

# Film and Television Institute (WA) Inc.

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# DIRECTORY

<b>Registered name:</b>	Film and Television Institute (WA) Inc.
<b>Common name (unregistered):</b>	FTI
<b>Registered office:</b>	92 Adelaide Street. FREMANTLE WA 6160
<b>Postal Address:</b>	P O Box 579, FREMANTLE WA 6959
<b>Australian Business Number:</b>	54 846 991 742
<b>Other contact details:</b>	Telephone (08) 9431 6700 Facsimile (08) 9335 1283 E-mail <a href="mailto:fti@fti.asn.au">fti@fti.asn.au</a> Web site <a href="http://www.fti.asn.au">www.fti.asn.au</a>
<b>Bankers:</b> Bank,	Fremantle Community Bank branch of the Bendigo  9 Adelaide Street, FREMANTLE
<b>Auditors:</b>	BDO Kendalls, Perth, SUBIACO
<b>Solicitor:</b>	Joan Peters – Arts and Entertainment Law
<b>Subsidiary Company:</b>	Excalibur Nominees Pty Ltd t/a Excalibur Productions Film and television production ABN: 29 781 708 367 Contact details: same as for FTI

## **VISION**

The Film and Television Institute (WA) Inc. (FTI) is the premier centre of excellence at the forefront of fostering an innovative and diverse independent screen community and culture throughout Western Australia.

## **MISSION**

FTI will encourage, develop, promote and assist screen culture and production by the independent screen community in Western Australia for the benefit of and relevance to the wider screen industry. FTI will achieve this through production support schemes, equipment and facility hires, screening events, nationally recognised training, short courses, seminars and workshops.

## **BACKGROUND**

FTI is a membership-based, not-for-profit Association and is the professional development centre for independent film, video and digital media production, and screen events in Western Australia. It is unique within Australia as it combines exhibition, training and education, production services and resources.

The Institute is a member of Screen Development Australia, an association of screen resource organisations based around Australia. SDA provides a forum for promoting the ideals of screen production and culture at both State and Federal levels.

Arguably the oldest Screen Resource Organisation in Australia, FTI is housed in the nineteenth century built Fremantle Boys' School. The Institute's premises contain a recently refurbished 120-seat cinema, digital video editing rooms, equipment hire department, training room, large hall, animation and drawing centre, a small studio and office accommodation. Located in the nearby Port Cineaste building is the computer animation centre, media laboratory and training centre.

# CHAIR'S REVIEW

It's hard to remember a year that has been quite so full of change in the world that the Film and Television Institute operates, nor one that has been so successful across such a broad spectrum.

It is gratifying that in such a year of change, FTI maintained and even improved the level of service and quality of programs that we were able to provide to members and the broader industry. We also managed to achieve a creditable surplus, as FTI's longer term strategic plans start to come to fruition.

So, rather more early in the piece than usual, I'd like on behalf of the Board and all of you to thank our Chief Executive Officer, Graeme Sward and his dedicated band of merry men and women for their dedication once again to FTI and all that it stands for. Each and every one of them will tell you that it's just part of the job, but they all go well and truly beyond the call of duty time and time again to ensure that things get done and get done well.

Thanks also to the wonderful bunch of volunteers who join the team to add some more arms and legs when things get busy. Our flagship events in particular, the WA Screen Awards and the Fremantle Outdoor Film Festival, wouldn't be financially or physically possible without this added injection of voluntary resources.

Screen Australia and ScreenWest remain major partners of FTI, and we thank them for their continued support. We will continue to grow both of these relationships into the future and look forward to doing our part to build the screen industry together.

Despite a successful 2008, there are still major changes to come, especially the manner in which Screen Australia manifests itself in FTI's world, and particularly in a financial sense. While we are confident that the federal government and its agency Screen Australia will continue to recognise the great work that FTI and our fellow screen development organisations achieve every year throughout Australia, that doesn't mean that we are sitting quietly in the corner waiting to be noticed.

Together with our friends and allies, including the good people at ScreenWest, we are making sure that Screen Australia is aware of just how much FTI

contributes to the screen industry in Western Australia and to the industry on a national level.

