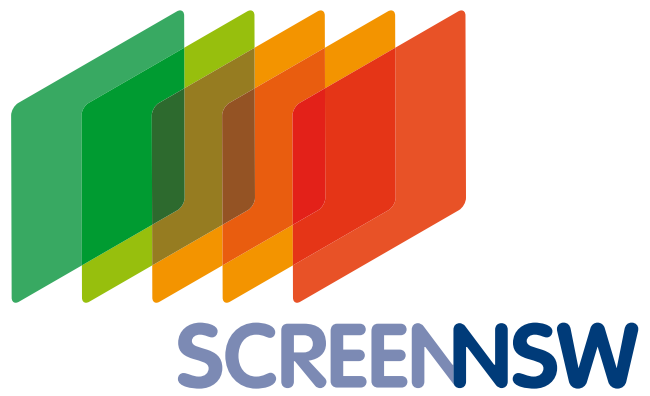


SCREEN NSW | ANNUAL REPORT 2009-10





Screen NSW is a statutory authority of, and principally funded by the NSW State Government.

Level 43, MLC Centre, 19 Martin Place, Sydney NSW 2000

Hours of Business
9.00am-5.00pm Monday - Friday

ISSN 1037-0366

In order to reduce our carbon footprint, only essential copies of the Annual Report have been printed for distribution. A digital version of 2009-10 Annual Report is available at www.screen.nsw.gov.au.

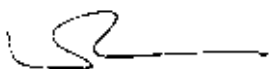
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The Hon. Virginia Judge MP
Minister for the Arts
Minister for Fair Trading
Parliament House
Sydney NSW 2000

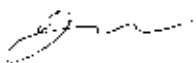
Dear Minister

Pursuant to the provisions of Section 10 of the Annual Reports (Statutory Bodies) Act 1984 (NSW), we have pleasure in submitting to you the Annual Report of the New South Wales Film and Television Office (trading as Screen NSW) for the year ended 30 June 2010 for tabling in Parliament in accordance with the provisions of the Act.

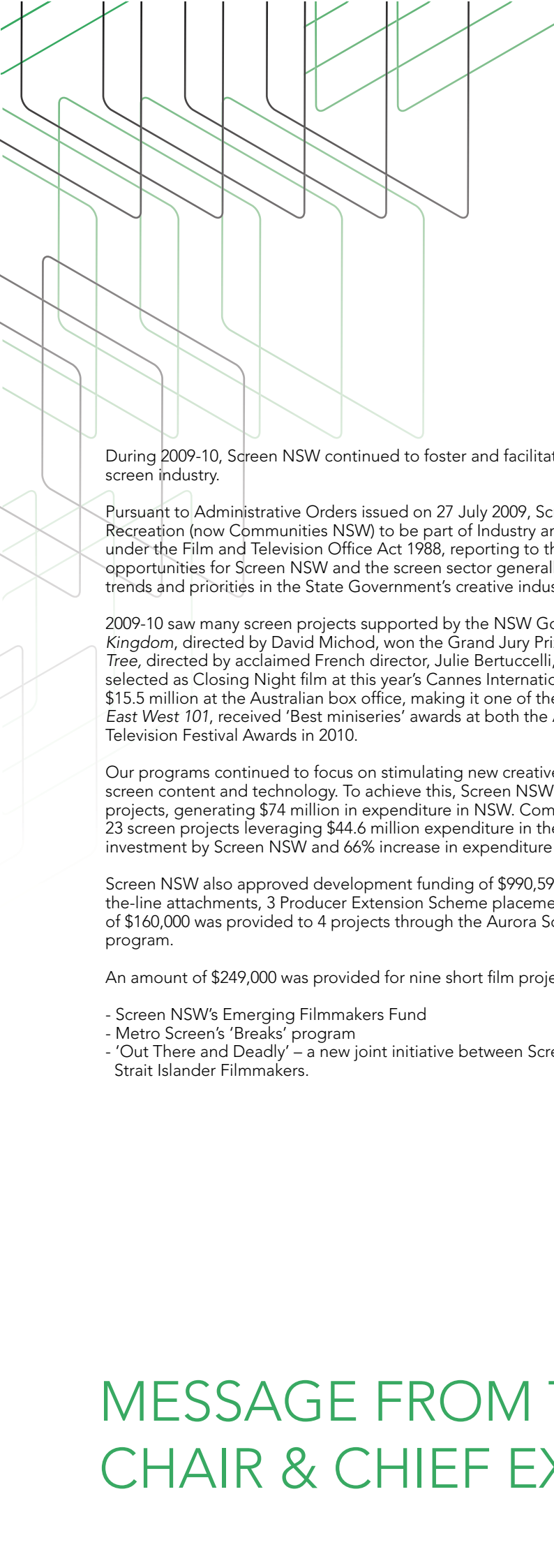
Yours sincerely



Ken Reid
A/Chair



Tania Chambers
Chief Executive



During 2009-10, Screen NSW continued to foster and facilitate creative excellence and commercial growth in the NSW screen industry.

Pursuant to Administrative Orders issued on 27 July 2009, Screen NSW moved from the Department of Arts, Sport and Recreation (now Communities NSW) to be part of Industry and Investment NSW. Screen NSW continues to operate under the Film and Television Office Act 1988, reporting to the Minister for the Arts. The move created new and exciting opportunities for Screen NSW and the screen sector generally particularly in relation to the positioning of screen sector trends and priorities in the State Government's creative industries and digital strategies.

2009-10 saw many screen projects supported by the NSW Government achieve commercial and critical success. *Animal Kingdom*, directed by David Michod, won the Grand Jury Prize at the highly regarded Sundance Film Festival in January, *The Tree*, directed by acclaimed French director, Julie Bertuccelli, was in official competition at the Sydney Film Festival and was selected as Closing Night film at this year's Cannes International Film Festival and Bruce Beresford's *Mao's Last Dancer* took \$15.5 million at the Australian box office, making it one of the highest grossing Australian films of all time. Television series, *East West 101*, received 'Best miniseries' awards at both the Accolade Awards in Los Angeles and the New York Film and Television Festival Awards in 2010.

Our programs continued to focus on stimulating new creative and business opportunities and promoting innovation in screen content and technology. To achieve this, Screen NSW investment contracts totalled \$6.3 million across 41 screen projects, generating \$74 million in expenditure in NSW. Compared to 2008-09, where Screen NSW invested \$3.5 million in 23 screen projects leveraging \$44.6 million expenditure in the State, this year's results represent an 80% increase in direct investment by Screen NSW and 66% increase in expenditure generated in NSW.

Screen NSW also approved development funding of \$990,598 for 77 screen projects, 10 festival travel approvals, 5 above-the-line attachments, 3 Producer Extension Scheme placements and 4 special development initiatives. Additional funding of \$160,000 was provided to 4 projects through the Aurora Script Workshop, Screen NSW's intensive script development program.

An amount of \$249,000 was provided for nine short film projects across three initiatives for emerging filmmakers, namely:

- Screen NSW's Emerging Filmmakers Fund
- Metro Screen's 'Breaks' program
- 'Out There and Deadly' – a new joint initiative between Screen NSW and Metro Screen for emerging Aboriginal and Torres Strait Islander Filmmakers.



An amount of \$92,500 was provided through the VFX Placement Scheme to support five emerging VFX artists with placements in top Sydney-based post, digital and VFX companies.

We believe Screen NSW has a leadership role in promoting partnerships across the sector and providing 'more than money', by connecting individuals and organisations, providing information through regular industry events, and supporting a vibrant and informed screen community. As part of this role, a further \$853,215 was provided to 46 organisations for industry and audience development, including 23 public access events and festivals and 23 screen industry development initiatives.

One of Screen NSW's key priorities is to work to make NSW the most attractive State for international and local screen production by developing and investing in screen content and talent, minimizing red tape and providing expert advice on all aspects of filming in NSW.

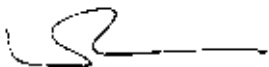
A decline in international production levels as a result of the global financial crisis and the strength of the Australian dollar against the US dollar made it extremely difficult to attract large-scale international projects to film in NSW during 2009-10. Despite this, strong partnerships between the US studios and NSW-based companies and competitive incentives offered by the NSW Government resulted in a number of high-profile post-production, digital and visual effects jobs being secured for NSW, such as US action fantasy, *Sucker Punch*.

We continued to work with local and State Government authorities and the screen industry to provide a supportive regulatory and commercial environment for the screen production sector and to implement Film Friendly policies. In 2009-10, we provided location pitches for over 220 international and local screen projects, including feature films, factual productions, TV series, short films and television commercials. We facilitated inbound scouts by international studios and companies such as Universal Pictures, The Jim Henson Company and Paramount Pictures.

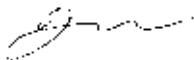
The challenging international environment also highlighted the value of continuous large-scale projects developed and produced by NSW filmmakers and companies. While production continued on *Happy Feet 2* and *Legend of the Guardians: The Owls of Ga'Hoole* throughout 2009/10, the NSW Government announced that *Mad Max 4: Fury Road* had been secured for NSW, which will film for up to 30 weeks in Broken Hill. The UK/Australian children's TV series, *Me and My Monsters*, was also secured to film in Sydney and began production in 2009-10.

Acknowledging the challenges being faced as a result of the tough international economic environment, the State Government made an unprecedented decision on 2 June 2010 to provide a \$25 million funding boost to attract Australian and major international film and television productions to NSW. Looking ahead to 2010-11, the funding boost, which comprises an additional \$20 million in screen incentives and \$5 million for Screen NSW's Production Investment Fund, will assist NSW to be competitive, both locally and internationally.

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Ken Reid
A/Chair



Tania Chambers
Chief Executive

MESSAGE FROM THE
CHAIR & CHIEF EXECUTIVE

03

CHARTER

Screen NSW is a statutory authority established under the NSW Film and Television Office Act 1988 (NSW), amended 1996 ('the Act').

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

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

VALUES

Screen NSW stimulates creative and business opportunities in the screen industry. We promote innovation in screen content and technology, and champion the contribution the NSW screen industry makes to our culture, economy and society.

We value:

The creation of compelling screen experiences

Creative talent and technical expertise

Diversity in content, formats, production approaches and delivery platforms

Partnerships and collaboration

Transparency, integrity and equality of access

The exchange of current and relevant information

Professionalism and respect

Responsiveness, flexibility and adaptability

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WE BELIEVE THAT:

The screen industry is at the core of media and information communications and lies at the heart of all activities in a modern State. Our screen industry makes a significant contribution to our society: socially, culturally and economically.

Development and support of the screen industry is a necessary part of maintaining the vitality of the NSW economy as a whole.

Diversity in screen content, culture and creation is important. We work towards creating opportunities for the widest possible diversity of people to participate in the making, viewing and appreciation of screen content.

The digital age is here. The world no longer sees screen as purely film or television. People now make, share and see moving images on digital formats and platforms at home, work, school, in the cinema and on the move in cars, planes and trains. Screen NSW needs to be flexible to adapt to the implications of the digital age.

We have a key role in driving the development of a strategic and integrated screen policy across New South Wales, and across the screen industries.

Our role is to invest time, energy and resources in the future of a robust, agile and varied screen industry.

Our role is to stimulate compelling screen experiences and provide high quality service to screen practitioners.

SCREEN NSW's VISION FOR THE NSW SCREEN INDUSTRY IN 2013

Both the Government and the community will value the NSW screen industry for its economic, cultural and social contribution to the State.

The NSW Screen industry will:

Be known locally and internationally for its creativity, innovation, excellence and opportunity for career development; Harness new technologies;

Be comprised of highly skilled creative professionals who continually seek to improve their skills and reflect the cultural diversity of NSW;

Have developed viable business models for creating and financing robust, agile and varied businesses and creative content in the digital environment;

Have developed strong partnerships and collaborations locally and internationally;

Have a healthy industry ecosystem, comprised of small, medium and large enterprises working together effectively;

Be engaged in 360 degree commissioning, so that creative ideas are developed to be suitable for a range of media and platforms.

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NSW will be friendly to the screen industries in terms of doing business. Locally-created and inbound production will be increased, with NSW capturing an increasing share of production activity.

NSW community will have increased engagement with all forms of screen content. Metropolitan and regional audiences will benefit from flourishing screen culture, with access to a wide range of product on many platforms.

MINISTER FOR THE ARTS				
DIRECTOR - GENERAL , INDUSTRY & INVESTMENT NSW				
DEPUTY DIRECTOR - GENERAL, STATE & REGIONAL DEVELOPMENT AND TOURISM				
SCREEN NSW BOARD NSW				
CHIEF EXECUTIVE Tania Chambers		EXECUTIVE ASSISTANT Zowie Udwenko		
CREATIVE AND ENTERPRISE DEVELOPMENT	CREATIVE PARTNERSHIPS	PRODUCTION ATTRACTION	STAKEHOLDER RELATIONS	BUSINESS AFFAIRS
DIRECTOR Megan Simpson Huberman	DIRECTOR Ashley Luke	DIRECTOR Paul de Carvalho	MANAGER Kya Blondin	MANAGER Karen Telfer
<i>Senior Development Executive Martin Williams</i>	<i>Aurora Coordinator Louise Blue</i>	<i>A/Senior Production Attraction Executive Cynthia Meyer</i>	<i>Marketing & Industry Development Officer Sandra Stockley</i>	<i>Business Affairs Officer Michael Barber</i>
<i>Development Executive Nerida Moore</i>	<i>Coordinator EFF and VFX Valerie Allerton</i>	<i>Production Attraction Executive Ali Malone</i>		<i>Business Affairs Coordinator Brendon Berndt</i>
<i>Development Executive Karen Radzyner</i>		<i>Production Attraction Coordinator Shannon Wheeler</i>		
<i>Development Executive Samantha Jennings</i>				
<i>Development Executive Paul Bennett</i>				
<i>Assistant Anna Yanatchkova</i>				

Screen NSW would like to acknowledge the following personnel that also contributed during 2009-10:

Judith Bowtell, Heaven Muecke, Agnieszka Kolaczowski, Dani Linder, Mariangela Angelucci, Lorraine Cox, Maggie Joyce, Lindsey Cox, Glyn Cryer, Emma Jensen, Georgina Jestico, Emma Jensen, Justine Flynn, John Winter

Details of Staff Movements are in Appendix 15.

