre-sale and distribution guarantee agreements, first ranking charge on the distribution company, direction deed and loan agreement. The carrying amount approximates net fair value.

TRADE CREDITORS AND ACCRUALS

The liabilities are recognised for amounts due to be paid in the future for goods and services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer's Direction 219.01. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received. Treasurer's Direction 219.01 allows the Minister to award interest for late payment. No interest was paid during the year (99/00 \$0). The carrying amount approximates net fair value.

FUNDS HELD ON BEHALF OF GOVERNMENT DEPARTMENTS

FTO produces documentary videos on behalf of the New South Wales Government. Payment is received in advance from agencies and associated expenditure offset against it. Monies held on behalf of Government Departments represents the unspent portion of various projects currently in progress. The carrying amount approximates net fair value.

FUNDS HELD ON BEHALF OF INVESTORS IN MOTION PICTURES

Royalties are received from distributors of motion pictures in accordance with the terms and conditions of the individual distribution agreement. These royalties may then be distributed to the original investors in the motion picture in accordance with the individual contract. Funds held on behalf of investors represent royalties received but not yet distributed under the terms of the contract. The carrying amount approximates net fair value.

FUNDS HELD ON BEHALF OF THE NSW GOVERNMENT

Funds left over on the closure of the NSW Film Corporation are shown as non current liabilities owing to the NSW Government. The carrying amount approximates net fair value.

FUNDS HELD ON BEHALF OF OTHERS

Grants are provided for Project Development. Under the terms and contractual requirements, interest is charged on Project Development investments at 10% pa. The grant is repayable when the project goes into production, on commencement of principal photography. This interest is repaid to the Crown Entity. The carrying amount approximates net fair value.

22. OLYMPIC AND PARALYMPIC GAMES

The FTO's staff costs for staff directly allocated to 2000 Sydney Olympic and Paralympic Games were as follows:

	2001	2000
Staff costs	\$132	\$0
Number of staff	0.04	0

(END OF AUDITED FINANCIAL STATEMENTS :-)

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appendices



ONE NIGHT THE MOON

appendices

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APPENDIX 01 PROJECT DEVELOPMENT AND FINANCE

SCRIPT DEVELOPMENT FUNDING

PROJECT TITLE	APPLICANT	WRITER	AMOUNT
ANIMATION			
Yakkity Yak	Kapow Pictures P/L	Stu Connelly/Hugh Baldwin	\$19,400
DOCUMENTARY			
A Cave In the Snow	Firelight Productions P/L	Liz Thompson	\$15,000
Better to Reign in Hell?	Panckhurst Productions P/L	Frans Vandenburg	\$14,100
Border Control	Evershine P/L	Hugh Piper	\$18,000
Bungaree—King of the Aborigines	Orana Films P/L	Richard Dennison	\$15,193
City Of Fear	Hatchling Productions	Cathy Henkel	\$10,260
Living on the Edge	Iguana Films	Jennifer Ainge	\$10,152
Mao To Manga	Pagan Films P/L	Karena Slaninka/Rick Farquarson	\$25,400
Vietnam Symphony	Stonebridge Productions	Tom Zubrycki	\$18,799
FEATURE			
Antique Half	Mute Productions	Michael Thornhill	\$12,100
Atmosfear	Total Perceptions P/L	Stephen Sewell	\$15,500
Beneath Clouds	Autumn Films P/L	Ivan Sen	\$19,150
Black Nirvana	Late Saturday Films P/L	Colin Lucre	\$16,000
Bots	Peter Rasmussen	Peter Rasmussen	\$13,000
Cairo Suite, The	Jim Sharman Productions P/L	Jim Sharman/Beatrix Christian	\$21,800
Cha Cha Cha	Cha Cha Productions P/L	David Giles/Camilla Holden	\$22,565
Chinese Whispers	Scarlett Pictures P/L	Liz Doran	\$12,500
Cupidity	Redfish Bluefish	Vanessa Bates	\$10,000
Cut Snake	Blake Ayshford	Blake Ayshford	\$11,000
Dead Fishy	The Burradoo Film Company P/L	Joan Sauers	\$17,000
Dirty Deeds	New Town Films P/L	David Caesar	\$16,000
Dream On	Boon Raymond P/L	Carl Schultz	\$30,000
Edie Falls	Steve Toltz	Steve Toltz	\$10,500
End of a Foreign War	Country of Oz P/L	Oliver Howes	\$13,683
Gate Crashers	Mark Gaal	Mark Gaal	\$12,000
Get Over It	David Sheridan	Guillermo Martin Sepulveda	\$12,500
Godlike Things	J. McElroy Holdings P/L	Christopher Wheeler	\$18,000
Googie	C&M Films	Boaz Stark	\$17,000
Gwailo, The	Allan Powell	Allan Powell	\$10,000
Have I Got a Life for You	R. B. Films P/L	Anthony Ackroyd	\$15,000
IE (Industrial Espionage)	David Mesman	David John Mesman	\$11,000
Illustrated Family Doctor	Pod Film	Kriv Stenders/David Snell	\$22,300
Innocence	Alex Lykos	Dennis Jordan	\$11,000
Inside Venus	Bootleg Films	John Prescott	\$13,000
J	David Michod	David Michod	\$11,000
Last Post, The	Moore Creative Stuff P/L	Wayne Moore	\$13,264
Leanne	Trinculo Productions P/L	Stephen Wallace	\$14,965
Looking for Love	Kinescope P/L	Linden Wilkinson	\$16,000
Love of a Stranger	Eidolon P/L	Gosia Dobrowolska	\$12,500
Natural Causes	Jim Hearn	Jim Hearn	\$11,000
Night Cargo	Alfred Bell	Alfred Bell	\$11,500
Night Cargo	Alfred Bell	Alfred Bell	\$11,500
Night we Called it a Day, The	Night & Day Films P/L	Michael Thomas/Peter Clifton	\$20,100
One Bad Thing	Flathead Films P/L	David Roach	\$14,500
One Bad Thing	Flathead Films P/L	David Roach	\$14,000
Orange Crush	Port Lute	Tim Scott Porter	\$10,500
Orange Crush	Port Lute	Tim Scott Porter	\$11,000
Passengers	Josh Whiteman	Josh Whiteman	\$11,000
Perfect Drive: The Morris Fletcher Story, The	Macgowan Films P/L	Justin Walsh	\$14,500
Pest House, The	Oracle Pictures P/L	Nick Parsons	\$9,500
Polka	Mandala Films	Steve Wright	\$22,000
Secret Society of Married Men, The	Tooting Bec Films	Darren Ashton/Rick Fenely	\$12,000
Set Up	Siren Pictures	Lynne Vincent McCarthy	\$12,300
Show Pony, The	Michael Wren	Michael Wren	\$12,500
Sketches Of Paradise	John O'Brien	John O'Brien	\$16,430
Snowblind	C & M Films	Mark Forstmann/Chris Selth/Miriam Stein	\$16,500
Thus Spoke Hilda Doolittle	Leone Knight/Emily Ballou	Emily Ballou	\$9,000
Turning the Tide	Wonderland Productions P/L	Claire Haywood	\$14,000
Uncertain Fate	Warwick Young	Chris Wheeler/Graham Brammer	\$15,980
Unnamed Teen Project	A Nice Picture Company P/L	John Armstrong	\$14,500
When the Heavens Fall	Shining Light Productions	Anne Tsoulis	\$14,000
Widower, The	Underworld Productions P/L	Lance Peters	\$20,000
Zone of Peace	Boban Entertainment Services P/L	Anne Brooksbank	\$9,500

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SCRIPT DEVELOPMENT FUNDING (CONTINUED)