We need your help too; to make sure that this message is being spread far and wide, so please take every opportunity to promote FTI to whoever will listen, especially your friendly neighbourhood Screen Australia board member. The industry needs FTI to remain strong and vibrant and to continue our contribution to developing an energetic and sustainable screen industry in Western Australia. We can't do this without ongoing federal funding from Screen Australia.

FTI will not be immune from the effects of the world's economic woes. The upside is that FTI has been operating 'lean and mean' for so many years that we are very used to being efficient. The downside is that we, like everyone else, will need to ensure that we are calculated in the programs and services that we continue to provide. We hope that our hard work over previous years will pay off in ensuring that we maintain all of our revenue streams, in particular grant funding and sponsorship, but this can't be guaranteed. We will continue to budget very conservatively and to do our very best to present the depth and breadth of programs and activities we have previously provided, and maintain FTI's position as one of the most successful organisations of its kind in Australia.

In closing, I'd like to make mention of my fellow Board members and thank both current and past Board members for their vision and contribution to making FTI what it is today.

I hope that you take the time to read the information contained in this annual report and learn more about what we've achieved in 2008. I also hope that you will continue to support FTI, both as a member and a participant in the screen industry – whatever that might mean to you.

**Lisa Bradock**  
**Chair**

# CHIEF EXECUTIVE OFFICER'S REVIEW

By reading through this Annual Report you should come to the conclusion that 2008 has to go down as one of the most successful for the Institute in recent times, both for the range and level of output and the healthy end of year position achieved.

In some senses you'd be forgiven for thinking it was just the stars lining up the right way, but in reality this success and all subsequent credit goes, in the first instance to the Board for strategic goal setting and maintaining an effective watching brief, and in the main to the hard working staff for their perseverance in putting flesh on the broad objectives of the Strategic Plan. By offering an extremely diverse slate of activity and high level of output targeted to Members and clients needs, while at the same time maintaining a close eye on the bottom line, FTI was able to post a much overdo surplus.

This was no mean feat, especially in a climate where the formation of Screen Australia saw some instability in the industry and the implementation of numerous reviews both at a National and local level, all aimed at better serving the industry of the future. During this time FTI kept its eye firmly on the ball so that all programs achieved optimum results.

Alongside the strong performance of each department, some major projects that helped us post this result included the Latitude 32 animation project; the \$100,000 Woodside partnership supporting the Making Movies Roadshow program; and the acquisition of the Sony XDCAM PD700 HD Camera under the Ignite Arts Capital Fund.

Throughout this Annual Report you will find references to a host of businesses and individuals who have helped FTI realise our goals during the year. They are too numerous to list here, but without their support FTI would not be able to deliver on the range of activity we undertake each year, so we sincerely thank them all for their contribution and support.

To each member of staff I take this opportunity to formally thank you for your hard work and dedication in delivering such a positive result. And to Murray Reynish, without your counsel and professionalism during our ten-year association we could not have survived. Thank you.

I would also like to thank all Board Members, past and present for their guidance and advice, and a special thanks to Chair Lisa Bradock for her continued support and counsel. I look forward to working closely with the incoming Board after the next AGM.

In 2009 FTI looks forward to delivering another strong program of activity and maintaining our close working relationship with both ScreenWest and Screen Australia to the benefit and growth of the industry in Western Australia.

In an ever-expanding content creation and distribution environment FTI will always strive to deliver as many services as possible to as many Members as we are able. All we ask is that you support FTI through your membership, and where required as a vocal supporter of the activities FTI provides. I commend the 2008 Annual Report to you and we all look forward to serving you throughout 2009.

**Graeme Sward**  
**Chief Executive Officer**

# MARKETING AND SPONSORSHIP REVIEW

## Introduction

2008 has been a very positive year for the Marketing section of the Film & Television Institute with a number of significant outcomes achieved in various areas of the FTI business.

The core responsibilities of the Marketing department are to deliver Strategic Marketing Planning; Corporate Branding; Sponsorship and Fundraising; Communications, Media and Publicity; Promotional and Advertising materials; and Membership support, whilst maintaining marketing support to all FTI departments with the various activities and events. Aside from the regular recurrent Marketing duties, the following report outlines the significant marketing developments during the 2008 calendar year.