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

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

The Screen NSW Board was appointed on 1 January 1977. The Members of the Board as at 30 June 2010 are:



Michelle Rowland (Chair)

Appointed for 3 years to 31 December 2011. Corporate lawyer with Gilbert + Tobin, specialising in regulatory and commercial communications law. Non-executive board member of the Western Sydney Parklands Trust, member of the Premier's Council for Women and Director of Our Lady of Mercy College, Parramatta. Former Councillor and Deputy Mayor Blacktown City Council (2004-08). Resigned as Screen NSW Chair and Member of the Board on 8 July 2010 and was elected Federal Member for Greenway on 21 August 2010.

Geoffrey Atherden

Appointed for 3 years to 31 December 2010. Screenwriter. Credits include Stepfather of the Bride, Grass Roots and Mother and Son. Screen NSW Board member from 1997 to 2001. President of Australian Writers' Foundation. Former President of the Australian Writers' Guild. In 2009, Geoffrey was made a Member of the Order of Australia in the Australia Day Honours.

Rosemary Blight

Reappointed for 3 years to 31 December 2012. Principal partner of Goalpost Pictures Australia. Credits include The Eternity Man, Clubland, Stepfather of the Bride, In The Winter Dark, Scorched, Small Claims and Panic At Rock Island. Executive Producer of the French/Australian feature film The Tree and the Lockie Leonard TV Series.

Darren Dale

Co-opted member to 31 December 2010. Company director of Blackfella Films since 2001. Independent screen producer including landmark multi-platform history series First Australians and Redfern the Musical. Co-curator of the film program for the Message Sticks Indigenous Film Festival since 2002. Darren is a Bundjalung man from northern NSW.



Ross Gibson

Reappointed for 3 years to 31 December 2010. Professor of Contemporary Arts at the University of Sydney. Former Creative Director for the establishment of the Australian Centre for the Moving Image at Federation Square, Melbourne. Senior Consultant Producer during the inaugural phase of the Museum of Sydney (1993-1996). Filmmaker and author. Director of Camera Natura, Dead to the World and Wild.



Troy Lum

Managing Director of Hopscotch Films, Australia's leading independent distributor and production company. Hopscotch releases include Bowling For Columbine, Touching The Void, Fahrenheit 9/11, Somersault, Downfall, Mrs Henderson Presents, The Lives Of Others, Pan's Labyrinth, Mongol, The Wrestler, Vicky Cristina Barcelona, Mao's Last Dancer and Bright Star. Troy served as Executive Producer on Somersault, Bra Boys and Mao's Last Dancer, which were developed through Hopscotch Productions.



Ken Reid

Reappointed for 3 years to 31 December 2012. Partner with KPMG and Head of Media practice in Australia. Ken's client focus is on television, publishing and new media. Former head of finance for an independent music recording & publishing group in the UK.



Patricia Rothkrans

Appointed for 3 years to 31 December 2011. Co-director of The Heaton Group. Former CEO Ausfilm (2000-2005) and member of the Ausfilm board (1998-1999). Previously Manager of FTO Production Liaison Unit (1998-1999), graduated from AFTRS and has worked in the film industry since 1980.

Details of Board Meetings and Committees are in Appendices 23a and 23b.



Selected Key Achievements

June 2010

Additional screen funding of \$25m announced in 2010/11 Budget - \$20m for screen incentives, \$5m for Screen NSW Production Investment Fund.

Screen NSW launches feedback survey for the first year's operation of the Local Government Filming Protocol – 90 responses from Councils, State Authorities and the screen industry.

XIMedialab conference and Lab - Global Media Ideas, the first annual international summit held at Sydney Opera House as part of Vivid Sydney.

57th Sydney Film Festival takes place in Sydney - 150 feature length films from around 45 countries. Six NSW Government-supported films screening, including opening night film, *South Solitary* (directed by Shirley Barrett) and official competition film, *The Tree* (directed by Julie Bertuccelli).

May 2010

'Desert Studio' – NSW Government injects \$1m to refurbish old power station in Broken Hill.*

4th Dungog Film Festival - Over 50 film and television programs and sessions, with 12 world premieres, three Australian premieres, and one NSW premiere, over four days. NSW Government-supported film, *Lou* (directed by Belinda Chayko) opening night film.

April 2010

Aurora script workshops – Five project teams participate in a series of intensive workshops across five days, with local and international advisors.

Screen NSW invests in two games projects for the first time – *Huey's Planet* and *Alternator*.

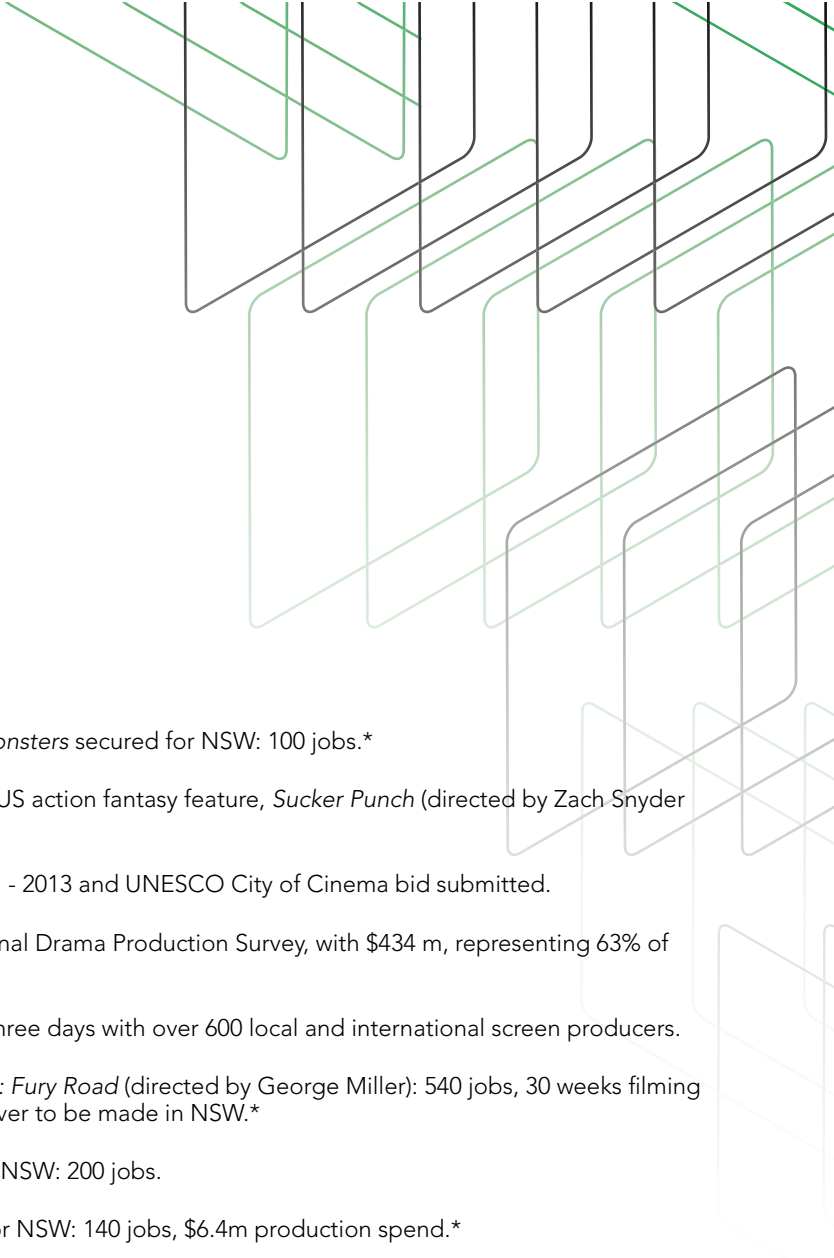
NSW Arts Minister Virginia Judge announces the final tranche of production funding by Screen NSW.

March 2010

Indian film, *Oranges*, secured for NSW: Telegu language film, 400 jobs, \$3.75 million spend in NSW.

Feb 2010

NSW Government announces \$2.25 m in additional funding for the Sydney Film Festival, bringing the Government's total investment to \$2.91 m over three years.*



UK/Australian TV Series, *Me and My Monsters* secured for NSW: 100 jobs.*

Jan 2010

Post-production and visual FX work on US action fantasy feature, *Sucker Punch* (directed by Zach Snyder) secured for NSW: 75 jobs.*

AFI Awards secured for Sydney for 2011 - 2013 and UNESCO City of Cinema bid submitted.

Nov 2009

NSW dominates Screen Australia National Drama Production Survey, with \$434 m, representing 63% of national total production.

SPAA conference held in Sydney over three days with over 600 local and international screen producers.

Oct 2009

NSW secures production of *Mad Max 4: Fury Road* (directed by George Miller): 540 jobs, 30 weeks filming in Broken Hill, will be the biggest film ever to be made in NSW.*

Bollywood film, *Step Mom*, secured for NSW: 200 jobs.

Australian TV series, *Spirited* secured for NSW: 140 jobs, \$6.4m production spend.*

Industry & Investment NSW and Screen NSW host 13 film and TV professionals on a 3-day regional film tour in Northern NSW – connecting them with local industries and inspiring them with stunning locations.

Australian feature film (directed by Stuart Beattie) based on John Marsden novel, *Tomorrow When The War Began* secured for NSW: 200 jobs. Extensive filming in Hunter region of NSW.*

July 2009

Additional \$5m secured for Screen NSW's Production Investment Fund for local screen projects - in response to Jobs Summit.

* Secured through screen incentives administered through Industry and Investment NSW and production attraction work through Screen NSW's Production Attraction Team.



GPO BOX 12
Sydney NSW 2001

INDEPENDENT AUDITOR'S REPORT

New South Wales Film and Television Office

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of New South Wales Film and Television Office (the Office), which comprises the statement of financial position as at 30 June 2010, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, a summary of significant accounting policies and other explanatory notes.

Auditor's Opinion

In my opinion, the financial statements:

- present fairly, in all material respects, the financial position of the Office as at 30 June 2010, and its financial performance for the year then ended in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations)
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act) and the Public Finance and Audit Regulation 2010.

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

The Board's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

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

My opinion does not provide assurance:

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

Independence

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

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



Steven Martin
Director, Financial Audit Services

20 October 2010
SYDNEY

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Statement of comprehensive income for the year ended 30 June 2010

	Notes	2010 \$'000	2009 \$'000
Revenue			
Investment revenue	2(a)	340	365
Grants and contributions	2(b)	13,811	9,165
Other revenue	2(c)	782	686
Total Revenue		<u>14,933</u>	<u>10,206</u>
Expenses excluding losses			
Personnel services	3(a)	2,262	2,402
Other operating expenses	3(b)	1,362	1,959
Depreciation and amortisation	3(c)	118	88
Grants and subsidies	3(d)	8,471	6,648
Total expenses excluding losses		<u>12,213</u>	<u>11,097</u>
Gain / (loss) on disposal	4	(210)	-
Other gains/ (losses)	5	(150)	-
SURPLUS / (DEFICIT) FOR THE YEAR		<u>2,360</u>	<u>(891)</u>
Other comprehensive income for the year		-	-
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		<u>2,360</u>	<u>(891)</u>

The accompanying notes form part of these financial statements.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Statement of financial position as at 30 June 2010

	Notes	2010 \$'000	2009 \$'000
ASSETS			
Current Assets			
Cash and cash equivalents	6	8,265	6,367
Receivables	7	1,201	463
Total Current Assets		<u>9,466</u>	<u>6,830</u>
Non-Current Assets			
Receivables	7	-	344
Property plant and equipment	8	79	378
Total Non-Current Assets		<u>79</u>	<u>722</u>
Total Assets		<u>9,545</u>	<u>7,552</u>
LIABILITIES			
Current Liabilities			
Payables	10	2,243	2,323
Provisions	11	193	157
Other	12	16	100
Total Current Liabilities		<u>2,452</u>	<u>2,580</u>
Non-Current Liabilities			
Other	12	137	376
Total Non-Current Liabilities		<u>137</u>	<u>376</u>
Total Liabilities		<u>2,589</u>	<u>2,956</u>
Net Assets		<u>6,956</u>	<u>4,596</u>
EQUITY			
Accumulated funds		6,956	4,596
Total Equity		<u>6,956</u>	<u>4,596</u>

The accompanying notes form part of these financial statements.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Statement of changes in equity for the year ended 30 June 2010

	Accumulated Funds \$'000	Total \$'000
Balance at 1 July 2009	4,596	4,596
Surplus / (deficit) for the year	<u>2,360</u>	<u>2,360</u>
Other comprehensive income:	-	-
Total other comprehensive income	-	-
Total comprehensive income for the year	<u>2,360</u>	<u>2,360</u>
Balance at 30 June 2010	<u>6,956</u>	<u>6,956</u>
Balance at 1 July 2008	5,487	5,487
Surplus / (deficit) for the year	<u>(891)</u>	<u>(891)</u>
Other comprehensive income:	-	-
Total other comprehensive income	-	-
Total comprehensive income for the year	<u>(891)</u>	<u>(891)</u>
Balance at 30 June 2009	<u>4,596</u>	<u>4,596</u>

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Statement of cash flows for the year ended 30 June 2010

	Notes	2010 \$'000	2009 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Personnel services		(2,207)	(2,294)
Grants and subsidies		(8,561)	(6,792)
Other		<u>(1,544)</u>	<u>(2,184)</u>
Total Payments		<u>(12,312)</u>	<u>(11,270)</u>
Receipts			
Interest received		270	422
Grants and contributions		13,876	9,135
Other		<u>465</u>	<u>1,959</u>
Total Receipts		<u>14,611</u>	<u>11,516</u>
NET CASH FLOWS FROM OPERATING ACTIVITIES	15	<u>2,299</u>	<u>246</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale plant and equipment		1	-
Purchases of land and buildings, plant and equipment		(31)	(38)
Repayment of Production Loan Fund advances		210	1,194
Advances from Production Loan Fund		<u>(581)</u>	<u>(565)</u>
NET CASH FLOWS FROM INVESTING ACTIVITIES		<u>(401)</u>	<u>591</u>
NET INCREASE (DECREASE) IN CASH		<u>1,898</u>	<u>837</u>
Opening cash and cash equivalents		<u>6,367</u>	<u>5,530</u>
CLOSING CASH AND CASH EQUIVALENTS	6	<u>8,265</u>	<u>6,367</u>

The accompanying notes form part of these financial statements.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

1 Summary of Significant Accounting Policies

(a) Reporting entity

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

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

These financial statements have been authorised for issue by the Board on 20 October 2010.