PROJECT TITLE	APPLICANT	WRITER	AMOUNT
MINI SERIES Whirlwind	Tom Blacket Media	Ro Hume	\$22,530
TELEMOVIE Beyond Belief	Sharon Guest	Sharon Guest	\$12,000
FTO/AWG MENTORSHIPS Max's Photo Funeral Service She	John Ogden (Mentor: Julie Jansson) Cena Josevska (Mentor: Sean Nash)		\$2,000 \$2,000
NATIONAL INDIGENOUS DOCUMENTARY FUND SERIES 5 The Foundation	Mongreldogs Productions/Chili Films P/L	Melissa Abraham/Troy Russell	\$40,000
APPLICANT	DESTINATION	PURPOSE	AMOUNT
TRAVEL Bruna Papandrea	Telluride Indy Film Festival	Accompany screening of Better Than Sex and seek market interest in production slate.	\$6,500
Darlene Johnson	San Francisco Film Festival	Professional development. To accompany screening and receive award for Stolen Generations .	\$2,762
Judith Curran	Wildscreen	Seek finance and marketplace interest in Suburban Wildlife .	\$3,430
Lucinda Clutterbuck	Rencontres Internationales du Cinema des Antipodes Festival	Professional development. To accompany exhibition of animation artwork.	\$2,550
Marian Macgowan	Toronto International Film Festival	Accompany screening of Risk and seek market interest in production slate.	\$5,200
Marian Macgowan	Rotterdam Cinemart and Europe	Seek finance, cast and marketplace interest in production slate.	\$5,000
Megan Harding	Sundance Film Festival	Accompany screening of In Search of Mike and to generate interest in production slate.	\$2,182
Michelle Harrison	Cannes Film Festival and Europe	Seek finance and marketplace interest in production slate.	\$4,748
Peter Sainsbury	Venice Film Festival	Accompany screening and promote market interest for The Goddess of 1967 .	\$5,925
Richard James Allen	Dance Screen 2000	Seek finance and marketplace interest in Physical TV project.	\$3,030
Rod Freedman	New York Jewish Film Festival	Accompany screening of Uncle Chatzkel and meet with distributors.	\$4,900
Russell Hawkins	Cork, Hawaii and Okomedia Film Festivals	Accompany screening of Since the Company Came and meet with distributors.	\$4,579
Susie Porter	Toronto International Film Festival	Professional development. To accompany screening of Better Than Sex .	\$6,500
Tom Blackett	MIP-TV and UK	Seek finance and marketplace interest in production slate.	\$5,570

PROJECTS THAT WENT INTO PRODUCTION IN 00/01 THAT HAVE RECEIVED FTO DEVELOPMENT INVESTMENT

TITLE	DEVELOPMENT INVESTMENT	PRODUCTION INVESTMENT
A Walk with Words*	\$7,500	\$37,500
Against the Stream	\$5,500	\$30,000
Beneath Clouds	\$44,450	\$303,157
Breaking Bows and Arrows	\$10,000	
Dirty Deeds	\$51,500	\$350,000
How to Make Trouble and Influence People	\$16,000	
Lantana	\$31,000	
Michael Leunig Project	\$20,000	
Return to the Yumba*	\$7,500	\$37,500
Road	\$5,000	\$30,000

* Production includes roll over of development investment

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PRODUCTION INVESTMENT APPROVALS 00/01

TITLE	APPLICANT	AMOUNT
FEATURES		
Beneath Clouds	Autumn Films P/L	\$303,157
Dirty Deeds	Dirty Deeds Productions P/L	\$350,000
Man Who Sued God, The	View Films P/L	\$400,000
Nugget, The	Nugget Films P/L	\$200,000
Walking on Water	Walking on Water Productions P/L	\$150,000
DOCUMENTARY		
26 Hooks and Eyes	Resonance Productions P/L	\$85,000
Against the Stream	Macumba Media Enterprises P/L	\$30,000
Chunky Moves: Just Add Water	Hilton Cordell & Associates P/L	\$30,000
Dreamtime to Dance	Firelight Film Productions P/L	\$30,000
Dr Fruit-Loop Goes to East Timor	Iris Pictures P/L	\$20,000
King of the Market	Film Projects P/L	\$16,000
Starting from Zero	Amanda King & Dai Le	\$30,000
HOME MOVIES--ANIMATION INITIATIVE		
Summer of '77	Bob Pictures P/L	\$37,500
Walnut and Honeysuckle	Piccolo Films	\$37,500
AUSTRALIA BY NUMBERS--DOCUMENTARY INITIATIVE		
CBD 2000 (Speed City)	Lemur Films	\$26,000
Flying Home: Leichhardt 2040	North Productions	\$60,000
TELEMOVIES		
One Night the Moon*	Music Arts Dance Films P/L	\$5,074
MINOR CASHFLOW LOANS		
King of the Market	Film Projects P/L	\$50,000
Tokyo Bound--Bondage Mistresses of Japan	Jumping Dog Productions P/L	\$36,750

*supplementary investment to a project approved in 99/00

PRODUCTION LOAN FINANCE 00/01

APPROVALS		
Beneath Clouds		\$335,000
Dirty Deeds		\$750,000
Man Who Sued God, The		\$600,000
REPAID IN FULL		
Monkey's Mask (approved 98/99)		
Two Hands (approved 97/98)		

SCRIPT DEVELOPMENT RETURNS 00/01

PROJECTS	PRINCIPAL RETURNED	INTEREST TO TREASURY
Beneath Clouds	\$44,450	\$2,500.16
Breaking Bows and Arrows	\$10,000	\$745.92
Cop Outs	\$3,500	-
Dirty Deeds	\$51,500	\$8,453.62
Hilton Cordell Development Package	\$5,000	\$582.19
How to Make Trouble and Influence People	\$16,000	\$1,358.90
Lantana	\$31,000	\$6,670.27
Michael Leunig Project	\$20,000	\$1,870.68
Road	\$5,000	\$143.01
TOTALS	\$186,450	\$22,324.75

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PRODUCTION INVESTMENT AND MINOR CASHFLOW LOANS 00/01

22 Applications (19 Production Investment/3 Minor Cashflow Loans)
19 Funded (17 Production Investment/2 Minor Cashflow Loans)

PRODUCTION INVESTMENT		
5 Features	\$1,403,157	73.97%
2 Animation Co-initiative	\$75,000	3.95%
7 Documentary	\$241,000	12.70%
2 Documentary Co-initiative	\$86,000	4.53%

ADDITIONAL INVESTMENT		
1 Telemovie	\$5,074	0.28%

MINOR CASHFLOW LOANS		
2 Documentaries	\$86,750	4.57%

TOTAL COMMITMENTS		
	\$1,896,981	100.00%

RETURNS

Investment Returns	\$222,071
Minor Cashflow Loan Returns	\$86,750
Minor Cashflow Loan Interest	\$332
Minor Cashflow Loan Administration Fees	\$1,735

TOTAL RETURNS	
	\$310,888

DEVELOPMENT ASSISTANCE 00/01

195 Applications
82 Funded

54 Features	73.0%	\$778,137
8 Documentaries	11.9%	\$126,904
14 Travel	5.9%	\$62,876
1 Animations	1.8%	\$19,400
1 Mini Series	2.1%	\$22,530
1 Initiatives	3.8%	\$40,000
2 FTO/AWG Mentorships	0.4%	\$4,000
1 Telemovie	1.1%	\$12,000

TOTAL DEVELOPMENT FUNDS COMMITTED	
	\$1,065,847

READERS

SCRIPT READERS

Karin Altmann
Helen Bandis
Miro Bilbrough
Michael Brindley
Sally Browning
Marguerite Bunce
Pauline Clague
Lucinda Clutterbuck
Sam Conway
Gillian Coote
Amanda Duthie
Don Ezard
Pat Fiske
Richard J Frankland
Victor Gentile
Kym Goldsworthy
Louise Gough
Brian Hannant
Rivka Hartman
Frank Hatherley
Claire Haywood
Sam Jennings
Judith John-Story
Steve Kinnane
Gillian Leahy
Curtis Levy
Robert Marchand
Catherine Marciniak
Sue Maslin
Barbara Masel
Kieran McGillicuddy
Catriona McKenzie
Kathryn Millard
Mary-Ellen Mullane
Margot Nash
John O'Brien
David Ogilvy
Nick Parsons
Scott Patterson
Jacquelin Perske

Ken Quinnell
Tim Richards
Penny Robins
Peter Sainsbury
Bill Searle
Megan Simpson Huberman
Morgan Smith
Graham Thorburn
Michael Thornhill
Jacqueline Turnure
Russell Vines
John Weiley
Martin Williams
Eleanor Witcombe
Steve Wright
Moya Wood
Greg Woodland
Alexa Wyatt
Jonathan Yeo
Aviva Ziegler

BUDGET AND FINANCE ANALYSTS

Karina Aveyard
Jenny Day
Andrena Finlay
Ben Grant
Leisl Hillhouse
Vicki Watson
Liz Watts

FELLOWSHIP ASSESSORS

Rosemary Blight
Belinda Chayko
Anna Grieve
Chris Kennedy
Robyn Kershaw
Ned Lander
Sue Murray
Ray Thomas

APPENDIX 02 REGIONAL FILMING FUND

PROJECTS FUNDED 00/01

PROJECT	APPLICANT	TYPE	REGION	SPEND/JOBS	AMOUNT
Beneath Clouds	Teresa Jayne Hanlon	Feature	Lithgow/Quirindi/Nevertire	\$400,000 local investment/40 local jobs created	\$50,000
Man Who Sued God, The	Ben Gannon	Feature	Bermagui/Kiama	\$200,000 local investment/200 local jobs created	\$50,000
Road from Coorain, The	Penny Chapman	Telemovie	Wentworth	\$140,000 local investment/70 local jobs created	\$50,000