## Communications

In early 2008, the new position of Communications Officer was created primarily to assist in the development and delivery of online communications strategies. In February, Anomie was appointed to the role and her contribution has been significant and greatly appreciated, not only for her commitment to FTI's digital communications, but also the publicity skills and industry knowledge that she brings to the organisation. The content quality and scope of the weekly FTI E-vent electronic newsletter has been widely commended by local screen practitioners and the FTI Membership. Other digital communications tactics, such as blogs, forums, and using extensive online postings and external industry-related e-mailouts, Facebook, Twitter, You Tube and Google Ads, have extended FTI's reach and greatly assisted our communications with the evolving early career filmmaker sector.

Following a major overhaul of the FTI website, completed in 2007 with the considerable input from FTI's Training Manager Graeme Watson and IT consultant Jeremy Nottle, *fti.asn.au* has become a fantastic contemporary online resource and a beacon for the local independent screen community. Congratulations and thanks must also be extended to Patrick Pittman and Jacob Fjord of Papercut Media, who received a WA Web Award for their work on the FTI site in 2008.

In response to the results of the Membership survey undertaken in 2007, the *FTI News* hardcopy newsletter was also re-invented in 2008 and shifted to three editions published in May, August and December. The emphasis has been towards a more magazine style format that focuses on local production and local practitioners at all levels of the WA screen industry. Marketing thanks all the contributors to the *FTI News* articles in 2008 and especially the Editor, Phil Jeng Kane, and graphic designer, Terry Kane, for all their efforts this year.

## Partnerships

Following the financial directive of the FTI Board's strategic plan, FTI Marketing has had a strong focus in recent years of building strategic partnership support for several FTI programs and in 2008 there have been considerable results in this area.

We are delighted that Woodside Energy Ltd has become a partner in the Making Movies Roadshow (MMR) and invested \$100,000 in the 2008 regional filmmaking workshop program. It has taken considerable time and effort to shape this tremendous partnership and Woodside Energy have subsequently committed a further \$200,000 investment to supporting the Roadshow for another two years in 2009 and 2010, for which we are extremely thankful.

The aim of the MMR initiative is to teach digital filmmaking skills to people living in regional Western Australian communities and encourage them to discover filmmaking as a way of telling their stories and sharing their culture with the wider community and future generations. Partnered by ScreenWest and Lotterywest since 2004, the Roadshow has taught over 600 people how to make films and produced approximately 150 unique West Australian short films over the past six years.

In 2008, NITV (National Indigenous Television) also came on board with a \$13,000 partnership investment and the goal of providing national broadcast opportunities for the MMR films made in remote communities. Marketing would also like to acknowledge the support of Clarity Communications, who have supported the communications strategies and rebranding of the MMR in 2008 through their relationship with Woodside.

The success of the Bohemia Outdoor Cinema community partnership scheme has been fantastic and raised approximately \$70,000 over the past two years for building the Bohemia cinema infrastructure. In September, FTI and the Fremantle Community Bank branch of the Bendigo Bank (as the initial joint-fundraising partner) won an Australian business arts Foundation (AbaF) award that recognises excellence in business and the arts relationships.

It is terrific to receive wider industry acknowledgement for our community partnership campaign and FTI Marketing would like to thank all the following Bohemia Community Partners and donors in 2008 for their support; Aherns & McDonald Pynt Lawyers, Clancy's Fish Pub, Cold Rock Ice Creamery Fremantle, Consultas Pty Ltd, Esplanade Hotel Fremantle, Francis A Jones, Fremantle Community Bank Branch of the Bendigo Bank, Fremantle Ports, Fremantle Chamber of Commerce, Kakulas Sister, Kitchen Warehouse, Mark Brophy Estate Agent, Matilda Bay Brewing Company, Melissa Parke MP, Michael Piu, Barrister, Solicitor & Notary, Myer Fremantle, Sublime Catering, Allegro Pty Ltd, Brown Cow Design, Mediterranean Shipping Company, Solar Gain.