(b) Basis of preparation

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

- applicable Australian Accounting Standards (which include Australian Accounting Interpretation)
- the requirements of the *Public Finance and Audit Act 1983* and Regulation and
- the Treasurer Directions.

Plant and equipment and financial assets at 'fair value through profit or loss' and available for sale are measured at fair value. Other financial statement items are prepared in accordance with the historical cost convention.

Judgements, key assumptions and estimations that management has made are disclosed in the relevant notes to the financial statements.

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

(c) Statement of compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

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

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

- the amount of GST incurred by the FTO 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.

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

(e) Income recognition

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

(i) Sale of goods

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

(ii) Rendering of services

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

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

1 Summary of Significant Accounting Policies (cont'd)

(e) Income recognition (cont'd)

(iii) Investment revenue

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*. Rental revenue is recognised in accordance with AASB 117 *Leases* on a straight-line basis over the lease term. Royalty revenue is recognised in accordance with AASB 118 *Revenue* on an accrual basis in accordance with the substance of the relevant agreement. Dividend revenue is recognised in accordance with AASB 118 when the agency's right to receive payment is established.

(iv) Grants and Contributions

Grants and contributions include donations and grants from the State and Regional Development and Tourism Division of the Department of Industry and Investment. They are generally recognised as income when the FTO obtains control over the assets comprising the grants and contributions. Control over grants and contributions are normally obtained when the obligations relating to the receipt have been met.

(f) Recognition of Production Investment Grants

Production investment grants are recognised as an expense at the time when all formal contract documentation has been fully executed by all parties and the contract is covered by a performance guarantee. Where Production Investment grant contracts are not covered by a performance guarantee, expenses are recognised as an expense when required milestones have been achieved.

(g) Other Funding Programs

Expenses for other programs are also recognised as an expense where formal contract documentation has been fully executed, and required milestones have been achieved. The 2010 result includes contracts that had been executed in prior years.

(h) Personnel Services

(i) Personnel Services Arrangements

In accordance with Public Sector Employment and Management (Departmental Amalgamation) Order 2009, staff employed in the former Department of Arts, Sport and Recreation to enable the FTO to exercise its functions, other than those employed in arts policy were added to the Department of Industry and Investment. All payments to personnel and related obligations are done in the Division's name and are classified as "Personnel Services" costs in these financial statements.

(ii) Salaries and wages, annual leave, sick leave and on-costs

Liabilities for salaries and wages (including non-monetary benefits), annual leave and paid sick leave that fall due wholly within 12 months after the end of the period in which the employees render the service are recognised and measured in respect of employees' services up to the reporting date at undiscounted amounts based on the amounts expected to be paid when the liabilities are settled.

Long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 *Employee Benefits*. Market yields on government bonds of 5.25% are used to discount long-term annual leave.

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

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

1 Summary of Significant Accounting Policies (cont'd)

(h) Personnel Services (cont'd)

(iii) Long service leave and superannuation

The FTO's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The 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 Personnel services benefits and liabilities provided free of charge by the State and Regional Development and Tourism Division of the Department of Industry and Investment.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors (specified in NSWTC 09/04) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation expense for the financial year is determined by using the formulae specified in the Treasurer's 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 Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

(i) Assets

(i) Acquisitions of assets

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

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

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

Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e. deferred payment amount is effectively discounted at an asset-specific rate.

(ii) Capitalisation thresholds

Property, plant and equipment and intangible assets costing \$5,000 and above individually (or forming part of a network costing more than \$5,000) are capitalised.

(iii) Revaluation of property, plant and equipment

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

(iv) Impairment of property, plant and equipment

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

(v) Depreciation of property, plant and equipment

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

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

1 Summary of Significant Accounting Policies (cont'd)

(i) Assets (cont'd)

All material separately identifiable components of assets are depreciated over their shorter useful lives.

Depreciation Rates	% Rate
Office furniture and fittings	10.00
Computer equipment and softwares	25.00
General plant and equipment	14.30

(vi) Restoration costs

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

(vii) Maintenance

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

(viii) Leased assets

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

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

Operating lease payments are charged to the Statement of comprehensive income in the periods in which they are incurred.

During the financial year, the FTO relocated from leased premises at Suite 13.01, Level 13, 227 Elizabeth Street, Sydney to the MLC centre to co-locate with the State and Regional Development and Tourism Division of the Department of Industry and Investment. The State Property Authority is currently finalising negotiations for the sub-lease of the 227 Elizabeth Street premises to another government agency.

(ix) Loans and receivables

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

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

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables. Any changes are recognised in the surplus / (deficit) for the year when impaired, derecognised or through the amortisation process.

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

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

1 Summary of Significant Accounting Policies (cont'd)

(j) *Liabilities*

(i) *Payables*

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

(k) *Comparative information*

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

(l) *New Australian Accounting Standards issued but not effective*

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective have not been adopted for the financial reporting period ended 30 June 2010. These are listed as follows:

AASB 9 and AASB 2009-11 regarding financial instruments,
 AASB 2009-5 regarding annual improvements,
 AASB 2009-8 regarding share based payments,
 AASB 2009-9 regarding first time adoption,
 AASB 2009-10 regarding classification of rights,
 AASB 124 and AASB 2009-12 regarding related party transactions, Interpretation 19 and AASB 2009-13 regarding extinguishing financial liability with equity instruments,
 AASB 2009-14 regarding prepayments of a minimum funding requirement and
 AASB 2010-1 regarding AASB 7 comparatives for first time adopters.

2 Revenue

	2010 \$'000	2009 \$'000
(a) <i>Investment revenue</i>		
Interest	340	355
	<u>340</u>	<u>355</u>
(b) <i>Grants and contributions</i>		
Recurrent grants	13,824	9,091
Capital grants	44	44
Personnel services benefits and liabilities provided free of charge by the State and Regional Development and Tourism Division of the Department of Industry and Investment	(57)	30
	<u>13,811</u>	<u>9,165</u>
(c) <i>Other revenue</i>		
Project Development returns	37	249
Production Investment returns	554	261
Other	191	176
	<u>782</u>	<u>686</u>

The FTO's Crown accepted liabilities for long service leave decreased significantly between 2009 and 2010. An additional \$5 million was approved in 2010 to increase the Production Investment Fund. Pursuant to the Public Sector Employment and Management (Departmental Amalgamation Order) 2009, an amount of \$362,000 was transferred to Communities NSW.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

3 Expenses Excluding Losses

	2010 \$'000	2009 \$'000
(a) Personnel services		
Salaries and wages (including recreation leave)	2,056	2,104
Superannuation - defined benefit plans *	8	11
Superannuation - defined contribution plans	140	132
Long service leave *	(69)	21
Workers compensation insurance	10	12
Payroll tax and fringe benefit tax	117	122
	<u>2,262</u>	<u>2,402</u>

* These are provided free of charge by the State and Regional Development and Tourism Division of the Department of Industry and Investment and a corresponding amount is accounted for in income as grants and contributions.

The FTO's Crown accepted liabilities for long service leave decreased significantly between 2009 and 2010.

	2010 \$'000	2009 \$'000
(b) Other operating expenses include the following:		
Advertising	15	17
Auditor's remuneration - audit of the financial statements	37	46
Communication / IT	-	144
Consultancies	115	93
Corporate Services	34	98
Bad and Doubtful debts	-	159
External assessors and advisors	234	268
Hosted workshops and events	48	70
Insurance	7	6
Legal fees	244	192
Marketing and promotional activities	178	215
Office and administration costs	199	185
Travel and accommodation	184	190
Miscellaneous operating expenses	32	56
Operating lease rental expense - minimum lease payments	31	208
Repairs and routine maintenance	4	12
	<u>1,362</u>	<u>1,959</u>
<i>* Reconciliation - Total maintenance</i>		
Maintenance expense - contracted labour and other (non-employee related), as above	4	12
Total maintenance expenses included in Note 3(a) + 3(b)	<u>4</u>	<u>12</u>

	2010 \$'000	2009 \$'000
(c) Depreciation and amortisation expense		
Depreciation		
Plant and Equipment	38	34
Amortisation		
Leasehold improvements	80	54
	<u>118</u>	<u>88</u>

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

3 Expenses Excluding Losses (cont'd)

	2010 \$'000	2009 \$'000
(d) Grants and subsidies		
Aurora grants	185	70
Australian Children's Television Foundation	110	110
Industry Audience Development	720	901
VFS scheme	83	92
Other industry promotion	48	17
Production Investment Fund	6,209	3,409
Project/Script Development	1,028	550
Script Development Rollover	-	95
Regional Filming Fund	75	283
Emerging Filmmakers Fund	252	213
Contracts executed in prior years	<u>(239)</u>	<u>908</u>
	<u>8,471</u>	<u>6,648</u>

Contracts executed in prior years includes an adjustment in relation to Production Investment, Project/Script Development, Regional Filming Fund and Emerging Filmmakers Fund 2008-09 accruals.

Industry Development Expenditure in 2010 excludes Audience Development expenditure transferred to Communities NSW pursuant to Public Sector Employment and Management (Departmental Amalgamation) Order 2009.

(e) Details of funding programs approved in 2009/10

	Expensed \$'000	Forward years commitment \$'000	Total \$'000
Aurora grants	185	102	287
Australian Children's Television Foundation	110	-	110
Industry Audience Development	720	-	720
VFS scheme	83	9	92
Other industry promotion	48	-	48
Production Investment Fund	6,209	90	6,299
Project/Script Development	1,028	105	1,133
Regional Filming Fund	75	125	200
Emerging Filmmakers Fund	252	12	264
Total	<u>8,710</u>	<u>443</u>	<u>9,153</u>

4 Gain / (Loss) on Disposal

	2010 \$'000	2009 \$'000
Gain / (loss) on disposal of property plant and equipment		
Proceeds from disposal	1	-
Written down value of assets disposed	<u>(211)</u>	-
Net gain / (loss) on disposal of property plant and equipment	<u>(210)</u>	-

5 OTHER GAINS / (LOSSES)

	2010 \$'000	2009 \$'000
Impairment of receivable	<u>(150)</u>	-
Other gains / (losses)	<u>(150)</u>	-

During the year an allowance for impairment was raised due to the doubtful recovery of specific Script Development debts.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

6 Current Assets - Cash and cash Equivalents

	2010 \$'000	2009 \$'000
Cash at bank and on hand	8,265	6,367
	<u>8,265</u>	<u>6,367</u>

For the purposes of the statement of cash flows, cash and cash equivalents include cash at bank, cash on hand, short term deposits and bank overdraft.

Cash and cash equivalent assets recognised in the statement of financial position are reconciled at the end of the financial year to the statement of cash flows as follows:

Cash and cash equivalents (per statement of financial position)	<u>8,265</u>	6,367
Closing cash and cash equivalents (per statement of cash flows)	<u>8,265</u>	<u>6,367</u>

7 Current / Non Current Assets - Receivables

	2010 \$'000	2009 \$'000
Current Receivables		
Sale of goods and services	357	142
Goods and Services Tax recoverable from ATO	81	194
Accrued interest	194	124
Production Loan Fund	719	168
Less: Allowance for impairment	<u>150</u>	<u>165</u>
	<u>1,201</u>	<u>463</u>

Movement in the allowance for impairment

Balance at 1 July	165	-
Increase/(decrease) in allowance recognised in surplus / (deficit)	150	165
Amounts written off during the year	<u>(165)</u>	-
Balance at 30 June	<u>150</u>	<u>165</u>

During the year an allowance for impairment was raised due to the doubtful recovery of specific Script Development debts (refer Note 5).

During the financial year the unrecoverable Production Loan Fund debts amounting to \$224,381 were written off.

	2010 \$'000	2009 \$'000
Non-Current Receivables		
Production Loan Fund	-	403
Less: Provision for doubtful debts	<u>-</u>	<u>59</u>
	<u>-</u>	<u>344</u>
Total Receivables	<u>1,201</u>	<u>807</u>

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

7 Current / Non Current Assets – Receivable (cont'd)

	2010 \$'000	2009 \$'000
Movement in the allowance for impairment		
Balance at 1 July	59	442
Amounts recovered during the year	-	(442)
Increase/(decrease) in allowance recognised in surplus / (deficit)	-	59
Amounts written off during the year	(59)	-
Balance at 30 June	<u>-</u>	<u>59</u>

8 Non-Current Assets - Property, Plant and Equipment

	Plant and Equipment \$'000	Leasehold Improvements \$'000	Total \$'000
At 1 July 2009 - fair value			
Gross carrying amount	324	443	767
Less: Accumulated depreciation	(218)	(171)	(389)
Net carrying amount	<u>106</u>	<u>272</u>	<u>378</u>
At 30 June 2010 - fair value			
Gross carrying amount	171	-	171
Less: Accumulated depreciation	(92)	-	(92)
Net carrying amount	<u>79</u>	<u>-</u>	<u>79</u>

Reconciliation

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

	Plant and Equipment \$'000	Leasehold Improvements \$'000	Total \$'000
Year ended 30 June 2010			
Net carrying amount at start of year	106	272	378
Additions	31	-	31
Disposals	(184)	(443)	(627)
Depreciation expense	(38)	(80)	(118)
Disposal written back against accumulated depreciation	164	251	415
Net carrying amount at end of year	<u>79</u>	<u>-</u>	<u>79</u>

During the financial year, the FTO relocated from Suite 13.01, Level 13, 227 Elizabeth Street to the MLC centre. Leasehold Improvements associated with the Elizabeth Street premises were written off as there was no continuing use to the benefit of the FTO.