APPENDIX 03 YOUNG FILMMAKERS FUND

PROJECTS FUNDED 00/01

PROJECT	TYPE	APPLICANT/S	AMOUNT
ROUND NINE			
Contemporary Case Studies	Experimental	Janet Merewether	\$25,000
Dog Day	Drama	Sylvia Wilczynski/Kim Mordaunt	\$25,000
Ink Runs Out	Drama	Susannah Garden	\$5,000
Scree, The	Drama	Justine Kerrigan	\$25,000
Super Glue and Angels' Wings	Drama	Jane Cole	\$25,000
MARKETING ALLOWANCES			
No Mess	Documentary	Anne Delaney/Brett Evans	\$2,000
Six O'Clock Swill	Drama	Liam Branagan/Eve Spence	\$2,735

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FESTIVAL SCREENINGS AND AWARDS

Fetch

Sunscreen Film Festival, Sydney, 2000
Byron All Screens Celebration, Bangalow, 2001

Tulip

Sunscreen Film Festival, Sydney, 2000
Byron All Screens Celebration, Bangalow, 2001

Liu Awaiting Spring

Sunscreen Film Festival, Sydney, 2000
Byron All Screens Celebration, Bangalow, 2001

Desire Lines

Telluride Indy Film Festival, USA, 2000
YFF Film Festival, Sydney, 2001

Burnout

Filmfest Hamburg, Germany, 2000
Leeds Film Festival, England, 2000
Sunscreen Film Festival, Sydney, 2000
Byron All Screens Celebration, Bangalow, 2001

The Man In The Irony Mask

ATOM awards, 2000, Nominee: Best Short Documentary

Chrissy

Berlin Lesbian Film Festival, Germany, 2000
DV8 Queer Identities, Austria, 2000
Femiale International Women's Film Festival, Cologne, Germany, 2000
Hamburg Gay and Lesbian Film Festival, Germany, 2000
Karlsruhe Gay and Lesbian Film Festival, Germany, 2000
London Gay and Lesbian Film Festival, England, 2000
Pink Days, Amsterdam, The Netherlands, 2000
TV Ontario, Human Edge, Canada, 2000
Visibilia, Lesbian Film Festival, Italy, 2000
YFF Film Festival, Sydney, 2001

No Mess

Silver Plaque Award, Chicago Film Festival, USA, 2000
Aspen Film Festival, USA, 2001
Flickerfest International Film Festival, Sydney, 2001
Melbourne International Film Festival, Melbourne, 2000
Popcorn Taxi, Sydney, 2001
Sunscreen Film Festival, Sydney, 2000
Tampere Film Festival, Finland, 2001
YFF Film Festival, Sydney, 2001
Byron All Screens Celebration, Bangalow, 2001

Life After Birth

Sutherland Shire Film Festival, Sydney, 2001
YFF Film Festival, Sydney, 2001
Parliamentary Screening, Sydney, 2001

Gristle

Riverina Film Festival, 2000

Six O'Clock Swill

BBC British Short Film Festival, 2000
Barbican Australian Film Festival, England, 2001
Valencia Cinema Jove Film Festival, Spain, 2001
YFF Film Festival, Sydney, 2001

Contemporary Case Studies

Dendy Awards, Sydney Film Festival, 2001, Highly Commended
d>art screenings, Sydney Film Festival, Sydney, 2001
YFF Film Festival, Sydney, 2001

I Was Robert Mitchum

Sunscreen Film Festival, Sydney, 2000
Byron All Screens Celebration, Bangalow, 2001

Gate

Melbourne International Film Festival, Melbourne, 2000,
Winner: Best Australian Short Comedy
Cine Huesca International Film Festival, Spain, 2000,
Winner: Best International Short Film
Valencia Cinema Jove Film Festival, Spain, 2001,
Bronze Moon: Best International Short Film
ABC Television, December, 2000
ABC Television, Short and Sweet, February, 2001
AFI Travelling Comedy Film Festival, 2000/2001
Aspen Shortsfest, USA, 2001
Clermont-Ferrand, AFI Screenings, France, 2001
Flickerfest International Short Film Festival, Sydney, 2001
Forum du Festival du Film de Cannes at Cinema Des Antipodes, France, 2001
New York City Australian Short Film Today Festival, USA, 2001
Popcorn Taxi, Award Winning Shorts Program, Sydney, 2000
SPAA Conference, Sydney, 2000
Sunscreen Film Festival, Sydney, 2000
Western Australian Screen Awards, Perth, 2000
YFF Film Festival, Sydney, 2001
Byron All Screens Celebration, Bangalow, 2001

The Piano Bomb Detective's Last Case

Sunscreen Film Festival, Sydney, 2000

New Skin

St Kilda Film Festival, Melbourne, 2001

Hoppin' Mad

Byron All Screens Celebration, Bangalow, 2001

BROADCAST SALES

Temple on the Hill

Internews, San Rafael, USA

Chrissy

TV Ontario, Canada

YFF FESTIVAL APRIL 2001

Beach Story
Chrissy
Contemporary Case Studies
Desire Lines
Gate
Hoppin' Mad
Ink Runs Out
Intersectionz
Last Diggers, The
Lie Detector Test, The
Life After Birth
My Old China
New Skin
No Mess
Punch Me, I Love You
Shooting Stars
Six O'Clock Swill
Super Glue and Angels' Wings
Warbling Matilda

ASSESSORS (ROUND 9)

Anne Delaney
Catherine Lowing
Jacqui North
Jonathon Ogilvie (FTO)
Bruna Papandrea
Scott Patterson

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APPENDIX 4 GOVERNMENT DOCUMENTARY DIVISION

PROGRAMS COMPLETED 00/01

Aboriginal Mental Health Conference
NSW Health Department
Production: Waterview Productions
Director: Grant Harris

One Up Baxter
Better Health Good Health Care Awards
NSW Health Department
Production: Glen Joseph Productions
Writ/Dir: Glen Joseph

Substitute Consent
Guardianship Tribunal
Script: Cathy Miller
Production: Cult Pictures and Pine Street Films
Director: Sienna Brown

Streets Ahead Version 1
Streets Ahead Version 2
Transport Management Centre,
Roads and Traffic Authority
Script: Paul Harmon
Production: Catch 95 P/L
Director: Mark Wallage

Staff Awards 1999
Roads and Traffic Authority
Script: Scott Bradley
Production: Ashford Films P/L
Director: Antonio Barlin

Sydney 2000 Olympic Signage,
Sydney Olympic Park
Olympic Roads and Transport Authority
Writer: Damien Blayney
Production: Bump Map Productions
Director: Peter Harvey

Spectator Guide Launch
Olympic Roads and Transport Authority
Production: John Atkins Communications
Director: John Atkins

Bus Zone Computer Game
Roads and Traffic Authority
Production: Kookaburra Productions
Writ/Dir: Michael den Boer

Digital Speed Cameras
Roads and Traffic Authority
Script: John Ross
Production: Thought Films P/L
Director: Robin Newell

Quality in Health Care Seminar
NSW Health Department
Production: MSV Productions
Director: Justin Ball

Utilities Reference Group
WorkCover NSW
Script: Glen Fraser
Production: Waterview Productions
Director: Grant Harris

Moving Ahead Forum Intro
Premier's Department
Production: Digibeta P/L
Director: Mal Hamilton

EDITS/COMPILES/CDS

Remediation
Olympic Co-ordination Authority
Post Production: MSV Media Services

Transfer of Knowledge
Olympic Co-ordination Authority
Post Production: MSV Media Services

Ethnic Community Policing
NSW Police Service
Post Production: Clear Cut Productions

Graduated Licencing
Roads and Traffic Authority
Production/Replication: Microview P/L

Tell a Friend
NSW Health Department
Post Production: MSV Media Services

ARCHIVAL AND ENG SHOOTS

Olympic Endings
New South Wales Film and Television Office
Camera: Paul Ree, Ree Productions P/L

Hypnotist/Subject
NSW Police Service
Production: MSV Media Services

Conflict Management
Griffith University (QLD)
Camera: Rocco Polistrina, ROK Productions

Commander Vehicles at Work
Traffic Management Centre,
Roads and Traffic Authority
Camera: Phil Balsdon Electronic Cinematography

SUBTITLED FOR THE HEARING IMPAIRED

Streets Ahead
Roads and Traffic Authority

Cultural Diversity in NSW
Ethnic Affairs Commission

COMMUNITY LANGUAGE VERSIONS

Streets Ahead
Roads and Traffic Authority
(Mandarin, Japanese, Greek and Italian)

AWARDS 00/01

**32nd Annual International Television
Association (ITVA) Festival Competition for
Awards in Media Excellence (AiME), USA, 2000**

Gold AiME Award—External Communication
Big Shame

*Gold AiME Award—Special Achievement
in Dramatization*
Big Shame
Education Centre Against Violence,
NSW Health Department
Writ/Dir/Prod: Oliver Howes