The donation of \$32,600 from the Foster's Group received in 2008 is greatly appreciated, as is the ongoing support from our exclusive beverage suppliers, Matilda Bay Brewing Company and MadFish Wines. FTI would also like to acknowledge our other long-term suppliers, Gateway Printing, Herald Newspapers and Paramount Security Services for their contra-sponsorships and the City of Fremantle for their sponsorship of the Fremantle Outdoor Film Festival and support of FTI at many levels.

## **One Up Film Association Scholarship**

In late 2007, FTI was approached by long-term FTI Member, Don Sivy, of the One Up Film Association that was closing its operations and wished to donate its cash reserves of approximately \$3,000, plus some lighting equipment valued at around \$1,000 to FTI on the proviso that the donation be used to assist disadvantaged entry level filmmakers. FTI Marketing coordinated two special scholarships, called the One-Up Film Association scholarship, valued at \$1,500 each, to offer two disadvantaged people to opportunity to complete the suite of five Filmmaking Fundamentals short courses. Following an application process, a panel was held in February with Don at FTI and Cory Lorite and Devorah Herdman-Wedlake were the successful applicants. FTI thanks Don Sivy and the One Up Film Association for their commitment to FTI.

## **National indigenous Storytellers Forum**

In February, the inaugural National Indigenous Storytellers Forum was held at FTI, with approximately 100 conference delegates from all over Australia. The event was well received and FTI's good reputation amongst the Indigenous film community was strengthened through hosting this event. The NISF conference also allowed FTI to showcase the ScreenWest-ABC-FTI *Deadly Yarns 3* production initiative to the Indigenous audience with a DY3 'wrap' party at the Bohemia outdoor cinema that included the announcement of Tarryn Laffar and Irma Woods as the recipients of the inaugural 2008 FTI-ScreenWest *Indigenous Media Internship* scholarship.

## **Training Support**

In 2008, FTI Marketing worked closely with the Training department to re-invigorate the marketing of the FTI nationally recognised training programs. The redesign of the training packages with the National Accreditation Council provided a timely opportunity to re-brand the course marketing materials and restructure the marketing plan. This was a big focus in the later part of the year leading up to the early 2009 course intake, which proved to be very successful.

**Jon Cope**  
**Marketing Manager**



# PRODUCTION SUPPORT PROGRAM

## Overview

2008 was a year of change - new staff, new guidelines and a great lot of new funded films!

After an initial hiatus period at the beginning of the year, Yvette Coyne took on the role of Production Support Manager in mid March 2008 with Phil Jeng Kane maintaining his role as Production Development Officer and Natalie Eaton joining the team as Production Support Officer in November 2008. Both Natalie and Phil are part time at three days per week.

This year also saw the introduction of a new funding scheme – Nick Shorts. This joint initiative between Nickelodeon, ScreenWest and FTI was contracted late in the year and primary production will begin in 2009.

In our other joint initiatives, a fourth series of Deadly Yarns was commissioned as well as a fourth series of the Town of Vincent Short Film scheme and Community Project which was commissioned in the second quarter and completed in the fourth quarter.

Overall in 2008, Production Support administered 7 funding schemes, convened 12 assessment panels and funded 25 projects with total funding committed of approximately \$460,000. In addition to this Production Support also oversaw 20 projects funded in previous years and 2 MPG projects.

## LINK INITIATIVE – a joint Initiative of ScreenWest and the FTI

The first LINK round for 2008 closed on 27 March, with 12 applications received. A panel convened on April 10 and convened again for a shortlist interview the following week. After interviewing the shortlisted teams the panel recommended the following 2 projects receive LINK funding:

- **THE WATER WAS DARK AND IT WENT FOREVER DOWN** (Drama), Kate Beverley / Miranda Edmonds
- **TINGLEWOOD** (Drama), Alex von Hoffmann / Antony Webb.

A second round of LINK funding closed on August 28. There were 17 applications. A panel convened on the 7<sup>th</sup> October to shortlist three projects. After interviewing the three teams, a documentary was chosen for funding:

- **GLOBAL CITIZENS** (Doco) p: James Kirton & Chad Barnes, d: Chad Barnes.