	Plant and Equipment \$'000	Leasehold Improvements \$'000	Total \$'000
At 1 July 2008 - fair value			
Gross carrying amount	286	443	729
Less: Accumulated depreciation	(184)	(117)	(301)
Net carrying amount at fair value	<u>102</u>	<u>326</u>	<u>428</u>
At 30 June 2009 - fair value			
Gross carrying amount	324	443	767
Less: Accumulated depreciation	(218)	(171)	(389)
Net carrying amount	<u>106</u>	<u>272</u>	<u>378</u>

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

8 Non Current Assets – Property, Plant and Equipment (cont'd)

Reconciliation

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

	Plant and Equipment \$'000	Leasehold Improvements \$'000	Total \$'000
Year ended 30 June 2009			
Net carrying amount at start of year	102	326	428
Additions	38	-	38
Depreciation expense	(34)	(54)	(88)
Net carrying amount	<u>106</u>	<u>272</u>	<u>378</u>

9 Restricted Assets

Cash at bank includes \$2,679,724 (2009: \$3,428,042). This amount represents the available cash component of the Production Loan Fund, a revolving fund of \$4 million used to assist film production by way of repayable advances secured against guaranteed payments from broadcasters, distributors and exhibitors. This balance fluctuates depending on the amount of loans outstanding at any one time

In addition, funds of \$137,425 (2009: \$137,425) are held on behalf of investors and relate to the activities of the former Australian Films International Inc and to the former New South Wales Film Corporation. Refer Note 12.

10 Current Liabilities - Payable

	2010 \$'000	2009 \$'000
Trade Creditors	-	334
Accruals	2,212	1,969
Accrued personnel services expenses	31	20
	<u>2,243</u>	<u>2,323</u>

11 Current / Non- Current Liabilities - Provisions

	2010 \$'000	2009 \$'000
Current		
Employee benefits and related on-costs		
Recreation leave	187	143
Long service leave	3	7
Payroll tax	3	7
	<u>193</u>	<u>157</u>
Total Provisions	<u>193</u>	<u>157</u>
Aggregate employee benefits and related on-costs		
Provisions - current	193	157
Provisions - non-current	-	-
Accrued salaries, wages and on-costs (Note 10)	31	20
	<u>224</u>	<u>177</u>

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

12 Current / Non- Current Liabilities - Other

	2010 \$'000	2009 \$'000
Current		
Other		
Prepaid Interest - Production Loan Fund	-	16
Interest on Project Development Grants - payable to the Crown	-	22
Lease incentive liability	-	62
Other	16	-
	<u>16</u>	<u>100</u>
	2010 \$'000	2009 \$'000
Non Current		
Other		
Funds held on behalf of Investors in Motion Picture	137	137
Lease incentive liability	-	239
	<u>137</u>	<u>376</u>

13 Commitments for Expenditure

(a) Capital Commitments

As at 30 June 2010 the FTO had no capital commitments.

(b) Other Expenditure Commitments

As at 30 June 2010, the FTO had committed the following amounts for payment within the next twelve months:

Aurora Script Development Workshops	102	120
Project/Script Development	105	230
VFX Scheme	9	-
Production Investment Fund	90	-
Regional Filming Fund	125	62
Emerging Filmmakers Fund	12	39
Total (including GST)	<u>443</u>	<u>451</u>

The total expenditure commitments include GST of \$44,300 (2009: \$41,000) which is a contingent asset for the FTO.

(c) Operating Lease Commitments

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

Not later than one year	-	296
Later than one year and not later than five years	-	<u>1,184</u>
Total (including GST)	-	<u>1,480</u>

The total commitments above include input tax credits of Nil (2009: \$134,000) that are expected to be recovered from the Australian Taxation Office.

14 Contingent Liabilities and Contingent Assets

The Board is unaware of the existence of any contingent liabilities as at balance date (2009: Nil).

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

15 Reconciliation of surplus / (deficit) for the year to cash flows from operating activities

	2010 \$'000	2009 \$'000
Surplus / (deficit) for the year	2,360	(891)
Depreciation	118	88
Allowance for impairment	150	165
Increase / (decrease) in creditors and accruals	(80)	32
Increase / (decrease) in personnel services provisions	36	252
Increase / (decrease) in other liabilities	(323)	753
Decrease / (increase) in receivables	(172)	(153)
Net (gain) / loss on sale of plant and equipment	210	-
Net cash flows from operating activities	<u>2,299</u>	<u>246</u>

16 Project/Script Development and Project Investment Fund

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

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

	Grants Provided \$'000	Returns Received \$'000
Project/Script Development (Period Ending)		
30 June 2009	747	249
30 June 2010	1,028	37
Production Investment (Period Ending)		
30 June 2009	3,408	261
30 June 2010	6,209	554

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

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

17 Financial Instruments

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

(a) Financial instrument categories

Financial Assets	Note	Category	Carrying Amount 2010 \$'000	Carrying Amount 2009 \$'000
Class:				
Cash and cash equivalents	6	N/A	8,265	6,367
Production Loan Fund (Revolve Fund)	7	Loans and receivables (at amortised cost)	719	520
Trade and other receivables ¹	7	Loans and receivables (at amortised cost)	401	266
Financial Liabilities	Note	Category	Carrying Amount 2010 \$'000	Carrying Amount 2009 \$'000
Class:				
Trade and other payables ²	10	Financial liabilities measured at amortised cost	2,243	2,473
Fund held on behalf of investors in Motion Pictures	12	Financial liabilities measured at amortised cost	137	138

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

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

(b) Credit Risk

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

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

Cash

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

Production Loan Fund

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

Production Loans are secured by:

* Loan Agreement with applicant; and

* Deed of Direction with applicant directing the distributor to make payment of the distribution guarantee to the FTO in repayment of the loan; and

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

17 Financial Instruments (cont'd)

* First Ranking Charge from the distributor over the distributor's assets / Letter of Credit / Bank Guarantee / Corporate Guarantee from an approved parent or related company of the distributor or other such security as determined by the FTO

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

Receivables - trade debtors

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

The FTO is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. Based on past experience, debtors that are not past due (2010: \$207K; 2009: \$786K) and not less than 3 months past due (2010: Nil; 2009: Nil) are not considered impaired and together these represent 58% of the total trade debtors. There are no debtors which are currently not past due or impaired whose terms have been renegotiated.

The only financial assets that are past due or impaired are "sales of goods and services" in the "receivables" category of the balance sheet.

	Total	\$'000 Past due but not impaired	Considered impaired
2010			
> 6 months overdue	150	-	150
2009			
> 6 months overdue	373	149	224

(c) Liquidity risk

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

During the current and prior years, there were no defaults or breaches on any loans payable. No assets have been pledged as collateral. The FTO's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer's 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 applied during the year (2009 - Nil).

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

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

17 Financial Instruments (cont'd)

Maturity Analysis and interest rate exposure of financial liabilities

	Weighted Average Effective Int. Rate	Nominal Amount	\$'000 Interest Rate Exposure			Maturity Dates		
			Fixed Interest Rate	Variable Interest Rate	Non-intere st bearing	< 1 yr	1-5 yrs	> 5 yrs
2010								
<i>Payables:</i>								
Accrued salaries, wages and on-costs	-	31	-	-	31	31	-	-
Creditors	-	2,212	-	-	2,212	2,212	-	-
Funds held on behalf of investors in Motion Pictures	-	137	-	-	137	-	137	-
		2,380	-	-	2,380	2,243	137	-
2009								
<i>Payables:</i>								
Creditors	-	3,937	-	-	3,937	2,753	1,184	-
Funds held on behalf of investors in Motion Pictures	-	138	-	-	138	138	-	-
		4,075	-	-	4,075	2,891	1,184	-

(d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. The FTO's exposures to market risk are primarily through interest rate risk on the FTO's borrowings and other price risks associated with the movement in the unit price of the Hour Glass Investment facilities. The FTO has no exposure to foreign currency risk and does not enter into commodity contracts.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

17 Financial Instruments (cont'd)

The effect on profit and equity due to a reasonably possible change in risk variable is outlined in the information below, for interest rate risk and other price risk. A reasonably possible change in risk variable has been determined after taking into account the economic environment in which the FTO operates and the time frame for the assessment (i.e. until the end of the next financial reporting period). The sensitivity analysis is based on risk exposures in existence at the statement of financial position date. The analysis is performed on the same basis for 2009. The analysis assumes that all other variables remain constant.

	Carrying Amount	\$'000			
		-1%		+1%	
		Profit	Equity	Profit	Equity
2010					
<i>Financial assets</i>					
Cash and cash equivalents	8,265	(83)	(83)	83	83
Receivables	401	-	-	-	-
Production Loan Fund (Revolve Fund)	719	-	-	-	-
<i>Financial liabilities</i>					
Payables	2,243	-	-	-	-
Fund held on behalf of investors in Motion Pictures	137	-	-	-	-
2009					
<i>Financial assets</i>					
Cash and cash equivalents	6,367	(64)	(64)	64	64
Receivables	266	-	-	-	-
Production Loan Fund (Revolve Fund)	520	-	-	-	-
<i>Financial liabilities</i>					
Payables	2,473	-	-	-	-
Fund held on behalf of investors in Motion Pictures	138	-	-	-	-

(e) Fair value compared to carrying amount

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

18 After Balance Date Events

There are no events subsequent to balance date which affect the financial statements.

End of audited financial statements.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

Notes to the financial statements for the year ended 30 June 2010

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

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

- (a) the accompanying financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act 1983, the applicable clauses of the Public Finance and Audit Regulation 2005 and the Treasurer's Directions;
- (b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2010 and the results of the operations for the year ended on that date;
- (c) at the date of signing we are not aware of any circumstances that would render the financial statements misleading or inaccurate.



Ken Reid
Acting Chair
NSW FTO Board



Rosemary Blight
Member

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Appendix 1a PRODUCTION FINANCE Projects Contracted 2009-10

PROJECT	APPLICANT(S)	PRODUCER(S)	DIRECTOR(S)	AMOUNT
Factual Programs				
a. Singles				
Love Lust and Lies (aka Not 14 But 47)	Spirited Films and the Big Picture Company	Jenny Day, Gillian Armstrong	Gillian Armstrong	\$40,000
Accentuate The Positive	Iris Pictures	Jessica Douglas-Henry	John Janson-Moore	\$50,000
Storm Surfers New Zealand	6ixty Foot Films	Marcus Gillezeau, Chris Nelius	Marcus Gillezeau, Chris Nelius, Justin McMillan	\$50,000
Love: In The Time of Economy	Tarpaulin Productions	Tom Murray	Tom Murray, Madeleine Hetherington	\$40,000
Wrong Side of the Bus	Change Focus Media	Rod Freedman	Rod Freedman	\$21,300
I, Spy	Blackwattle Films	Peter Butt	Peter Butt	\$75,000
The Inquisition	Pony Films	Dylan Blawie	Rachel Landers	\$50,000
Boxing For Palm Island	Pursekey Productions	Michaela Perske	Adrian Wills	\$45,000
Dancing With The Prime Minister	November Films	Anne Delaney	Lara Cole	\$15,000
Recipe For Murder	Stray Dog Pictures	Susan Lambert, Frank Haines	Sonia Bible	\$44,538
Divorce Sharia Way	Jennifer Crone Productions	Jennifer Crone	Jennifer Crone	\$30,000
Firing The Magic Bullet	Rymer Childs Films	Bevan Childs, Judy Rymer	Judy Rymer	\$20,000
Scarlet Road	Paradigm Pictures	Pat Fiske	Catherine Scott	\$20,000
Fromelles Lost Soldiers	Tattooed Media	Sally Regan	Janine Hosking	\$28,500
Ballad of a Locust Hunting Man	Looking Glass Pictures	Mitzi Goldman	Robert Nugent	\$30,000
Tall Man	Blackfella Films	Darren Dale	Tony Krawitz	\$80,000
Sub Total				\$639,338
b. Series				
Dying Days	Cordell Jigsaw Productions	Rick McPhee	Jen Peedom	\$90,000
Disable-Bodied Sailors	Oxford Scientific Films	Tim Toni	Nick Robinson	\$90,000
Comedy School	Beyond Screen Production	Martyn Ives, John Luscombe	Jeff Sibbery	\$90,000
Sales, Seduction & Sex	Essential Media and Entertainment	Sonja Armstrong, Christine Le Goff	Sally Aitken	\$175,000
Sleek Geeks 2	Cordell Jigsaw Productions	Rick McPhee	Damian Davis	\$110,000
Making Australia Happy	Heiress Productions	Jennifer Cummins	Kalita Corrigan	\$126,000
Sub Total				\$681,000
Feature				
The Reef	Prodigy Movies	Michael Robertson, Andrew Traucki	Andrew Traucki	\$225,000
South Solitary	Macgowan Films	Marian Macgowan, Sarah Radclyffe	Shirley Barrett	\$300,000
Sleeping Beauty	Magic Films	Jessica Brentnall	Julia Leigh	\$375,000
Oranges and Sunshine	See-Saw Films	Camilla Bray, Emile Sherman	Jim Loach	\$135,000
Griff The Invisible	Everyday Pictures	Nicole O'Donohue	Leon Ford	\$350,000
The Tree	Taylor Media	Sue Taylor, Yael Fogiel	Julie Bertuccelli	\$110,000
The Place Between	Scarlett Pictures	Kath Shelper	Beck Cole	\$220,000
Burning Man	Meercat Films	Andy Paterson	Jonathan Teplitzky	\$545,000
Toomelah	Bunya Productions	David Jowsey	Ivan Sen	\$50,000
Mei Mei	Portal Pictures	Penny Carl-Nelson, Pauline Chan, Lesley Stevens, Zhijiang Lui	Pauline Chan	\$200,000
Sub Total				\$2,510,000
Children's Television Series				
a. Live action				
My Place Part Two	Matchbox Pictures	Penny Chapman	Jessica Hobbs, Catriona McKenzie, Shawn Seet, Sam Lang, Michael James Rowland	\$450,000
Sub Total				\$450,000

Appendix 1a PRODUCTION FINANCE Projects Contracted 2009-10 (CONTINUED)