Finalist Certificate—Sales and Marketing
The Olympic Legacy
Olympic Co-Ordination Authority
Writer: Michael Power
Producer: Bill Mulham

**Intercom Cinema/Chicago
International Film & Video Competition,
Illinois, USA, 2000**

*Gold Plaque—Human Relations,
Personal Counseling & Guidance*
Big Shame
Education Centre Against Violence,
NSW Health Department
Writ/Dir/Prod: Oliver Howes

Gold Plaque—Visitor Centre Presentations
The Olympic Legacy
Olympic Co-ordination Authority
Writer: Michael Power
Producer: Bill Mulham

Gold Plaque—Training
Part of the Games Experience
Olympic Roads and Transport Authority
Producer: Michele Demasi
Writ/Dir: Rodney Long

Gold Plaque—Public Relations, Government
Our Jury, Our Values
Office of the Sheriff,
Attorney General's Department
Producer: Charles Amsden
Writer: Thrilling & Willing
Director: Simon Von Wolkenstein

**International Cindy Competition
Spring 2000 Cinema in Industry Competition,
California USA, 2000**

Gold Plaque—Public Service & Information
Our Jury, Our Values
Office of the Sheriff,
Attorney General's Department
Producer: Charles Amsden
Writer: Thrilling & Willing
Director: Simon Von Wolkenstein

Gold Plaque—Sales & Marketing
The Olympic Legacy
Olympic Co-ordination Authority
Producer: Bill Mulham
Writ/Dir: Michael Power

Silver Plaque—Education: K through 12
Crime Prevention Workshops
NSW Police Service,
Department of Education and Training
Producer: Cathy Miller
Director: Greg Woodland

Silver Plaque—Sports, Leisure & Recreation
Penrith White Water Centre
Olympic Co-ordination Authority
Writ/Dir/Prod: Brent Meyer

Silver Plaque—Medical, General Audience
Big Shame
Education Centre Against Violence,
NSW Health Department
Producer: Country of Oz Films P/L
Writ/Dir/Prod: Oliver Howes

Bronze Plaque—Education: Cultural, Ethnic & Women's Issues

Who's the Loser?

Education Centre Against Violence,
NSW Health Department
Writer: Thrilling & Willing
Dir/Prod: Oliver Howes

Bronze Plaque—Public Service & Information

Your Day in Court

Victims of Crime Bureau,
Attorney General's Department
Producer: Louise Meek
Writ/Dir: Norman Neeson

Bronze Plaque—Business Government & Industry: Recruiting

Volunteers

Olympic Roads and Transport Authority
Prod/Dir: Juan Jaramillo

Bronze Plaque—Safety & First Aid

Get it!

Roads and Traffic Authority
Producer: Kath Shelper
Director: Danni Townsend
Writers: Scott and Grant Higgins

**The New York Festivals
Non-Broadcast Film and Video
Competition, New York, USA, 2000**

Silver World Medal—Community Affairs

Our Jury, Our Values

Office of the Sheriff,
Attorney General's Department
Producer: Charles Amsden
Writer: Thrilling & Willing
Director: Simon Von Wolkenstein

Finalist Certificate—Architecture & Design

The Olympic Legacy

Olympic Co-ordination Authority
Producer: Bill Mulham
Writ/Dir: Michael Power

**Intercom Cinema/Chicago
International Film & Video Competition,
Illinois, USA, 2001**

Gold Plaque—Visitor Centre Presentations

Olympic Security 2000

NSW Police Service
Writ/Prod: Tony Eames
Director: Brian O'Reilly

Silver Plaque—Medical & Dental Science:

Professional Audience

Substitute Consent

Guardianship Tribunal
Writer: Cathy Miller
Director: Sienna Brown
Producer: Heather Oxenham

**US International Film & Video Festival,
Illinois, USA 2001**

*First Place, Gold Camera Award—Medicine,
Health: Professional/Educational*

Substitute Consent

Guardianship Tribunal
Writer: Cathy Miller
Director: Sienna Brown
Producer: Heather Oxenham

APPENDIX 05 PRODUCTION LIAISON

PROJECTS PRODUCED IN NSW 00/01

FEATURES/TELEMOVIES

After the Rain*
Balmain Boys*
Beneath Clouds*
Dirty Deeds*
Down and Under*
Equus—Story of the Horse
Garage Days*
Ihaka: Blunt Instrument
Lantana*
Man Who Sued God, The*
Moulin Rouge
Mullet*

My Drug Buddy
My Husband, My Killer*
Quiet American, The
Road From Coorain, The
Rubicon, The
South West 101*
Star Wars—Prequel II
Subteranno*
Summer of Love
Walking on Water*
Watermark
When Good Ghouls Go Bad*
Willful*

TV DRAMA

All Saints*
Changi*
Crash Palace*
Escape of the Artful Dodger*
Farscape Series 3
Flat Chat
Going Home
Grass Roots
Head Start
Home and Away
Love is a Four Letter Word*
Outriders
The Bill*
Water Rats*

*Received FTO assistance through the PLU

INWARD VISITS 00/01

The FTO and AusFILM hosted a visit from Neil Russell (Neil Russell Productions and Site 85 Productions) and Robert L. Turner to assess viability of two projects for television, **Spartacus** and **Lawrence of Arabia**. The FTO arranged a gathering of industry representatives and organised meetings with production managers, casting directors, and designers. *Ex: Los Angeles (July 00)*

The FTO assisted Ian Jessel, an English producer based in LA, in planning his Australian/Canadian co-production **Murray**. Mr Jessel scouted locations in the Blue Mountains, visited production facilities and discussed animal quarantine issues. *Ex: Los Angeles (August 00)*

The producers of **The Bill** were provided assistance with location and budget issues. They returned in January 2001 to shoot a 2 episode story based in Sydney. *Ex: London (September 00)*

Assistance was given to Steve McGlothen (who has produced several telemovies in Australia) and director Patrick Read Johnson who scouted for **When Good Ghouls Go Bad**. The location scout was successful and the film was later shot and finished in Sydney. *Ex: Los Angeles (October 00)*

An AusFILM/SPAA inbound was arranged to coincide with SPAA 2000 in Sydney. Boris Ausserer (Bavaria Films), Christine Rothe (Constantin Films) and Annette Horn from Austrade in Frankfurt met with local producers with a view to the German/Australian co-production treaty which was signed early in 2001. *Ex: Frankfurt (November 00)*

The FTO and AusFILM hosted George NeJame (Director Operations and Production) and Jim Toten (Director, Engineering and Technology) from Tribune Entertainment. They scouted for general locations and investigated HDTV facilities in Sydney. Also present was John Levoff (United Paramount Pictures) with two telemovies seeking studios and facilities (one project has since been completed in Queensland). *Ex: Los Angeles (December 00)*

Jake Rose (Producer) and Stephen Quale (Director, Skylark Entertainment) visited Sydney to assess the viability of their miniseries **Superfire** which later went into production in New Zealand in early 2001. *Ex: Los Angeles (December 00)*

Louis Phillips (Senior Vice President of Physical and Post-production, Phoenix Pictures) scouted Sydney for the telemovie **Basic**. *Ex: Los Angeles (January 01)*

Phillip Segal (Senior Vice President Scripted Programming and Development, Tribune Entertainment) visited NSW and scouted for locations, sound stages and facilities for **Spartacus**. *Ex: Los Angeles (January 01)*

The FTO assisted the representative from Austrade Korea, Mr Sung-O Cho in familiarising a cross-section of areas (finance, post-production, digital effects and production) as well as an on-set visit to **Water Rats**. *Ex: Korea (February 01)*

Dr Kyung-Ja Lee and Dr Ik-Hee Kang from the Korean Broadcast Institute, Korea's largest research and development institute for film and television met with the producers of **Water Rats** and visited the Australian Film Television and Radio School. *Ex: Korea (February 01)*

AusFILM and the FTO hosted Mark Victor, Michael Grais (producers, Victor and Grais Productions), Mark Skelly (producer) and Harel Goldstein (Hilltop Entertainment) who met with financiers, casting agents, edit and digital effect houses for their two series **The Immortal** and **The Long Tomorrow**. *Ex: Los Angeles (March 01)*

Kathleen Courtley (Supervising Producer, New Regency Films) visited with production managers and financial advisers for the project **Daredevil**. *Ex: Los Angeles (June 01)*