## LINK project update:

### LINK projects in production:

Title	Key Creators	Genre / Notes
<i><b>Cold Hearted Giant</b></i>	PC: Raging Pixel	Animation. Delivery date revised to March 2009.
<i><b>Will</b></i>	P/D/W: Sohan Hayes	Picture is almost locked off. No Nick Shorts funds will be released until <i>Will</i> is delivered.

### LINK projects in post production:

Title	Key Creators	Genre / Notes
<b><i>Porcelain</i></b>	P/D: Tim Merks	Animation – Locked off picture received Jan 2009. Sound mix and music to follow for a June 09 delivery.
<b><i>Bob's Me Uncle</i></b>	P: James Grandison D: Britt Arthur	Delivery due March 2009
<b><i>Tinglewood</i></b>	P: Antony Webb, Alex Von Hoffman D: Antony Webb	Delivery due February 2009
<b><i>Global Citizens</i></b>	P/W: James Kirton W/D: Chad Barnes	Delivery June 2009
<b><i>And the Water was Deep and it Went Forever Down</i></b>	P: Kate Beverley D: Miranda Edmonds	Currently in Post. Expecting a rough cut in March 09.
<b><i>Little Boxes</i></b>	P: Georgie Isles D: Paul Komadina	Finished shooting Jan 16 2009 Rough cut due March 09

### Recent LINK film awards/marketing successes:

**Legacy** (Producer Poppy Dowle/David Smith, Director: Grant Sputore)

- Revelation Film Festival 2008 (Screening)
- Cambridge Film Festival (Official Selection)
- Perth International Arts Festival 2009 (Screening)

**Before Closing** (Producer: Tenille Kennedy, Director: Zak Hilditch)

- 2008 Sydney Underground Film Festival
- 2008 WASA Award- Best Drama Production
- 2008 WASA nomination- Best Actor
- 2008 WASA nomination- Best Cinematography
- 2008 WASA nomination- Best Editing

**Caravan** (Producer: Tenille Kennedy, Director: Karen Farmer)

- 2008 WASA Nomination- Best Screenplay
- 2008 St Kilda Film Festival

**The Aquarium** (Producer: Martina Breen, Director: Ben Young)

- Mid -Ulster Film Festival, Northern Ireland 2008
- Comic-Con International Independent Film Festival, San Diego 2008

### HYPERLINK - FTI/ScreenWest/AFTRS production initiative:

Four applications for Hyperlink were received when applications closed on March 27. A panel consisting of Graham Thorburn (AFTRS), Victor Gentile (ScreenWest) and Melissa Kelly (Independent Producer) reviewed the applications. The panel decided that none of these projects was at a standard to be considered for this level of funding. The issue was resolved by re-opening Hyperlink applications with another round which closed on July 3. There were 5 applications, including two new submissions. The panel reconvened and it was decided that **THE WOODEN BOY** be awarded the Hyperlink grant for 2008.

*The Wooden Boy* is produced by Francesca Hope and written and directed by Merlin Cornish. It is a 3D animated production.

Meantime, production and post production on the first Hyperlink film **WATER** continued during the year with final delivery expected early in 2009.

## **OOMPF – One Off Members’ Production Fund (funded by FTI)**

The first OOMPF round for 2008 closed on 26 April 2008 with a record number of 26 applications received. A panel convened and two projects were chosen for production:

- **THE ENEMY** (drama) – Pete Gleeson / Kate Neylon
- **SUPERHUMAN** (drama) – Justin Beckett / Janet Pettigrew

The second OOMPF round closed on September 25 and a panel sat on 18 November 2008 to consider the 17 applications. The two films chosen for production were:

- **THE BASEMENT ON A HILL** – Cassidy Hill/ D: Charlie Lewis
- **THA DAILY GRIND** – Karla Nessfield/ D: David Meadows

## **Raw Nerve – a SDA and FTI initiative funded by Screen Australia**

Raw Nerve was contracted in late 2007 and delivered during 2008. The films produced were:

- **VICTIMS** (drama) - Gregg Johnson / Julia Ngeow
- **CONTACT** (drama) - Christina Yiannakis / Rowan Crosby
- **SHATTER** (drama) - Vanessa Demaine / Gary Sewell
- **THE NAPPY TREE** (documentary) – p/d Christine Sistrunk
- **STRINGS** (drama) - Crystal McCallum / Mark Alderton