PROJECT	APPLICANT(S)	PRODUCER(S)	DIRECTOR(S)	AMOUNT
b. Animation/other				
Alternator	Alternator	Dean Tuttle	Bryan Moses	\$20,000
Huey's Planet	Huey's Planet	Steve Pasvolosky	Steve Pasvolosky	\$40,000
Sub Total				\$60,000
Adult Television Drama				
a. Series				
Rake	Essential Media and Entertainment	Ian Collie	Peter Duncan	\$416,000
Laid (aka Like A Virgin)	Porchlight Films	Liz Watts	Trent O'Donnell	\$175,000
Rescue Special Ops 2	Southern Star Entertainment	Sarah Smith	Peter Andrikidis	\$375,000
East West 101 - Series 3	East West 101 Season 3	Steve Knapman, Kris Wyld	Peter Andrikidis	\$500,000
Sub Total				\$1,466,000
b. Telemovie				
Wicked Love (aka Maria The Woman In The Boot and Credence)	Playmaker Media	David Maher, David Taylor	Ian Watson	\$235,000
Panic At Rock Island	Goalpost Pictures	Rosemary Blight, Dave Gibson, Tony Tilse	Tony Tilse	\$220,000
Sub Total				\$455,000
TOTAL				\$6,261,338

Appendix 1a PRODUCTION FINANCE Additional Production Investment Funding to existing projects

PROJECT	APPLICANT(S)	PRODUCER(S)	DIRECTOR	AMOUNT
Feature				
Griff The Invisible	Everyday Pictures	Nicole O'Donohue	Leon Ford	\$35,000
Sub Total				\$35,000
TV Series				
Dance Academy	Werner Film Productions	Joanna Werner	Jessica Hobbs, Ian Watson	\$2,263
Sub Total				\$2,263
TOTAL				\$37,263

Appendix 1b PRODUCTION FINANCE Breakdown 2009-10

Applications Received: 73 Applications Contracted: 41 Percentage of Applications Contracted: 56.16%

TYPE	NUMBER CONTRACTED	AMOUNT	% OF TOTAL SPENT
Factual Programs - Single	16	\$639,338	10
Factual Programs - Series	6	\$681,000	11
Feature	10	\$2,510,000	40
Children's Television Series - Live Action	1	\$450,000	7
Children's Television Series - Animation/Other	2	\$60,000	1
Adult Television Drama - Series	4	\$1,466,000	23
Adult Television Drama - Miniseries	2	\$455,000	7
TOTAL	41	\$6,261,338	100

Appendix 1c PRODUCTION FINANCE Returns 2009-10

Production Finance Returns

\$554,241.81

Appendix 1d PRODUCTION LOAN FINANCE FUND Contracted Loans 2009-10

PROJECT	APPLICANT(S)	TYPE	AMOUNT APPROVED
Storm Surfers New Zealand	Sixty Foot Films	Offset Loan	\$75,000
TOTAL			\$75,000

Appendix 2 REGIONAL FILMING FUND Projects Contracted 2009-10

PROJECTS FUNDED	TYPE	PRODUCTION COMPANY/APPLICANT(S)	REGION	REGIONAL NSW SPEND*	AMOUNT FUNDED
Tomorrow When the War Began	Feature	Tomorrow When The War Began Productions	Hunter	\$2,000,000	\$100,000
My Place Part Two	TV Series	Rusty Fig Pictures	Gosford	\$359,689	\$100,000
TOTAL					\$200,000

* note: denotes estimated regional spend. Final figures may vary.

Appendix 3a DEVELOPMENT Early Stage Development 2009-10

TITLE	APPLICANT	WRITER(S)	AMOUNT
Features			
Banjo & Matilda	Lucky Country Productions	David Roach	\$5,000
Bank of CIA	Adams Kearney	Justin Monjo	\$28,000
Bikini Bandits	Bikini Bandits	Stephen Davis, Peter Grasse	\$7,000
Blinky Bill 3D	Flying Bark Productions		\$20,000
Dead & Breakfast	Katherine Thomson	Katherine Thomson, Lisa Matthews	\$14,000
Dust	Decade Films	Patricia Cornelius	\$6,000
Dust	Decade Films	Patricia Cornelius	\$21,100
How Kate Beat the Blues	See Pictures	Michael Petroni	\$5,000
I'm Not Dead Yet	Ikandy Films	Janine Hosking	\$19,316
Monster Man	Jennifer Kent	Jennifer Kent	\$10,000
Pyjama Girls	Carolyn Johnson Films	Alison McSkimming Croft	\$4,000
SOS Love	Global Entertainment Media	Jeff Balsmeyer	\$20,000
Storm Surfers 3D	Sixty Foot Productions	Marcus Gillezeau, Chris Nelius, Justin McMillan	\$20,000
Teenage Kicks	Azure Productions	Craig Boreham	\$12,000
The Children	Claire McCarthy t/a Sol Films	Claire McCarthy	\$20,000
The Destruction of Memory	Vast Productions	Tim Slade	\$10,000
The Dressmaker	Film Art Media	Jocelyn Moorhouse, PJ Hogan	\$35,000
The Hidden	Tristram Miall Films	Jeremy Cumpston, Tim Irons	\$10,000
Toomelah	Bunya Productions	Ivan Sen	\$10,000
Travelling Without Moving	Emma Vuletic	Emma Vuletic	\$9,500
Victory or Death (aka Hold Tobruk)	New Republic Pictures	Michael Thomas, Peter Cliftom	\$34,500
Sub Total			\$320,416

Appendix 3a DEVELOPMENT Early Stage Development 2009-10 (CONTINUED)

TITLE	APPLICANT	WRITER(S)	AMOUNT
Television Drama (Series)			
Expats	Jesus TV	Trudi-Ann Tierney	\$5,500
Modern: Story of Joy Hester & Sunday Reed	Goalpost Pictures Australia	Peter Carstairs, Sibylla Budd, Blake Ayshford	\$6,000
Old School (Comedy drama)	Enjoy Entertainment	Paul Oliver, Steve Wright	\$10,000
Orchestra	Joan Sauers	John Davies, Sue O'Neill	\$6,000
Q	M Barber & C Las Gourgues	Husein Alicajic	\$5,000
Salvation Creek	Galvanized Film Group	Katherine Thomson	\$14,000
The Fit	Bamph Media	Boaz Stark	\$7,000
Sub Total			\$53,500
Animation			
Football	Tooneyfish	Rodney Whitham, Athol Henry	\$5,000
Sub Total			\$5,000
Childrens Television			
Live Action			
Fish I	Two Heads Media	Tim Gooding	\$6,000
Harley The Game	Ambience Entertainment	Linda Stainton	\$20,000
Magic Keris	Northway Productions	Caroline Stanton, Tony Morphett, Stephen Measday	\$15,000
The Vavoons	Sixty40	Kym Goldsworthy	\$5,000
Sub Total			\$46,000
Factual (Series/Single)			
a) Series			
Conquest & Control	Film Projects	Wain Fimeri	\$10,000
Deep History Man	Contact Films	Steve Kinnane	\$20,000
Find The Wind	Aquarius Films	Josh Capelin	\$10,000
Great Mother Tongue	Raquelle David t/a Damsel Pictures	Adrian Wills, Paul Brenner	\$12,000
Nanna Army	Heiress Films	Brendan Shanahan	\$10,000
Someone I Used to Love	Serendipity Productions	Adam Page	\$8,000
These Heathen Dreams	Film Projects	Anne Tsoulis	\$6,000
Sub Total			\$76,000
b) Single			
Australian Orchestra: Bringing Them Home	Milgane	Steve Burstow	\$10,000
Before The Flood	Nirvana Films	James Bradley	\$8,410
Cocaine Prision	United Notions Film	Violeta Ayala	\$13,000
Cocaine Prision	United Notions Film	Violeta Ayala	\$15,000
Code Red	Rebecca Barry	Rebecca Barry	\$8,000
Court In The Middle	The Trustee for The Birkby Trust t/a Intomedia	Stuart Scowcroft	\$5,980
Edge of Reason	Jennifer Crone	Jennifer Crone	\$3,000
Football United	North One Television Australia	Dan Goldberg, George Negus	\$15,000

Appendix 3a DEVELOPMENT Early Stage Development 2009-10 (CONTINUED)

TITLE	APPLICANT	WRITER(S)	AMOUNT
The Man Who Said No	Charlie Productions	Kathryn Millard	\$6,000
The Tall Man	Blackfella Films	Tony Krawitz	\$15,000
Sub Total			\$99,390
Multi Platform			
The Metropolis	Nathan Anderson	Kym Goldsworthy, Timothy Wilde	\$10,000
The Erosion	The Project Factory		\$10,000
The Night	Curious Films	Blake Ayshford	\$10,000
Sub Total			\$30,000
Special Initiatives - Other			
Business Plan - Matchbox Pictures	Matchbox Pictures		\$5,000
Business Plan - Waking Dream Productions	Jan Chapman Films		\$5,000
Business Plan - Every Cloud Productions	Every Cloud Productions		\$5,000
Business Plan - North South Entertainment	Enjoy Entertainment		\$5,000
Sub Total			\$20,000
TOTAL			\$650,306

Applications Received: 255 Applications Contracted: 57 Percentage of Applications Contracted: 22%

	Amount	%
Features	\$320,416	49.3
Factual Programs	\$175,390	27.0
Television Drama	\$58,500	9.0
Childrens Television	\$46,000	7.1
Multi Platform	\$30,000	4.6
Business Plans	\$20,000	3.1
TOTAL	\$650,306	100

Appendix 3b DEVELOPMENT Approved But Not Contracted

TITLE	APPLICANT	WRITER(S)	AMOUNT
The Dreaming	Odin's Eye Entertainment	Shayne Armstrong, Shayne Krauss	\$33,000
The Fabulist	Essential Media and Entertainment	Louis Nowra	\$25,000
Orchestra (2)	Amanda Higgs Pty Ltd & Joan Sauers t/a Orchestra Productions	Joan Sauers, John Davies, Sue O'Neill	\$15,000
TOTAL			\$73,000

TITLE	APPLICANT	WRITER(S)	AMOUNT
Features			
Fanfare	Eddie Wong Films	Carolyn Wilson	\$4,500
Harvest	Goalpost Pictures	Leon Ford	\$21,500
Friends Upstairs	Decade Films	Steve Wright	\$10,000
Almost French	Essential Media & Entertainment	Kate Dennis	\$25,000
Say Nothing (aka Gravel Road)	Angie Fielder t/a Vivid Films	Kieran Darcy-Smith, Felicity Price	\$9,500
Snugglepot & Cuddlepie	Blueseas Management		\$5,000
subtotal			\$75,500
Television Drama			
a. Series			
My Place Part Two	Matchbox Pictures	Alison Addison, Blake Ayshford, Greg Waters, Nicholas Parsons	\$10,000
The Straits	Pixa House	Louis Nowra	\$3,650
subtotal			\$13,650
Childrens Television			
a. Live Action			
The Hed	Hackett Films	James Hackett	\$5,550
subtotal			\$5,550
Factual (Series/Single)			
a. Series			
Sex: An Unnatural History	Matchbox Pictures	Mark O'Toole	\$8,375
subtotal			\$8,375
Multi Platform			
Goa - Hippy High Times and Paradise Lost (aka Footsteps)	Freehand Productions	Darius Devas	\$10,000
The Gradual Demise of Phillipa Finch	Hopscotch Productions	Emma Magenta Aguirre	\$15,000
Matchbreaker	Lucas Crandles	Timothy Nash	\$7,500
subtotal			\$32,500
Travel Assistance - Market			
Michael Favelle - Market	Odin's Eye Entertainment		\$2,000
The Feds - Korea Delegation	Hackett Films		\$2,000
Hackett Films - Korea Delegation	Lisa Gray		\$2,000
Under the Black Flag - CoPro Show	Talk Films		\$2,000
subtotal			\$8,000
TOTAL			\$143,575

Applications Received: 40 Applications Contracted: 17 Percentage of Applications Contracted: 43%

	Amount	%
Features	\$75,500	52.6
Factual Programs	\$8,375	5.8
Television Drama	\$13,650	9.5
Children's Television	\$5,550	3.9
Multi Platform	\$32,500	22.6
Market Travel	\$8,000	5.6
TOTAL	\$143,575	100

Appendix 3d DEVELOPMENT Special Initiatives Funded 2009-10

PROJECT TITLE	APPLICANT(S)	COMPANY	AMOUNT
Ausfilm CoProduction/Cannes Travel	Darren Dale	Blackfella Films	\$7,000
Ausfilm CoProduction/Cannes Travel	Brian Rosen	Tree (Australia)	\$6,927
Ausfilm CoProduction/Cannes Travel	Marian Macgowan	Macgowan Films	\$7,000
Ausfilm CoProduction/Cannes Travel	Ray Quint	Decade Films	\$7,000
Ausfilm CoProduction/Cannes Travel	Kylie du Fresne	Goalpost Pictures	\$6,800
Meg Lefauve Seminar			\$7,061
International Co-Pro Showcase LA			\$8,383
Asia Australia Media Executive Leadership Pogram 09/10 (Screen NSW Contribution)			\$30,884
TOTAL			\$81,055

Appendix 3e PROJECT/SCRIPT DEVELOPMENT Funding Received By NSW Producers Under The Notice Of Election 2009 - 2010

PROJECT	APPLICANT	ENTERPRISE	PRODUCER EQUITY	AMOUNT
Storm Surfers New Zealand	Factual	Sixty Foot Films	\$15,000	\$15,000
Firing The Magic Bullet	Factual	Rhymer Childs	\$20,000	\$20,000
Ballad of a Locust Hunting Man	Factual	Looking Glass Pictures	\$16,000	\$16,000
Mei Mei	Feature	Portal Pictures	\$10,000	\$10,000
South Solitary	Feature	Macgowan Films	\$45,000	\$45,000
Toomelah	Feature	Bunya Productions	\$10,000	\$10,000
Dancing With The Prime Minister	Factual	November Films	\$14,900	\$14,900
Burning Man	Feature	Meercat Productions	\$40,000	\$40,000
My Place - Series 1 Part 2	TV Series	Matchbox Pictures	\$25,855	\$25,855
TOTAL		\$135,755	\$61,000	\$196,755

Appendix 4 AURORA Projects Contracted 2009-10

TITLE	WRITER(S)	PRODUCER	DIRECTOR	AMOUNT
Sentido	Andrew Lawrence	Monique de Groot	Andrew Lawrence	\$40,000
Stay	Emily Ballou	Helen Bowden	Tony Ayers	\$40,000
The Comet	Louis Nowra	Darren Dale	Rachel Perkins	\$40,000
Amnesia	Tony Krawitz	Liz Watts	Tony Krawitz	\$40,000
TOTAL				\$160,000

Note: Excludes non-NSW projects.