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PITCHES 00/01

TITLE	PRODUCER	STATUS
Angel on the Boards	Simon Dobbin	Considering locations
Atomic Twister	Danielle Zalaznick	Considering locations
Basic	Phoenix Pictures/Louis Phillips	Considering locations/Budgeting
Beloved Dearly	Murray Hill 5 Productions	Considering locations/Financing issues
Beyond Borders	Mandalay Pictures/Halstead Pics	Considering locations
Biowars	ITV	Considering locations
Caine Mutiny	Columbia Tri-Star/Andy House	Considering locations
Childstar	Disney Television	Completed in VIC
Cloudstreet	Roxbury Entertainment	Due to shoot 01/02 in Australia
Colony, The	Fox TV/Andy La Marca	Considering locations
Daredevil	New Regency/Fox	Casting/Considering locations/Budgeting
Dead Run	Turner Network TV/Catherine George	NSW locations inappropriate
Disappearance	Ashley Aitken/Michael Gallant	Completed in SA late 00
Dry Spell	Turner Network TV/Aaron Khristeus	Considering locations
Execution Live	UPN/John Levoff	Awaiting greenlight (likely shoot in QLD)
Fawn, The	Rainbows End Pictures/Anna Dunn	Financing issues
Figaro's Opera	Icon/Paramount	Finalising finance and distribution
Four Minute Mile	Turner Network TV/Catherine George	Considering locations
Future Force	UPN/John Levoff	Considering QLD
Girl From Botany Bay	Gallant Entertainment	Possible shoot in 02
Glimpse of Hell	Fox TV/Mitch Engel	Completed in Canada late 00
Highbinders	Rick Nathanson/Jackie Chan	Financing (unlikely to be shot in NSW)
High Tide	Village Roadshow Pictures	NSW locations inappropriate
Immortal, The	Victor and Grias Productions	Closing deals (likely shoot in QLD)
Incarceration	Gallant Entertainment	Considering locations
Jenny's Project	Disney Channel	Animal quarantine laws prohibitive
Last Samurai	Tom Engelman	Considering locations
Lawrence of Arabia	Neil Russell Productions	Considering locations
Lazarus (The Crow 3)	Ed Pressman/Palomar Pictures	Considering locations
Life and Death of Peter Sellers, The	HBO/Sarah White	Considering locations/Script rewrite
Long Tomorrow, The	Victor and Grias Productions	Financing issues
Loving Harpo	Don Reynolds	Considering locations
Magic Forest, The	Santa Monica Films	Financing issues
Mindhunters	Jeff Silver	Unknown
Miracle of the Cards, The	Pax TV/Tim Johnson	Unknown
Murray	Condor Entertainment	Financing/Considering locations
Night	Kerry David	Considering locations
North of Cheyenne	Paramount/Jeffrey Lambert	Considering locations
Past Magic	Debbie Chesebro	Considering locations
Proteus	Mark Indig	Re-budgeting
Quark Weather	Parkway Productions	Considering locations
Rebels	Blue Rider Pictures/Bill Berry	Unknown
Redeemer, The	Robert Greenwald Productions/Ashley Aitken	Considering locations
Spartacus	Tribune Entertainment	Considering locations
Storming Heaven	Turner Network TV/Aaron Khristeus	Considering locations
Straight From the Heart	Joan Carson/Carla Singer Productions	Considering locations
Superfire	Jake Rose	Completed in NZ in 01
Tank Attack	Dan Redler	Considering locations
Terrible Hours, The	Danielle Zalaznick	Considering locations
Tripods, The	Whitney Green	Considering locations
Tracks	Eagle Cove Deluxe Entertainment	Casting/Seeking director
Triangle	Orly Anderson	Considering locations
UK Doco	Rosey Keo	Unknown
Vacuums	Joel Simon/Quincy Jones Media Group	Considering locations
Warning, The	IFG/Forrest Wright	Production issues
When Good Ghouls Go Bad	Steve McGlothen	Completed in NSW late 00
Wing and a Prayer	Cammie Morgan	Considering locations
Wylde Girls	Viacom	Completed in QLD in 00

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APPENDIX 06 INDUSTRY & AUDIENCE DEVELOPMENT

PROJECTS FUNDED 00/01

ORGANISATION	PROJECT	AMOUNT
Australian Film Television and Radio School	Script Writing Award	\$2,000
Auburn Community Development Network	4th Auburn International Film & Video Festival for Children & Young Adults	\$3,000
Australian Catalogue Company	Film & Video Finder	\$1,500
Australian Film Institute	Awards Screenings	\$30,000
Australian Film Institute	Screen Culture and Industry Development Program	\$15,000
Australian Guild of Screen Composers	Professional Development Seminars	\$2,500
Australian International Documentary Conference	Australian International Documentary Conference 2001 (Perth)	\$12,000
Australian Screen Directors Association	Screen Culture Program 2001	\$12,000
Australian Teachers of Media (VIC)	ATOM Awards	\$3,000
Australian Writers' Guild	Conference 2000	\$6,000
BASC P/L	Byron All Screens Celebration	\$7,500
BIG hART	Regional Film & Television Training Initiative	\$2,720
Carnivale	Changing Images Film & Video Festival	\$3,000
City of Port Phillip	St Kilda Film Festival Tour 2001	\$1,000
Damned Publishing	Womenvision: Women and the Moving Image in Australia	\$1,500
dLux Media Arts	Annual Program 2001	\$30,000
Eidetic Pictures	Microcinema International Exchange Program	\$2,500
Fish Short Films	Wollongong Fringe Film Festival	\$380
Flickerfest	Flickerfest International Short Film Festival 2001	\$18,000
Freerange Animation	Japanime	\$3,000
Friends of the Earth	Wild Spaces Environmental Film Festival	\$4,000
Greek Orthodox Community of NSW	Greek Australia on the Screen	\$2,500
Griffith Adult Learning Association Inc.	Riverina Flicker 2001 Short Film Festival	\$2,500
Information & Cultural Exchange Inc.	Sydney Arab Film Festival	\$2,500
Island Quarry Inc.	Flickerfest Screenings at Byron Bay	\$550
Jewish Film Foundation of Australia Inc.	Festival of Jewish Cinema	\$3,000
Lois Randle Productions	Byron Bay AIDC Organising Committee	\$3,000
Marciniak, Catherine	Attendance at Australian International Documentary Conference 2001 (Perth)	\$1,616
Melsa Films P/L	Thredbo Sunsol Feasibility Study	\$1,836
Metro Magazine	Metro Magazine	\$5,000
Metro Screen	Core funding	\$37,000
Metro Screen	Indigenous Mentorship Scheme	\$10,000
Metro Screen	Media.futures II—Digital Seminar Series	\$5,000
Metro Screen	Multicultural Mentor Scheme	\$10,000
National Performance Conference Inc	Fourth National Performance Conference	\$3,000
National Screenwriters' Conference Inc	Australian Sitcom Festival	\$7,500
North Coast Camera	Screening the Northern Rivers	\$4,500
Northern Rivers Writers Centre	Byron Bay Writers Festival 2000	\$1,500
Northern Rivers Writers Centre	Byron Bay Writers Festival 2001	\$2,500
Open City Inc.	Real Time—OnScreen	\$3,000
Performing Arts Newcastle Ltd	The Shoot Out Chats	\$4,000
Popcorn Taxi	Special Information Programs	\$5,500
Project Centre for Contemporary Art	Short Sited Film Festival	\$500
Queer Screen	Mardi Gras Film Festival 2001	\$7,000
Queer Screen	Parramatta Film Festival	\$3,000
Queer Screen	QueerDOC	\$3,000
Rising Sun Film Society	Film Season 2001	\$1,000
Screen Producers' Association of Australia	SPAA Conference 2000	\$8,000
Screen Producers' Association of Australia	SPAA Fringe 2000	\$3,000
Short Black Productions	Short Black Film Festival	\$2,000
Sutherland Shire Council	Cronulla Shorts	\$1,000
Sutherland Shire Council	Sutherland Shire Film Festival	\$1,000
Sydney Asia Pacific Film Festival	Sydney Asia Pacific Film Festival 2001	\$5,000
Sydney Film Festival	Sydney Film Festival 2001	\$30,000
Sydney Film Festival	Travelling Film Festival 2001	\$20,000
The Octapod Association	Electrofringe	\$7,000
TropFest P/L	Tropfest # 9—2001	\$20,000
Women in Film & Television (NSW)	International Summit	\$2,000
Women in Film & Television (NSW)	Mentor Scheme—Sound & Screen Composing	\$6,000
Women in Film & Television (NSW)	WOW International Film Festival and Tour	\$12,000
Wordsworth Communications P/L	Independent Filmmakers Magazine	\$10,000
TOTAL FUNDED		\$418,102

DIGITAL VISUAL FX TRAINEESHIP SCHEME

ASSESSORS

Nick Hore (FTO), Michael Lim, Shilo McClean, Bruce Williamson, Chris Winter

TRAINEES

Dael Oates, Sebastian Oliveira, Pheng Sisopha, George Zwier

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APPENDIX 07 CREATIVE INITIATIVES

PROJECTS FUNDED 00/01

IF Awards	\$20,000
Sydney Film Festival Booking Guide	\$35,000
TropNest Development Program	\$40,000
Fellowships	\$128,000
TOTAL	\$223,000