40 Appendix 5a SLINGSHOT - EMERGING FILMMAKERS FUND Projects Contracted 2009-10

TITLE	RECIPIENTS	TYPE	AMOUNT
Round 25			
Waiting for the Turning of the Earth	David Giles, Anita Cooper	Short Drama	\$30,000
Two Ships	Natasha Ferguson, Nicky Arnall	Short Drama	\$30,000
Diamond Bay	David Ratner, Paul Watters	Short Drama	\$30,000
Mooncake and Crab	Lauren Edwards, Isabelle Li, Heng Tang	Short Drama	\$30,000
TOTAL			\$120,000

Appendix 5b SLINGSHOT - EMERGING FILMMAKERS FUND Travel/Marketing Grants 2009-10

TITLE	RECIPIENTS	TYPE	USAGE	AMOUNT
A Parachute Falling in Siberia	Sarah Shaw, Ian Meadows	Short Drama	Travel to Los Angeles Film Festival	\$3,000
Pop	Tobias Andersson, Cecilia Ritchie	Short Drama	Key Art and other marketing materials	\$2,000
Projecting the Body	Walter McIntosh, Sophie Harper	Documentary	Travel to London Gay & Lesbian Film Festival	\$3,000
Zero	Christopher Kezelos, Christine Kezelos	Short Animation	Travel to Palm Springs Film Festival	\$2,800
Zero	Christopher Kezelos, Christine Kezelos	Short Animation	Travel to Hiroshima International Animation Festival	\$2,500
TOTAL				\$13,300

Appendix 5c SLINGSHOT - EMERGING FILMMAKERS FUND Broadcast sales and distribution deals 2009-10

Projecting the Body	The Films of Stephen Cummins - 7th Art Releasing, distribution agreement, USA, 2009
White Bread	SBS broadcast license, 2009
The Pizza	SBS broadcast license 2010-2013

Appendix 5d SLINGSHOT - EMERGING FILMMAKERS FUND Festival Screenings and Awards 2009-10

At the Tattooist

Dungog Film Festival, 2010
 Canberra Short Film Festival, 2009

Bonfire

Worldfest-Houston International Film Festival, Remi Award, USA, 2010
 Phoenix Film Festival, USA, 2010
 Rhode Island International Film Festival USA, 2009
 Huesca International Film Festival Spain, 2009
 St Kilda Film Festival Australia, 2009
 Istanbul International Short Film Festival Turkey, 2009
 Ljubljana International Short Film Festival Slovenia, 2009

Boundless

New Jersey International Film Festival, USA, 2010
 Vladistok International Film Festival of Asian Pacific Countries, Russia, 2010
 Sydney Show-Fest International, 2010
 Australian Short Film Today, American Australian Association, USA, 2010
 In the Bin Short Film Festival, (Best Male Actor, Best Female Actor, Best Sound, Best Production Value), 2010
 Newtown Flicks Short Film Festival, 2010
 16th Palm Springs International ShortFest, USA, 2010
 Brussels Short Film Festival, Belgium, 2010
 Heart of Gold International Film Festival, 2010
 Palm Springs International ShortFest, USA, 2010
 Gluttony Food and Wine Festival, 2010
 Flickerfest, 2010
 St Kilda Short Film Festival, Best Director and Best Short Film, 2009
 Dungog Film Festival, 2009
 Brisbane International Film Festival, 2009
 Stavanger Short Film Festival, Norway, 2009
 New Orleans Film Festival, USA, 2009
 ATOM Awards, 2009
 Interfilm: International Short Film Festival Berlin, Germany, 2009
 IF Awards, 2009

Brother Boys

National Aboriginal and Islander Day Observance Committee week (NAIDOC), 2009
 Little Big Shots Film Festival, Australian tour including Sydney Opera House, 2009
 "Fedfest", Federation Square, Melbourne, 2009
 Elliot Rocke Mudfest, Mudgee, 2009
 London Australian Film Festival, UK, 2009
 Flickerfest, 2009
 SHORTS Film Festival (Adelaide), 2009

Change Given

Athens International Film and Video Festival (Ohio), USA, 2010

Daniel's 21st

Message Sticks Film Festival, Opening night, 2010
 Australian Cinematographer Society, Murray Lui, Bronze award (Fictional Drama Shorts category), 2009

The Distance Between

Rhode Island Film Festival, USA, 2010
 Seoul International Youth Film Festival, Korea, 2010
 Inside Out Toronto Gay & Lesbian Film Festival, Canada, 2010
 Dungog Film Festival, 2010
 Australian Screen Sound Guild, Best Achievement in Sound for a Short Film, 2009

Dark Horse

Egyptian International Film Festival, 2011
 Indian International Film Festival, 2011
 MethodFest Film Festival, Best Short Film Nomination, USA, 2010
 Staten Island International Film Festival, USA, 2010
 Byron Bay International Film Festival, Best Short Film Award, 2010
 St Kilda International Film Festival, 2010
 San Luis Obispo International Film Festival, USA, 2010
 Seattle True International Film Festival, USA, 2010
 Phoenix International Film Festival, USA, 2010
 Swansea Bay Film Festival, UK, 2010 Newport Beach Film Festival, USA, 2010
 Thailand International Film Festival, 2010
 International Youth Film Festival South Wales, UK, 2010
 Heart Of England International Film Festival, 2010
 Big Island Film Festival, 2010
 Ireland International Film Festival, 2010
 South African International Film Festival, 2010

Appendix 5d SLINGSHOT - EMERGING FILMMAKERS FUND Festival Screenings and Awards 2009-10 (CONTINUED)

Lullaby

St. Kilda Film Festival, 2009

Summer Breaks

Dungog Film Festival, 2009
 Berlin International Film Festival, Germany, 2009
 Clermont-Ferrand Short Film Festival, France, 2009
 G'day LA Director's Showcase, USA, 2009
 Miller Camera Award for Best Cinematography in an Australian Short Film (Jac Fitzgerald), Flickerfest, 2009
 Montreal World Film Festival, Canada, 2009

Projecting the Body: The Films of Stephen Cummins

London Lesbian & Gay Film Festival, 2010
 Portland Oregon Queer Film Festival, USA, 2009
 Chicago Gay & Lesbian International Film Festival, USA, 2009
 Fontera Pride Film Festival, USA, 2009

A Parachute Falling in Siberia

AWGIE award nomination, 2010
 Los Angeles Film Festival, USA, 2010
 Best Performance in a Live Action Film, CFC Worldwide Shortfest, Canada, 2010
 Sydney Film Festival, Dendy Awards, 2010

The Pizza

St Kilda Film Festival, 2010
 IF Awards, 2010
 London Australian Film Festival, 2010
 Flickerfest, 2010

Pop

Sydney Film Festival, Dendy Awards, 2010

Sunday Times

Flickerfest, Sydney, 2009

Tea

Adelaide Shorts Film Festival, 2009

White Bread

Strasbourg International Film Festival, France, 2009
 Flickerfest SBS Television Award, 2009

Zero

1 Reel Film Festival (Bumpershoot Festival Seattle), USA, 2010
 Anim'est International Animation Film Festival, Romania, 2010
 Savannah Film Festival, USA, 2010
 Australian Teachers of Media Awards, Nomination for Best Animation, 2010
 AFI Award nomination, Best Short Animation, 2010
 LA Shorts Fest, Best Animation, USA, 2010
 Rhode Island International Film Festival, Best Animation (co-winner), USA, 2010
 Lucania Film Festival, Italy, 2010
 Hiroshima International Animation Festival, Japan, 2010
 International Animation Festival of Brazil, Anima Mundi, Brazil, 2010
 Australian Cinematographers Society, NSW Gold Award (Golden Tripod), 2010
 Seoul International Cartoon Animation Festival, Korea, 2010
 St. Kilda Film Festival, 2010
 Palm Springs International ShortFest & Film Market, USA, 2010
 London Australian Film Festival, UK, 2010
 Flickerfest, Audioloc Award for Best Achievement in Sound (Brendan O'Brien), 2010
 NSW Gold Award from the Australian Cinematography Society in the Experimental and Specialised category, Matthew Horrex DOP, 2009

Appendix 5e SLINGSHOT - VFX PLACEMENT SCHEME Contracted 2009-10

APPLICANT(S)	HOST COMPANY	AREA OF FOCUS	AMOUNT
Round 14			
Owen Longstaff	Fuel VFX	Compositor	\$18,500
Tristan Connors	Animal Logic	3D Artist	\$18,500
Daniel Flood	Animal Logic	Compositor	\$18,500
Ray Leung	Rising Sun Pictures	3D Artist	\$18,500
Raksha Burman	Dr. D Studios	Animator	\$18,500
TOTAL			\$92,500

Appendix 5f SLINGSHOT - FESTIVAL TRAVEL

APPLICANTS	TITLE	TRAVEL TO	AMOUNT
Ross Howden	Cedar Boys	Dubai International Film Festival	\$2,000
Jamie Hilton	The Waiting City	Mumbai Film Festival	\$3,500
Graeme Isaac	Bran Nue Dae	Toronto Film Festival	\$2,000
Sue Taylor	The Tree	Cannes International Film Festival	\$6,000
Daniel Fallshaw	Stolen	Toronto Film Festival	\$4,000
Katherine Wilkinson	Holding Hands	Frameline San Francisco International LGBT Film Festival	\$1,500
Linda Micsko	Franswa Sharl	Berlin International Film Festival	\$1,500
Hannah Hilliard	Franswa Sharl	Aspen Shortfest	\$2,000
Yanni Kronenberg, Lucinda Schreiber	Autumn Story	Oberhausen International Short Film Festival	\$5,000
Stu Connolly	Monster Auditions/Scary Therapy	Anney International Festival of Film	\$4,000
TOTAL			\$31,500

Applications Received: 18 Applications Contracted: 10 Percentage of Applications Contracted: 56%

Appendix 5g SLINGSHOT - ABOVE-THE-LINE ATTACHMENT

ATTACHEE	ATTACHMENT ROLE	ATTACHED TO	AMOUNT
Drew Bailey	Producer	Chestnut Ridge Productions (US)	\$8,000
Ariel Martin	Writer/Director	Lea Ha Ha	\$5,000
Laurence Orkin	Writer/Developer	Sprout Pictures (UK)	\$8,854
Ma'ara Bobby Romia	Writer/Producer	UB III	\$5,000
Hannah Ross	Writer	Every Cloud Productions	\$5,000
TOTAL			\$31,854

Applications Received: 9 Applications Contracted: 5 Percentage of Applications Contracted: 56%

Appendix 5h SLINGSHOT - PRODUCER EXTENTION PLACEMENT SCHEME

Angie Fielder	\$20,000
Cecilia Ritchie	\$12,308
Rhea Stephenson	\$20,000
TOTAL	\$ 52,308

Appendix 6a ASSESSORS Production and Development

FIRST NAME	SURNAME	FIRST NAME	SURNAME
Alison	Leigh	Lorelle	Adamson
Amanda	Higgs	Lori	Flekser
Ann	Folland	Matt	Taylor
Anne	Bruning	Meg	Le Fauve
Anthony	Mullins	Megan	Harding
Antony	Reed	Melissa	Lucashenko
Carolyn	Johnson	Navid	Mcllhargy
Chris	Hilton	Ned	Lander
Darren	Dale	Pat	Ferns
Deborah	Szapiro	Penny	Robins
Ellenor	Cox	Peter	Giles
Fotini	Manikakis	Regina	Lee
Helen	Panckhurst	Sally	Regan
Ian	Walker	Sandra	Alexander
Jacqueline	King	Sandy	Stevens
Jennifer	Crone	Sheila	Hannahan Taylor
Jennifer	Wilson	Steven	Schneider
Jenny	Day	Sue	Masters
Julie	Lynn	Susan	Cartonis
Justine	Flynn	Susan	MacKinnon
Kim	Anderson	Susie	Campbell
Laurel	Papworth	Trevor	Graham
Laurie	Webb	Vincent	Sheehan
Linda	Tizard		

Appendix 6b ASSESSORS Aurora

Nov - 09	April - 10
Charlotte Mickie	Syd Field
Jonathan Chissick	Scott Meek
James Hewison	Christine Vachon
Sue Murray	Joan Sauers
Jan Chapman	Meg LeFauve
Rachel Ward	
Liz Watts	
Ana Kokkinos	
Scott Gray	
Roland Gallois	
Jeremy Saunders	
Mark Lazarus	
Sally Browning	

Appendix 6c ASSESSORS Emerging Filmmakers Fund

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Round 25

Rene Hernandez, Miro Bilbrough, Ashley Luke and Valerie Allerton

Appendix 6d ASSESSORS VFX Placement Scheme

Assessors

Shilo McClean, Hael Kobayashi, Dael Oates

Participating Companies

Animal Logic, Fin Design + Effects, FSM, Fuel International, Rising Sun Pictures, Postmodern, The Lab Sydney

Appendix 7 INDUSTRY AND AUDIENCE DEVELOPMENT (IAD) GRANTS Approved and Contracted 2009-10