FELLOWSHIPS 00/01

TYPE/NAME	COMPANY	AMOUNT
PRODUCER		
Al Clark	Wildheart Films	\$20,000
Giorgio Draskovic	Gevest Australia	\$20,000
Vincent Sheehan	Porchlight Films	\$18,000
Martin Brown	Martin Brown Films	\$20,000
DIRECTOR		
Chris Cudlipp	Sandcastle Films	\$15,000
DOCUMENTARY		
David Roberts	Antipodes Productions	\$20,000
SCRIPT EDITOR		
David Hely	David Hely Consultants	\$15,000
TOTAL FELLOWSHIPS		\$128,000

APPENDIX 08 FTO PUBLICATIONS

The Regional Cinema Guide
ISBN 0-7313-9195-0
Published October 2000

APPENDIX 09 INDIGENOUS PROJECT SUPPORT

As part of the Government's commitment via the Cultural Development Policy to working with Aboriginal and Torres Strait Islander communities in NSW, and as part of the implementation of the recommendations of the Royal Commission into Aboriginal Deaths in Custody, a number of funding initiatives were undertaken throughout the year by the FTO:

- **Industry & Audience Development**
\$10,000 was committed towards the continuing costs of Metro Screen's Indigenous Mentorship Scheme.
- **Development**
\$91,521 was committed towards 7 projects featuring indigenous thematic material and/or in which indigenous filmmakers were key creatives.
- **Production Investment**
\$448,157 was committed towards 4 projects featuring indigenous thematic material and/or in which indigenous filmmakers were key creatives.
- **Production Loan Finance**
\$335,000 was committed towards 1 project featuring indigenous thematic material and/or in which indigenous filmmakers were key creatives.
- **Initiatives**
\$40,000 committed as part of the National Indigenous Documentary Fund.

APPENDIX 10 CONSULTANTS

Box Communications Professional and Design Services	\$14,063
Callis Consulting P/L Professional Services–Studio Analysis	\$4,000
Central Corporate Services Unit Financial and HR Services	\$63,600
Clayton Utz Legal Services	\$76,881
DGR Consulting P/L Professional Service–Corporate Plan	\$3,900
DGR Consulting P/L Professional Service–Staff Development	\$1,500
Hart & Spira Legal Services	\$13,976
Hunter Screen Entertainment Professional Services	\$34,686
Huon Computer Consultants Professional Services	\$14,392
KPMG Professional Services–GST	\$12,279
Libby Rhys Jones Professional Services–Distribution Resource Kit	\$6,498
Lorsas Pty Limited Publicity Services	\$38,049
Lyndon Sayer-Jones & Associates Legal Services	\$900
Nina Stevenson & Associates Legal Services	\$8,437
NSW Department of State & Regional Development Professional Services–Industry Analysis	\$19,562
Peter Langmead Professional Services–Review Website	\$2,500
Stevenson Court Legal Services	\$225,909
Stonebridge Productions Professional Services–Regional Cinema, Marketing	\$14,529

APPENDIX 11 HUMAN RESOURCES–PERSONNEL POLICIES AND PRACTICES

FLEXIBLE WORK PRACTICES

The FTO continues to demonstrate its support for flexible work practices. All staff have access to staff development opportunities and the entitlements afforded under the Office's personnel policies.

EQUITY AND ETHNICS

Staff are informed of the FTO's policies which promote equal employment opportunity.

APPENDIX 12 FREEDOM OF INFORMATION STATEMENT

SECTION A

Number of new FOI requests—information relating to numbers of new requests received, those processed and those completed from the previous period.

FOI REQUESTS	PERSONAL	OTHER	TOTAL
A1 New [Including transferred in]	0	1	1
A2 Brought forward	0	0	0
A3 Total to be processed	0	1	1
A4 Completed	0	1	1
A5 Transferred out	0	0	0
A6 Withdrawn	0	0	0
A7 Total processed	0	0	0
A8 Unfinished [Carried forward]	0	0	0

SECTION B

What happened to completed requests? [Completed requests are those in line A4].

RESULT OF FOI REQUEST	PERSONAL	OTHER
B1 Granted in full	0	1
B2 Granted in part	0	0
B3 Refused	0	0
B4 Deferred	0	0
B5 Completed*	0	1

*Note: The figure on line B5 should be the same as corresponding ones on A4.

SECTION C

Ministerial Certificates—number issued during the period.

C1 Ministerial Certificates issued	0
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SECTION D

Formal Consultations—number of requests requiring consultations [issued] and total number of formal consultation(s) for the period.

	ISSUED	TOTAL
D1 Number of requests requiring formal consultation(s)	0	0

SECTION E

Amendment of personal records—number of requests for amendment of personal records during the period.

RESULT OF AMENDMENT REQUEST	TOTAL
E1 Result of amendment—agreed	0
E2 Result of amendment—refused	0
E3 Total	0

SECTION F

Notation of personal records—number of requests for notation processed during the period.

F3 Number of requests for notation	0
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SECTION G

FOI requests granted in part or refused—basis of disallowing access—number of times each reason cited in relation to completed requests which were granted in part or refused.

BASIS OF DISALLOWING OR RESTRICTING ACCESS	PERSONAL	OTHER
G1 Section 19 [application incomplete, wrongly directed]	0	0
G2 Section 22 [deposit not paid]	0	0
G3 Section 25 [1] [a1] [diversion of resources]	0	0
G4 Section 25 [1] [a] [exempt]	0	0
G5 Section 25 [1] [b], [c], [d] [otherwise available]	0	0
G6 Section 28 [1] [b] [documents held]	0	0
G7 Section 24 [2] [deemed refused, over 21 days]	0	0
G8 Section 31 [4] [released to Medical Practitioner]	0	0
G9 Totals	0	0

SECTION H

Costs and fees of requests processed during the period [ie those included in lines A4, A5 and A6]. Please DO NOT include costs and fees for unfinished requests [ie those requests included in Line A8].

	ASSESSED COSTS FOI	FEES RECEIVED
H1 All completed requests	\$30	\$30

SECTION I

Discounts allowed—number of FOI requests processed during the period* where discounts were allowed.

TYPE OF DISCOUNT ALLOWED	PERSONAL	OTHER
I1 Public interest	0	0
I2 Financial hardship—Pensioner/Child	0	0
I3 Financial hardship—Non profit organisation	0	0
I4 Totals	0	0
I5 Significant correction of personal records	0	0

*Note: except for item I5. Items I1, I2, I3 and I4 refer to requests recorded in A7. For I5, however, show the actual number of requests for correction of records processed during the period.

SECTION J

Days to process—number of completed request [A4] by calendar days [elapsed time] taken to process.

ELAPSED TIME	PERSONAL	OTHER
J1 0-21 days	0	1
J2 22-35 days	0	0
J3 Over 35 days	0	0
J4 Totals	0	1

SECTION K

Processing time—number of completed request [A4] by hours taken to process.

PROCESSING HOURS	PERSONAL	OTHER
K1 0-10 hours	0	1
K2 11-20 hours	0	0
K3 21-40 hours	0	0
K4 Over 40 hours	0	0
K5 Totals	0	1

SECTION L

Reviews and Appeals—number finalised during the period

L1 Number of internal reviews finalised	0
L2 Number of Ombudsman reviews finalised	0
L3 Number of District Court appeals finalised	0

Details of Internal Review Results—in relation to internal reviews finalised during the period.

BASES OF INTERNAL REVIEW	PERSONAL		OTHER	
Grounds on which Internal Review Requested	Upheld*	Varied*	Upheld*	Varied*
L4 Access refused	0	0	0	0
L5 Deferred	0	0	0	0
L6 Exempt matter	0	0	0	0
L7 Unreasonable charges	0	0	0	0
L8 Charge unreasonably incurred	0	0	0	0
L9 Amendment refused	0	0	0	0
L10 Totals	0	0	0	0

*Note: relates to whether or not the original agency decision was upheld or varied by the internal review

Under the Freedom of Information Act 1989 an agency is required to publish an annual Statement of Affairs. The Statement is required to: outline the structure and functions of an agency; outline the way in which its functions affect the public; describe any arrangements which enable the public to participate in agency policy development; describe the kinds of documents held by the agency; and state how to obtain documents which are eligible for public scrutiny under legislation. Copies of the FTO's Statement of Affairs are available from:

FOI Coordinator, FTO, GPO Box 1744, Sydney NSW 1043, or tel: 9264 6400, or from the FTO website at www.fto.nsw.gov.au

APPENDIX 13 ETHNIC AFFAIRS PRIORITIES STATEMENT REPORT

In accordance with requirements under the *Ethnic Affairs Commission Amendment Act 1996*, FTO has developed an Ethnic Affairs Priorities Statement (EAPS).

FTO is committed to building on the State's culturally diverse society through its programs of assistance. This year, the FTO identified priority areas of opportunity within core business to incorporate the principles of cultural diversity. These include:

- access to information on FTO programs and activities
- data capture
- key decision making processes
- staff training
- training for community applicants
- loans and grants criteria
- audience development
- multicultural screen culture
- liaison with key government bodies

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

KEY EAPS ISSUES AND STRATEGIES FOR THE FTO FROM 00/01 CORPORATE PLAN

ETHNIC AFFAIRS INITIATIVE	KEY RESULT AREA	STRATEGIES/TASK	RESPONSIBILITY	RESOURCES/BUDGET	TIMELINE	PERFORMANCE INDICATORS	OUTCOMES ACHIEVED
Access to Information	Cultural & Economic Opportunities	Identify languages for publication production in areas of market opportunity.	Manager, Production Liaison Unit	Within existing	On-going	Number of specific publications and publicity materials. Level of increase in NSW production from culturally diverse backgrounds.	
Industry Experience Initiatives	Cultural & Economic Opportunities	Broaden the pool of individuals involved in industry experience programs, particularly encouraging people from diverse backgrounds.	Manager, Promotion & Screen Culture, and Manager, Development & Finance	Within existing	On-going	Work with Carnivale and Metro Screen who are active within the NESB communities. Proportion of readers from NESB or culturally diverse backgrounds.	Metro Screen's Multicultural Mentorship Scheme supported. Greater awareness of FTO programs. Readership database includes wide diversity and industry expertise.
Data Capture	Cultural & Economic Opportunities	Compile a list of industry affiliates with production experience and professional level interpreting qualifications.	Manager, Development & Finance, Manager, Government Documentary Division, and Manager, Production Liaison Unit	Within existing	On-going	Bi-lingual production personnel identified as services required.	
Staff Training	Cultural & Economic Opportunities	Provide staff with tailored skills development on cross cultural issues and use of language services.	Manager, Finance & Administration	Within existing	On-going	All staff understand EAPS principles.	Training on principles of cultural diversity undertaken by staff and EAPS principles included in staff handbook for staff inductions. Understanding of cultural diversity included in all new position descriptions.

Loans & Grants Criteria	Cultural & Economic Opportunities	Continue to make core decisions on the basis of cultural creativity in funding projects which resonate for a range of audiences.	Manager, Development & Finance and Manager, Promotion & Screen Culture	Within existing	On-going	Scripts and projects supported reflect cultural diversity.	Ongoing cultural assessment by FTO Project Assessors in selecting material for investment to ensure that where possible contemporary/diverse culture is reflected in cinema/television production. Industry and Audience Development works to a diverse range of government policies and priorities including multicultural and it is not possible, cost effective or desirable to favour one group over another.
Multicultural Screen Culture	Cultural & Economic Opportunities	Explore opportunities for funding multicultural audience development in the industry.	Manager, Promotion & Screen Culture	Within existing	Ongoing	Participate in events supporting multicultural ideals.	Supported: Carnival Changing Images Film & Video Festival; Auburn International Film & Video Festival for Children & Young Adults; Sydney Asia Pacific Film Festival; Greek Australia on the Screen, Sydney Arab Film Festival; Festival of Jewish Cinema.
Liaise with key Government bodies	Cultural & Economic Opportunities	Participate in policy debates with key Commonwealth and State agencies which impact on funding culturally diverse projects.	Chief Executive, Policy Officer, Manager, Development & Finance, and Manager Promotion & Screen Culture	Within existing	On-going	Continue contact across portfolio to liaise on multicultural program development. Cooperative implementation of specific strategies.	
Government Filmmaking	Social Justice/Cultural & Economic Opportunities	Continue to integrate the principles of cultural diversity in the development of government film and video products.	Manager, Government Documentary Division	Within existing	On-going	Number of Government Documentary Division programs sub-titled into languages other than English. Number of Government Documentary Division programs that reflect cultural diversity through content or employment.	The Government Documentary Division has an on-going commitment to cultural diversity. This has been reflected wherever possible in video programs produced through the division for other government entities. The Division believes that as cultural diversity enriches Australian society it also enriches video programs and reflects the true Australian community.

APPENDIX 14 ACCOUNTS PAYABLE PERFORMANCE

AGED ANALYSIS AT THE END OF EACH QUARTER			
QUARTER	CURRENT *	LESS THAN 30 DAYS OVERDUE	BETWEEN 30 DAYS AND 60 DAYS OVERDUE
September Quarter	\$88,861	\$0	\$0
December Quarter	\$380,959	\$0	\$0
March Quarter	\$1,017,529	\$0	\$0
June Quarter	\$145,266	\$0	\$0
* i.e. within due date			
ACCOUNTS PAID ON TIME WITHIN EACH QUARTER			
QUARTER	TOTAL ACCOUNTS PAID ON TIME	TARGET %	ACTUAL %
September Quarter	\$1,401,417	90%	90%
December Quarter	\$2,131,529	90%	95%
March Quarter	\$2,625,016	90%	89%
June Quarter	\$2,342,329	90%	97%
	TOTAL AMOUNT PAID		
	\$1,560,198		
	\$2,245,900		
	\$2,933,912		
	\$2,424,577		

During 00/01 there were no instances where penalty interest was paid in accordance with section 18 of the Public Finance and Audit (General) Regulation 1995.

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APPENDIX 15 STAFF STRUCTURE—A FOUR-YEAR COMPARISON

CLASSIFICATION AND GRADINGS	STAFF NUMBERS AS AT			
	30/6/98	30/6/99	30/6/00	30/6/01*
Senior Executives	1	1	1	1
Clerk Grade 12	-	1	1	-
Clerk Grade 11/12	2	1	1	2
Clerk Grade 11	1	1	1	1
Clerk Grade 10	1	-	-	-
Clerk Grade 9/10	1	2	2	2
Clerk Grade 9	1	1	1	1
Clerk Grade 7/8	2	6	4	6
Clerk Grade 5/6	-	1	1	1
Clerk Grade 5	3	-	-	-
Clerk Grade 4/5	-	-	-	-
Clerk Grade 3/4	3	3	3	4
Clerk Grade 3	-	1	-	-
Clerk Grade 2	-	-	-	1
Clerical Officer Grade 8	-	-	1	-
Clerical Officer Grade 5	-	1	-	-
Clerical Officer Grade 1/2	-	-	-	-
TOTAL	15	19	16	19

*Snapshot as at the 30 June 2001.

APPENDIX 16 EQUAL EMPLOYMENT OPPORTUNITY REPORT

As at 30 June 2001 full-time and part-time staff numbered 19. Of the total 19 staff as at 30 June 2001, ten were women and nine were men.

BENCHMARKS

REPRESENTATION	FTO 00/01	PUBLIC SECTOR 99/00	BENCHMARK/ GOVT TARGET
Women	53%	54%	50%
Aboriginal People and Torres Strait Islanders		1.5%	2%
People Whose Language First Spoken as a Child was not English		13%	19%
People with a Disability		6%	12%
People with a Disability Requiring Work-related Adjustment		1.9%	7%

DISTRIBUTION INDEX

Women	n/a	91	100
Aboriginal People and Torres Strait Islanders		82	100
People Whose Language First Spoken as a Child was not English		96	100
People with a Disability		101	100
People with a Disability Requiring Work-related Adjustment		101	100

As at 30 June 2001 the FTO had an EFT staff of 19 and none were Aboriginal or physically disabled.

The following strategies were advanced during the year:

- orientation program and supporting information providing new employees with information about the FTO, including its employee relations policies.

PROGRAMS

The funding criteria for all programs and projects were originality, quality and excellence. This included script and project development, industry and audience development and tenders for the making of Government documentaries.

SENIOR EXECUTIVE SERVICE

SES LEVEL	1	POSITION TITLE	Chief Executive	SEX	Female
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The number of SES positions at the FTO remained unchanged from the previous year at one: Chief Executive. The position of Chief Executive is held by Jane Smith. The FTO had no SES positions of or above level 5.

APPENDIX 17 SERVICES TO WOMEN

The NSW Government published its Action Plan for Women in November 1996. The key objectives are:

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

The FTO participated in several initiatives this year, particularly in the areas of education, and promoting the position of women in society:

- Womenvision: Women and the Moving Image in Australia
- The WOW International Film Festival and Touring Festival
- Women in Film and Television International Summit
- Women in Film and Television (NSW) Mentor Scheme—Sound and Screen Composing.