ORGANISATION	PROJECT	AMOUNT	PUBLIC ACCESS / INDUSTRY DEVELOPMENT
Australian Directors Guild	ADG 2010 NSW Events Calendar	\$10,500	INDUSTRY
Australian Directors Guild	ADG Awards 2009	\$3,000	INDUSTRY
Australian Directors Guild	Best of Input 2009	\$6,000	INDUSTRY
Australian Directors Guild	Masterclass Workshop Series 2009	\$3,200	INDUSTRY
Australian Film Institute	AFI Screenings in NSW 2009	\$40,000	PUBLIC
Australian Guild of Screen Composers	AGSC Workshops and Seminars 2009	\$5,000	INDUSTRY
Australian International Documentary Conference	AIDC 2010	\$11,500	INDUSTRY
Australian Teachers of Media	ATOM Awards 2009	\$4,000	PUBLIC
Australian Teachers of Media	Online Booking/Speakers Bureau/Study Guides 2009	\$10,000	PUBLIC
Australian Writers Guild	NSW Mentorship Program 2009	\$10,000	INDUSTRY
Blackfella Films	Message Sticks Indigenous Film Festival 2010	\$10,000	PUBLIC
Byron Bay International Film Festival	Byron Bay International Film Festival 2010	\$4,000	PUBLIC
dLux Media Arts	GPS Masterclasses Locative Media Project 2009	\$10,000	INDUSTRY
dLux Media Arts	Regional Tour 2009/2010	\$10,000	PUBLIC
Every Cloud Productions Pty Ltd	Telling Tales	\$10,000	INDUSTRY
Gwydir Shire Council	North West Film Festival 2009	\$5,000	PUBLIC
In The Bin Film Festival	In The Bin Short Film Festival - NSW Tour 2009	\$7,000	PUBLIC
Melbourne International Film Festival	37 South Market 2009	\$2,000	INDUSTRY
Newtown Flicks	Newtown Flicks Short Film Festival 2010	\$5,000	PUBLIC
Northern Rivers Screenworks Ltd	Screen Professional and Cultural Development in Northern NSW	\$25,000	INDUSTRY
Northern Rivers Writers Centre	Byron Bay Writers Festival Screen Culture 2010	\$5,000	PUBLIC
Petite Grand Kaboom Ltd	Little Big Shots International Film Festival for Kids - NSW Tour 2010	\$2,000	PUBLIC
Popcorn Taxi	Popcorn Taxi events - Sydney	\$20,000	PUBLIC
Portable Content	Portable Content Symposium Series	\$5,000	INDUSTRY
Portable Content	International Portable Film Festival 2009	\$8,500	PUBLIC
Queer Fruits	Queer Fruits Film Festival 2009	\$2,000	PUBLIC
Screen Producers' Association of Australia	SPAA Fringe 2009	\$40,000	INDUSTRY
Short Sharp Film Festival Inc	Short Sharp Film Festival 2009	\$5,000	PUBLIC
Sydney Film Festival	Sydney Travelling Film Festival 2009	\$25,000	PUBLIC
The Festivalists P/L	Young At Heart Filmmaking Workshop 2009	\$4,000	INDUSTRY
The Festivalists P/L	Access All Areas 2009	\$2,000	PUBLIC
The Jewish Film Foundation of Australia Inc	Festival of Jewish Cinema 2009	\$5,000	PUBLIC
Wonderland Music P/L	Movie Extra Tropfest 2010	\$10,000	PUBLIC
Women in Film & Television NSW Inc	Media Mentorship Program 2009	\$7,500	INDUSTRY
Women in Film & Television NSW Inc	WOW Festival / WOW Tour 2009	\$7,500	PUBLIC
Organisation Grants			
Dungog Film Festival Ltd	Biennial Funding - Year 2	\$10,000	PUBLIC
Queer Screen	Biennial Funding - Year 2	\$20,000	PUBLIC
X Media Lab	Triennial Funding - Year 3	\$15,000	INDUSTRY
Metro Screen	Triennial Funding - Year 1	\$200,000	INDUSTRY
Information & Cultural Exchange	Triennial Funding - Year 3	\$50,000	INDUSTRY
Flickerfest P/L	Biennial Funding - Year 2	\$47,500	PUBLIC
Screen Producers' Association of Australia	Triennial Funding - Year 1	\$20,000	INDUSTRY
TOTAL		\$702,200	

ORGANISATION	PROJECT
BARABA	
Newtown Flicks	Newtown Flicks Short Film Festival and NSW Tour 2010
TENTERFIELD	
Newtown Flicks	Newtown Flicks Short Film Festival and NSW Tour 2010
LIGHTENING RIDGE	
In The Bin Film Festival Women in Film & Television NSW	In The Bin Film Festival NSW Tour WOW Festival / WOW Tour 2009
COLLARENEBRI	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
WALGETT	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
COONABARABRAN	
Newtown Flicks	Newtown Flicks Short Film Festival and NSW Tour 2010
Women in Film & Television NSW	WOW Festival / WOW Tour 2009
WARREN	
In The Bin Film Festival Women in Film & Television NSW	In The Bin Film Festival NSW Tour WOW Festival / WOW Tour 2009
COBAR	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
HILLSTON	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
CANOWINDRA	
Flickerfest	Flickerfest 2010
JUNEE	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
CROOKWELL	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
BOOROWA	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
TUMUT	
Newtown Flicks	Newtown Flicks Short Film Festival and NSW Tour 2010
YASS	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
COLLEAMBALLY	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
LOCKHEART	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
DENILIQUIN	
Metro Screen	Mobile Unit
Newtown Flicks	Newtown Flicks Short Film Festival and NSW Tour 2010
GULARGAMBONE	
Newtown Flicks	Newtown Flicks Short Film Festival and NSW Tour 2010
BANGALOW	
Flickerfest	Flickerfest 2010
Northern Rivers Screenworks	Screen Professional and Cultural Development in Northern NSW
TWEED RIVER	
dLux Media Arts	GPS Masterclasses Locative Media Project 2009
dLux Media Arts	Regional Tour
MURWILLIMBAH	
Northern Rivers Screenworks	Screen Professional and Cultural Development in Northern NSW

ORGANISATION	PROJECT
GOULBURN	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
COFFS HARBOUR	
Short Sharp Film Festival	Short Sharp Film Festival
Women in Film & Television NSW	WOW Festival / WOW Tour 2009
PORT MAQUARIE	
dLux Media Arts	GPS Masterclasses Locative Media Project 2009
dLux Media Arts	Regional Tour
SHELL HARBOUR	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
MOUNT VICTORIA	
Flickerfest	Flickerfest 2010
THIRROUL	
Australian Writers Guild	NSW Mentorship Program 2009
BATEMANS BAY	
In The Bin Film Festival	In The Bin Film Festival NSW Tour
MAROUYA	
Newtown Flicks	Newtown Flicks Short Film Festival and NSW Tour 2010
BRAIDWOOD	
In The Bin Film Festival Newtown Flicks	In The Bin Film Festival NSW Tour Newtown Flicks Short Film Festival and NSW Tour 2010
KYOGLE	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Northern Rivers Screenworks	Screen Professional and Cultural Development in Northern NSW
Women in Film & Television NSW	WOW Festival / WOW Tour 2009
Women in Film & Television NSW	WOW Festival / WOW Tour 2009
LISMORE	
Every Cloud Productions	Telling Tales
Northern Rivers Screenworks	Screen Professional and Cultural Development in Northern NSW
Queer Fruits	Queer Fruits Film Festival 2009
The Festivalists	Young At Heart Filmmaking Workshop 2009
YAMBA	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Women in Film & Television NSW	WOW Festival / WOW Tour 2009
In The Bin Film Festival	In The Bin Film Festival NSW Tour
In The Bin Film Festival	In The Bin Film Festival NSW Tour
In The Bin Film Festival	In The Bin Film Festival NSW Tour

Appendix 8 IAD AUDIENCE ACTIVITY FOR NSW State Plan Priority (CONTINUED)

ORGANISATION	PROJECT
BYRON BAY	
Byron Bay International Film Festival	Byron Bay International Film Festival 2010
Every Cloud Productions	Telling Tales
Flickerfest	Flickerfest 2010
Northern Rivers Screenworks	Screen Professional and Cultural Development in Northern NSW
Northern Rivers Writers Center	Byron Bay Writers Festival Screen Culture 2010
Queer Screen	Queer Screen's Annual Events
Sydney Film Festival	Sydney Travelling Film Festival
GRAFTON	
Northern Rivers Screenworks	Screen Professional and Cultural Development in Northern NSW
BINGARA	
Gwydir Shire Council	North West Film Festival 2009
SAWTELL	
Flickerfest	Flickerfest 2010
BOWRAVILLE	
Newtown Flicks	Newtown Flicks Short Film Festival and NSW Tour 2010
Sydney Film Festival	Sydney Travelling Film Festival
NAMBUCCA	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Women in Film & Television NSW	WOW Festival / WOW Tour 2009
KEMPSEY	
Flickerfest	Flickerfest 2010
GUNNEDAH	
Australian Teachers of Media	ATOM Online Booking/Speakers Bureau/ Study Guides
Flickerfest	Flickerfest 2010
DUNGOG	
Dungog Film Festival	Dungog Film Festival 2010
Flickerfest	Flickerfest 2010
NEWCASTLE	
Australian Guild of Screen Composers	AGSC Workshops and Seminars 2009
dLux Media Arts	GPS Masterclasses Locative Media Project 2009
dLux Media Arts	Regional Tour
Sydney Film Festival	Sydney Travelling Film Festival
X Media Lab	X Media Lab 2009
GLENDALE	
The Festivalists	Young At Heart Filmmaking Workshop 2009
The Festivalists	Access All Areas 2009
LAKE MACQUARIE	
Women in Film & Television NSW	WOW Festival / WOW Tour 2009
GOSFORD	
dLux Media Arts	Regional Tour
AVOCA	
Flickerfest	Flickerfest 2010
WOLLONGONG	
Sydney Film Festival	Sydney Travelling Film Festival
Australian Directors Guild	ADG NSW Events 2010
Australian Directors Guild	ADG Awards 2010
Australian Directors Guild	Best of Input 2009
Australian Directors Guild	Masterclass Workshop Series 2009
Australian Film Institute	AFI Screenings in NSW 2009

ORGANISATION	PROJECT
METRO SYDNEY (CONTINUED)	
Australian Guild of Screen Composers	AGSC Workshops and Seminars 2009
Australian Teachers of Media	Online Booking, Speakers Bureau and Study Guides
Australian Writers Guild	NSW Mentorship Program 2009
Blackfella Films	Message Sticks Indigenous Film Festival 2010
dLux Media Arts	GPS Masterclasses Locative Media Project 2009
dLux Media Arts	Regional Tour
Flickerfest	Flickerfest 2010
Metro Screen	New Media Program
Metro Screen	Multicultural Mentor Scheme
Metro Screen	Lester Bostock Mentor Scheme
Metro Screen	Indigenous Training Scholarship
Metro Screen	Professional Development Program
Metro Screen	Pathways Alignment
Newtown Flicks	Newtown Flicks Short Film Festival and NSW Tour 2010
Petite Grand Kaboom	Little Big Shots International Film Festival for Kids - NSW Tour
Popcorn Taxi	Popcorn Taxi Events - Sydney
Portable Content	Portable Content Symposium Series
Portable Content	International Portable Film Festival 2009
Queer Screen	Queer Screen's Annual Events
Screen Producers' Association of Australia	SPAA Conference / SPAA Mart 2009
Screen Producers' Association of Australia	SPAA Fringe 2009
Sydney Film Festival	Sydney Travelling Film Festival
The Festivalists	Young At Heart Filmmaking Workshop 2009
The Festivalists	Access All Areas 2009
The Jewish Film Foundation of Australia	Festival of Jewish Cinema 2009
Women in Film & Television NSW	Media Mentorship Program 2009
Women in Film & Television NSW	WOW Festival / WOW Tour 2009
Wonderland Music	Movie Extra Tropfest 2010
X Media Lab	X Media Lab 2009
WESTERN SYDNEY	
Australian Guild of Screen Composers	AGSC Workshops and Seminars 2009
Australian Writers Guild	NSW Mentorship Program 2009
Information & Cultural Exchange	Parramatta Screening / Western Sydney Screen Culture Development
Information & Cultural Exchange	Sydney Arab Film Festival
Information & Cultural Exchange	Digital Storytelling
Information & Cultural Exchange	Youth Digital Cultures
Information & Cultural Exchange	Switch Academy
Information & Cultural Exchange	Create Media! Project
Metro Screen	Mobile Unit
Queer Screen	Queer Screen's Annual Events
Women in Film & Television NSW	Media Mentorship Program 2009
WESTERN SYDNEY (CASULA)	
Women in Film & Television NSW	WOW Festival / WOW Tour 2009
Blackfella Films	Message Sticks Indigenous Film Festival 2010

Appendix 9a SPECIAL INITIATIVES Contracted in 2009-10

ORGANISATION	PROJECT	AMOUNT
Cinema des Antipodes	Cinema des Antipodes Film Festival 2009 - France	\$8,000
Sydney Opera House	Graphic Animation Competition 2010	\$30,000

Appendix 9b CONTRIBUTION TO THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION (ACTF) for 2009-10

Australian Children's Television Foundation	\$110,000
TOTAL	\$148,000

Appendix 10a PRODUCTION ATTRACTION Selected Drama Projects Produced in NSW 2009-10

Titles with shoot/post in NSW

FEATURE FILMS	TELEVISION SERIES/SERIALS	TELEMOVIES
Animal Kingdom	CJ the DJ	A Model Daughter: The Killing of Caroline Byrne
Beneath Hill 60	Cops LAC	Panic at Rock Island
Bloody Hell	Dance Academy	Wicked Love
Brush	East West 101 - series 3	
Burning Man	Foudre	
Griff the Invisible	Home and Away	
Legend of the Guardians of Ga'Hoole	I Rock - Ready to Roll	
Happy Feet 2	Untitled Korean TV Drama	
Mao's Last Dancer	Laid	
Mei Mei	Me and My Monsters	
Monumental Challenges	Packed to the Rafters - series 3 & 4	
Orange	Penelope K, by the Way	
Sleeping Beauty	Rake	
Sucker Punch	Rescue: Special Ops - series 2	
Suing the Devil	Spirited	
The Way Back	The Jesters - series 2	
Thirst	Underbelly 3: The Golden Mile	
Tomorrow When the War Began		
Toomelah		
Up the Aisle		
We Are Family aka Step Mom		

Appendix 10b PRODUCTION ATTRACTION Pitches 2009-10

TYPE	OUTCOME: Shot in NSW	Considering locations	Shot elsewhere	TOTAL
Feature	16	101	3	120
Feature Documentary	4	1		5
TV Drama Series	14	11	2	27
TV Documentary Series	6	3		9
Telemovie	3	2		5
Reality Series	6	3	1	10
Short Film	26	3		29
TVC	8	5		13
Stills Shoot	2	3		5
TOTAL	75	142	6	223

Appendix 10c PRODUCTION ATTRACTION Inbound Visits 2009-10

GUEST NAME	COMPANY	DATE OF VISIT	PURPOSE OF VISIT
Randy Miller (Director) Jody Savin (Writer/Producer)	Consolidated Picture Group	1 July 2009	General familiarization tour of Sydney production facilities and location scout of Sydney for THE RAISE.
Senior Production Executives from Warner Bros.	Warner Bros.	20-21 July 2009	General familiarization tour of Sydney production facilities and scouting NSW locations for THE GREEN LANTERN.
Parth Arora (Producer) Siddarth Malhotra (Director)	Dharma Productions	6-12 August 2009	Scouting NSW locations for WE ARE FAMILY aka STEP MOM.
Senior Production Executives from Sony Pictures	Sony Pictures	24-30 September 2009	Scouting NSW locations for a feature film.
Martin Baker (Producer) Peter Coogan (Producer)	Baker Coogan	9-21 November 2009	General familiarization tour of Sydney production facilities and location scout of Sydney for ME AND MY MONSTERS.
Senior Production Executives from The Jim Henson Company	The Jim Henson Company	18-21 November 2009	General familiarization tour of Sydney production facilities and location scout of Sydney.
Tobias Meinecke (Director)	E'topia Inc.	7-9 December 2009	Scouting regional NSW locations for German/Australian co-production feature film.
Jean-Vincent Puzos (Production Designer)		14-22 December 2009	General familiarization tour of Sydney production facilities and location scout of NSW locations for French/Australian co-production feature film.
Senior Production Executives from Universal	Universal Pictures	17-18 February 2010	Scouting NSW locations for a feature film
Stuart Levy (Producer)	Tokyopop	5 April 2010	Scouting regional NSW locations for a feature film.
Larry Malkin (Producer) Share Stallings (Producer)	A Few Best Men Pty Ltd. Arclight Films	31 May-20 June 2010	Scouting NSW locations for A FEW BEST MEN.
Philippe Carcassonne (Producer)	Ciné@	14-22 June 2010	Scouting regional NSW locations for a French/Australian co-production feature film.

Appendix 11 HUMAN RESOURCES Personnel Policies & Practices

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

Appendix 12 CONSULTANTS

CATEGORY	NUMBER OF ENGAGEMENTS	TOTAL COST
Indigenous Cultural Awareness Training	2	\$1,000
Producer Offset Review Submission	1	\$2,973
Reconciliation Action Plan Development	1	\$10,800
Client Satisfaction Survey	1	\$7,273
Economic Impact Study - PWC Report	1	\$9,625
Cartoon Connection Advisory Service - Avviso PR	1	\$3,015
TOTAL	7	\$34,686

CATEGORY	NUMBER OF ENGAGEMENTS	TOTAL COST
Consultancies over \$30,000		
Media Relationship Management	1	\$42,968
TOTAL		\$42,968

Appendix 13 STAFF STRUCTURE. A FOUR YEAR COMPARISON

CLASSIFICATION AND GRADING	STAFF NUMBERS AS AT 30/6/07	30/6/08	30/6/09	30/6/10
Senior Executives	1	1	1	1
Senior Officer 1	1	1	1	1
Clerk Grade 11/12	2	2	6	3
Clerk Grade 9/10	2	2	0	1
Clerk Grade 7/8	3	3	4	4
Clerk Grade 5/6	3	2	3	4.6
Clerk Grade 3/4	6.4	6.6	6	4
Clerk Grade 1/2	2	2	2	1
TOTAL	20.8	20.6	21	19.6

SENIOR EXECUTIVE SERVICE

YEAR	SES LEVEL	POSITION TITLE	GENDER
2009-10	2	Chief Executive	Female
2008-09	2	Chief Executive	Female
2007-08	2	Chief Executive	Female
2006-07	2	Chief Executive	Female

Appendix 14 WAGES & SALARIES EXCEPTIONAL MOVEMENTS

The Crown Employees (Public Service Conditions of Employment) Award 2009 increased rates of pay and related allowances by 4% for staff. The 4% increase had effect from the beginning of the first full pay period on or after 1 July 2009.

Appendix 15 STAFF MOVEMENTS

Screen NSW welcomed 10 new employees to Screen NSW during 2009-10, including part-time and casual employees. Four employees left Screen NSW during 2009-10.

Appendix 16 STAFF DEVELOPMENT

Staff across the organisation were encouraged to take part in industry conferences and seminars, including the Screen Producers Association of Australia (SPAA) Conference, SPAA Fringe, the Australian International Documentary (AIDC) Conference, the Australian Subscription Television and Radio Association (ASTRA) Conference, XIMedialab and two executives attended the Asia-Australia Media Executive Leadership Program. Screen NSW also supported an officer in completing the Public Sector Management Program.

Appendix 17 ACCOUNTS PAYABLE PERFORMANCE

Aged analysis at the end of each quarter

QUARTER ENDED	CURRENT (DUE WITHIN DUE DATE)	LESS THAN 30 DAYS OVERDUE	BETWEEN 30 DAYS AND 60 DAYS OVERDUE	BETWEEN 60 DAYS AND 90 DAYS OVERDUE	MORE THAN 90 DAYS OVERDUE
	\$	\$	\$	\$	\$
September	32,826	0	0	0	0
December	4,525	2,720	1,665	173	240
March	37,043	0	0	0	5,830
June	0	0	0	0	0

Accounts paid on time within each quarter

QUARTER ENDED	TARGET(%)	ACTUAL(%)	PAID ON TIME	TOTAL AMOUNT PAID
September	90	90	3,047,677	3,135,310
December	90	95	3,656,790	3,776,327
March	90	95	2,238,437	2,292,647
June	90	93	3,602,269	3,732,205

Appendix 18 RISK MANAGEMENT AND INSURANCE

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

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

INSURANCE

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

The TMF is a government-wide self-insurance scheme that provides a systematic and coordinated approach to the practice of risk management. Under this scheme, benchmarking was introduced to gauge risk management performance with insurance premiums determined by a combination of benchmarks and the department's claims experience.

Appendix 19 REVIEWS & AUDITS UNDERTAKEN

No Reviews and Audits were undertaken this year

Appendix 20 REVIEW OF CREDIT CARD USE

No irregularities in the use of corporate credit cards have been recorded in 2009-10.

The Chief Executive certifies that credit card use in Screen NSW has been in accordance with Premier's Memoranda and Treasurer's Directions.

Appendix 21 COST OF THE ANNUAL REPORT

The total cost of producing and printing the Screen NSW Annual Report 2009-10 is \$7900.00 exclusive of GST, including 100 paper copies.

A digital version of the Annual Report is available from the Screen NSW website at www.screen.nsw.gov.au. From the homepage select 'Resources', then 'Publications', then 'Annual Reports'.

Appendix 22 DEPARTMENTAL REPRESENTATIVES ON SIGNIFICANT COMMITTEES

TANIA CHAMBERS	KYA BLONDIN
Ausfilm Board	Ausfilm Policy Committee
National Screen Finance Group	National Green Screen Committee
Sydney Film Festival Review Committee	
Reconciliation Industry Network Group (RING)	
Creative Industries Working Group	

APPENDIX 23a BOARD MEETINGS

	ATTENDED	ELIGIBLE	APOLOGIES
Ken Reid	5 (1 as observer)	8	3
Ross Gibson	6	8	2
Rosemary Blight	7 (1 as observer)	8	1
Troy Lum	3	8	5
Geoffrey Atherden	8	8	0
Michelle Rowland	8	8	0
Trisha Heaton	6	8	2
Darren Dale	8	8	0

Appendix 23b SIGNIFICANT COMMITTEES OF THE AGENCY

	ATTENDED	ELIGIBLE	APOLOGIES
Ross Gibson	3	5	2
Rosemary Blight	5	5	0
Ken Reid	5	5	0

Appendix 24 OVERSEAS TRAVEL

NAME OF OFFICER	COUNTRY VISITED	PERIOD OF TRAVEL	PURPOSE
Tania Chambers	USA	17-21 Aug 2009	To secure international production
Ashley Luke	USA and Canada	8-29 Sept 2009	Toronto Film Festival & International Finance Forum
Megan Simpson Huberman	USA and Canada	8-22 Sept 2009	Toronto Film Festival & International Finance Forum
Paul de Carvalho	USA and UK	11-25 Oct 2009	Ausfilm Production Attraction Mission
Megan Simpson Huberman	Singapore	21-28 Nov 2009	Asia-Australia Media Executive Leadership Program
Paul de Carvalho	Singapore	21-28 Nov 2009	Asia-Australia Media Executive Leadership Program
Paul de Carvalho	USA	11-23 Apr 2010	AFCI Locations Expo
Ashley Luke	UK and France	6-28 May 2010	Cannes Market and Film Festival & Ausfilm Co-pro Forum
Tania Chambers	UK, France and Abu Dhabi	5-22 May 2010	Cannes Market and Film Festival & Ausfilm Co-pro Forum
Megan Simpson Huberman	USA	3-9 June 2010	International Co Production Showcase

Appendix 25 Screen NSW PUBLICATIONS

Stacks of Facts: Digital publication updated as required.

E-newsletter: 24 issues in 2009-10

On Location In Sydney

Filming in Sydney and Regional New South Wales

Annual Report

Appendix 26 MAJOR WORKS IN PROGRESS

Nil to report.

Appendix 27 GOVERNMENT ENERGY MANAGEMENT POLICY

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

Screen NSW moved premises from Level 13, 227 Elizabeth Street, Sydney to the MLC Centre, 19 Martin Place, Sydney in November 2009. Energy usage data below represents the period 1 July 2009 to 14 October 2009. This data is compared to annual energy use for the preceding three financial years. Data for the period 15 October 2009 to 30 June 2010 is included in the State and Regional Development & Tourism Annual Report 2009-10.

Screen NSW's energy usage	2006-07	2007-08	2008-09	2009-10 (1 July - 14 October 2009)
KWH	65,358	42,080	38,152	11,770
COST*	\$9327	\$6663	\$6533	\$2525

* Excluding GST

Appendix 28 SERVICES TO WOMEN

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

- to reduce violence against women;
- 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; and
- to improve the health and quality of life for women.

All programs of assistance offered by Screen NSW are open to women. In 2009-10 support and funding was provided to women in the following select programs:

- Early Stage Development and Advanced Development & Marketing - 74 applications funded, 43 were women applicants
- Production Finance - 41 applications funded, 22 were women applicants
- Emerging Filmmakers Fund – 4 applications funded, 4 were women applicants.
- VFX Placement Scheme – 5 applications funded, 1 was a woman applicant.
- Regional Filming Fund - 2 applications funded, 1 was a woman applicant.

NB. Some applications are joint applications.

Appendix 29 FREEDOM OF INFORMATION

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

During 2009-2010 Screen NSW did not receive any applications under the Freedom of Information Act.

Appendix 30 REPORT ON OCCUPATIONAL HEALTH AND SAFETY

No workers compensation claims were lodged during the period.

There were no work related illnesses or prosecutions under the Occupational Health and Safety Act 1983.

Appendix 31 ELECTRONIC SERVICE DELIVERY

Initiatives undertaken by Screen NSW include updating of all program application forms to electronic format. Provision of information relating to Screen NSW funding deadlines, events and initiatives was provided online, via the website and electronic newsletters.

Appendix 32 RECYCLING REPORT

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Screen NSW's waste paper was collected on a regular basis for recycling.

Recycled paper was used where possible in photocopiers and laser printers. Screen NSW has developed and implemented a Green Policy that was communicated to all staff.

Appendix 33 DISABILITY ACTION PLAN

During the reporting period, disability issues were included in the Screen NSW Induction program for new staff.

Screen NSW supported the NSW All-Access Travelling Film Festival 2009 through its Industry and Audience Development Fund, which screened two feature films and six short films in cinemas around NSW including Castle Hill, North Rocks, Griffith, Wagga Wagga and Orange throughout November and closed with a screening in Sydney on International Day of People with a Disability. The films were audio described, open-captioned and wheelchair accessible. Introductions and Q&A sessions were Auslan interpreted.

A documentary series, *Disable Bodied Sailors*, was supported by Screen NSW through the Production Fund. The series is about Sailors with DisABILITIES, who set out on their 17th Sydney to Hobart Yacht Race. A standalone documentary, *Scarlet Road*, was also funded through the Production Fund. It follows the extraordinary work of Australian sex worker, Rachel Wotton, who, impassioned about freedom of sexual expression specialises in a new and emerging clientele - people with disability.

During 2009-10, Screen NSW promoted access and participation in Screen NSW activities and projects by people with disabilities, where possible ensured that premises and external facilities were accessible and adhered to the principles of equity and access in recruitment.

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

Appendix 34 PERSONAL INFORMATION AND PRIVACY

Screen NSW is required to comply with the Privacy and Personal Information Protection Act 1998. Screen NSW collects the minimum personal information to enable it to contact an organization and to assess the merits of an application. An application may be hindered if the information requested is not supplied.

Applications with associated personal details are accessible by Screen NSW staff members and assessment panel, the Minister for the Arts and their staff. Bank account details relating to electronic funds transfer payments are accessible by relevant staff. Privacy laws bind all staff.

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

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

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

Appendix 35 CONFLICT OF INTEREST

Board members and senior management must keep the board advised, on an ongoing basis, of any interest that could potentially conflict with those of the organisation. The Board has developed procedures to assist board members and senior management to disclose potential conflicts of interest. Where the Board believes that a significant conflict exists for a member on a board matter, the member concerned is not present at the meeting whilst the item is considered.

Appendix 36 LEGAL CHANGE

During 2009-10 the NSW Film and Television Office registered Screen NSW as a trading name.

Appendix 37 CLIENT RESPONSE

Screen NSW has received complaints from one complainant on a number of issues.

Appendix 38 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 applicants, in normal circumstances, to be made within three working days of the decision;
- The advice to tender applicants of their success or otherwise within three working days of the approval of recommendations;
- Whenever sought, general information of the Office's activities (ie brochures, guidelines etc) to be provided within one week of the written or verbal request;
- Discretion and confidentiality of customers' projects and requests to be maintained.

CONFIDENTIALITY

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