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APPENDIX 18 ELECTRONIC SERVICE DELIVERY--PROGRESS REPORT AS AT 30 JUNE 2001

PROGRESS AGAINST TARGETS

TARGET DATE	ACTIVITY	ON SCHEDULE	NUMBER OF PROJECTS						ORIGINAL IMPLEMENTATION DATA	PROJECTED/ACTUAL IMPLEMENTATION DATA	AVERAGE PERCENTAGE COMPLETED	NO. OF FUNDED PROJECTS	NO. OF UNFUNDED PROJECTS
			NOT YET COMPLETED	PLANNING	DESIGN	DEVELOPMENT	TESTING	IMPLEMENTED					
31/12/97	Agency's website presence established	Yes	NOT YET COMPLETED										
30/06/99	1999 ESD Return	No											
09/06/00	ESD Survey	Yes											
31/07/00	ESD Assessment Audit	Yes											
31/12/00	Tender Information on the Internet		N/A	-	-	-	-	-	-	-	-	-	-
31/12/00	All appropriate government publications on the Internet		-	-	-	-	-	1	1/11/00	1/11/00	100%	1	0
30/09/01	All appropriate high volume transactions on the Internet		N/A	-	-	-	-	-	-	-	-	-	-
31/12/01	All other appropriate transactions on the Internet		-	-	-	3	-	-	1/12/01	30/12/01	60%	3	0
ongoing	Services delivered on other appropriate electronic delivery channels		-	1	-	-	-	-	31/12/02	31/12/02	10%	1	0

APPENDIX 19 GOVERNMENT ENERGY MANAGEMENT POLICY

CORPORATE COMMITMENT

The FTO is committed to achieving and sustaining reduced greenhouse gas emissions and energy cost savings. Reduced energy consumption, greater use of 'green' energy technologies and buying energy economically are all integral to this objective.

The FTO is a small office-based agency of 19 people, situated at one location. It neither owns nor manages buildings, does not have a vehicle fleet, and does not manufacture goods. The FTO uses standard office equipment such as computers and photocopiers. The avenues for energy conservation are limited.

The FTO adopted an Energy Management Plan in 00/01, with the following goals:

Establish an energy monitoring procedure	In place by 30/12/01
Adopt a procurement policy for energy-efficient office equipment and appliances	Adopted by 30/09/01
Purchase a percentage of SEDA-accredited Green Power (standard government contract includes 6% from 1 July 1999)	Arranged by 30/09/01
Benchmark the energy performance of tenancy/building using the SEDA Building Greenhouse Rating Tool Benchmark	Completed by 30/12/01

PERFORMANCE

FTO energy usage:

	00/01	99/00
KWh	77,037	89,888
Cost	\$8,543*	\$8,644

*including GST

APPENDIX 20 OVERSEAS TRAVEL

DECEMBER 2000

Kingston Anderson, Manager Production Liaison Unit

Travelled to Hong Kong, Guangzhou and Shanghai, China an official trade mission with the Minister for Small Business to sign a trade agreement between NSW and Guangdong.

FEBRUARY 2000

Kingston Anderson, Manager Production Liaison Unit

Travelled to Los Angeles, USA to attend Locations Expo—the international trade fair on filming locations and facilities.

FTO shared a stand with other states under the AusFILM banner and held meetings with representatives of major film studios and production companies having projects suitable for NSW locations. Attended AusFILM Cocktail party.

MAY 2001

Jane Smith, Chief Executive

Travelled to France for the *54th Cannes International Film Festival* to participate in meetings of the international film industry and assess the performance of Australian films in the international marketplace.

MAY/JUNE 2001

Jane Smith, Chief Executive/Kingston Anderson, Manager Production Liaison Unit

Travelled to Vancouver, Canada and Los Angeles, USA. Visited studios in Vancouver and investigated studio facilities and tax incentives in the Canadian film industry. Attended Showbiz Expo—film production and facilities trade fair—and held meetings in Los Angeles with representatives of major film studios and production companies having projects suitable for NSW locations.

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APPENDIX 21 RISK MANAGEMENT

The FTO is covered by the Treasury Managed Fund, a self-insurance scheme administered by GIO (NSW). The all-inclusive scheme covers workers' compensation, commercial motor vehicles, property and public liability. No claims were instigated this year.

APPENDIX 22 REVIEWS AND AUDITS UNDERTAKEN

Production Loan Finance Fund
Script Development
Tax Compliance—FBT, Payroll Tax, Sales Tax & PPS

APPENDIX 23 CONSUMER RESPONSE (COMPLAINTS HANDLING)

The FTO received two complaints related to policy and procedures and both are under review.

APPENDIX 24 REPORT ON OCCUPATIONAL HEALTH AND SAFETY

No workers compensation claims were made during the year. There were no work-related illnesses or prosecutions under the *Occupational Health and Safety Act 1983*.

APPENDIX 25 GUARANTEE OF SERVICE

SERVICE STANDARDS

- responses to correspondence within three weeks of receipt
 - telephone inquiries to be addressed within two working days or progress advice to be given in each period of three working days where the matter is unable to be resolved quickly
 - decisions on script and project applications, in normal circumstances, to be made within 4-6 weeks of receipt of the application
 - the advice to script and project applications, in normal circumstances, to be made within three working days of the decision
 - tender applications, on behalf of the commissioning Government departments to be invited from production companies and/or personnel within two weeks of project approval by the client
 - the advice to tender applicants of their success or otherwise within three working days of the approval of recommendations
 - whenever sought, general information of the Office's activities (ie brochures, guidelines etc) to be provided within one week of the written or verbal request
 - discretion and confidentiality of customers' projects and requests to be maintained.
-

CONTACT

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

CONFIDENTIALITY

The staff of the FTO are required to maintain and keep confidential to the FTO all confidential information which they receive in the course of their employment with the FTO relating the affairs of the FTO, the affairs of clients of the FTO or any other party which has dealings with the FTO.

This extends to information gained by employees, the confidentiality of which is not readily apparent. Specifically, staff of the FTO must not express or inadvertently disclose any confidential information relating to the FTO or its clients or any party dealing with the FTO to any third party without the prior approval of the Chief Executive.

APPENDIX 26 RECYCLING REPORT

FTO's waste paper was collected on a regular basis for recycling. Recycled paper was used where possible in photocopiers and laser printers.

APPENDIX 27 BOARD MEETINGS

The FTO Board met on 14 occasions in 00/01. Four of the Board Meetings were held by teleconference to consider urgent matters or urgent funding applications. Listed here are meetings attended by FTO Board Directors.

MR SHANE SIMPSON

Meetings: attended – 14, eligible to attend – 14.

MR GEOFFREY ATHERDEN

Meetings: attended – 12, eligible to attend – 14.

MR ERROL SULLIVAN

Meetings: attended – 5, eligible to attend – 9.

Mr Sullivan's term with the Board finished on 31 December 2000.

He was replaced on the Board by Ms Sue Masters.

MR JOHN POLITZER

Meetings: attended – 3, eligible to attend – 9.

Mr Politzer's term with the Board finished on 31 December 2000.

He was replaced on the Board by Mr Stephen Basil-Jones.

MR LAURIE PATTON

Meetings: attended – 13, eligible to attend – 14.

MS GLENYS ROWE

Meetings: attended – 9, eligible to attend – 9.

Ms Rowe resigned from the Board on 20 December 2000.

MS MEGAN McMURCHY

Meetings: attended – 11, eligible to attend – 14.

MS SUE MASTERS

Meetings: attended – 4, eligible to attend – 5.

MR STEPHEN BASIL-JONES

Meetings: attended – 4, eligible to attend – 5.

APPENDIX 28 PRIVACY MANAGEMENT PLAN

As required by the *Privacy and Personal Information Protection Act 1998*, to protect the privacy of individuals from the inappropriate collection, storage, use and disclosure of personal information by the NSW public sector agencies, the FTO is developing a Privacy Management Plan.

APPENDIX 29 OLYMPIC RELATED COSTS

One member of the FTO's staff was involved in Olympic Games-related activities, and was attached to the Sydney Media Centre.

Staff attached to other agencies on initiatives directly and specifically related to the Games	1
Number of staff attached (EFT)	.04
Total staff costs	\$132

APPENDIX 30 PROGRAMS, SERVICES & INITIATIVES FOR OLDER PEOPLE

PROJECT/ INITIATIVE	DESCRIPTION	CONTRIBUTION FROM OTHER SOURCES
Encouraging Participation	The FTO continues to maintain an open policy on all applications and investment decisions based on its published funding criteria.	-

APPENDIX 31 COST OF ANNUAL REPORT

900 copies of the FTO's 00/01 Annual Report have been produced with a unit cost of \$18.58 (exclusive of GST).

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NEW SOUTH WALES FILM AND TELEVISION OFFICE
LEVEL 7, 157 LIVERPOOL STREET SYDNEY NSW 2000 AUSTRALIA
TELEPHONE 612 9264 6400 FACSIMILE 612 9264 4388
EMAIL fto@fto.nsw.gov.au WEB www.fto.nsw.gov.au