There were also some successes from Raw Nerve series from previous years:

**SELLING HOPKINS** (2007) by Scott Eathorne has been screened at the following festivals:

2009 - Heart of Gold International Film Festival, Queensland, Australia  
2008 - Narrative Shorts Film + Video Festival, California, USA  
2008 - DC Shorts, Washington DC, USA  
2008 - SouthSide Film Festival, Bethlehem, USA  
2008 - Margaret River Shorts, Western Australia  
2008 - Fremantle Outdoor Film Festival, Western Australia  
2007 - Mandurah Short Film Festival, Western Australia  
2007 - Big Mountain Short Film Festival, New Zealand  
2007 - Calgary International Film Festival, Canada - World Premiere!

**CLOUDS** (2007) Anabell Fouchard, Wil Falkner has been screened at the following festivals:

2009 Perth International Arts Festival – Somerville  
2008 Moonlight TV Short Film Festival: 1st Round WINNER  
2008 Mandurah Short Film Festival  
2008 6th Fremantle Outdoor Film Festival  
2008 21st WA Screen Awards  
2008 Surf and Turf Film Festival  
2008 Margaret River Shorts  
2008 Little Creatures Winter Loft

## **FED – Filmmaker Equipment Discount**

There were 2 FED applications received in 2008 and up to \$2,000 discount was applied to both productions:

**GLOBAL CITIZENS** (documentary – pre-lim interviews) – Chad Barnes – 50% discount  
**ASPHALT & LACE** (drama) – Chris James/Stuart Bender– 50% discount

## **DEADLY YARNS - a joint ABC/ScreenWest and FTI indigenous filmmaking initiative**

The five projects selected for Deadly Yarns series 4 in 2008 were:

**MUSIC MEN** (doco) director, Jub Clerc and producer Eileen Torres

**MABUJI** (drama) director Tyson Mowarin and producer Robyn Marais

**GAMEBOX** (drama) director Dennis Simmons and producer Danielle Giles

**MY NAN & the YANDY** (doco) director Denise Groves and producer Jennifer Gheradi

**GEORGE & the KUMANJI** (doco) director David Chesson and Producer Paul Roberts.

A workshop was held on September 1 & 2, where the projects were reviewed and developed through group and one on one sessions. The workshop included masterclasses from director James Bogle, DOP Rob Bygott, NITV commissioning editor Kelrick Martin, sound recorder Kim Lord and a legal session with lawyer Joan Peters. After the workshop the teams went off and developed their projects further with the help of mentors.

Four of the projects selected for production under the Deadly Yarns 4 initiative all entered production and post-production in the fourth quarter with extensive rough and fine cut feedback sessions occurring between the filmmaking teams and FTI/ABC. Music Men will commence early in 2009.

Discussion is still ongoing between FTI and the ABC about a Deadly Yarns series 5 in 2009.

As well as the five films, six indigenous filmmakers were attached to the productions:

**GAMEBOX** - Katrina Russell (production) and Devina McPherson (camera)

**MABUJI** - Glen Tobey (camera)

**MY NAN & THE YANDY** - Dylan Groves and Kai Groves (post production)

**MUSIC MEN** - Silvia Clarke (production)

## **NICK SHORTS - a FTI, ScreenWest and Nickelodeon Australia joint initiative**

21 applications were received for this initiative which provides a basic production budget of \$15,000 per film plus mentoring, and other financial post production support. A panel sat on September 30 and chose the following 6 projects:

- **THE NERDS!** (working title) - Producer: David Downie / Writer/Director: Todd Milias  
Synopsis: Hope desperately wants to be part of her brothers social circle – they are geniuses, each and every one of them.
- **STEPMONSTER** - Producer: Kate Rothschild / Director: Tim Beeson  
Synopsis: Convinced their stepmother is really a STEPMONSTER planning a dreadful surprise, Henry and Gretta desperately try to stop her and reveal her true identity.
- **MY EXTRAORDINARY LITTLE SISTER** - Writer/Producer: Kate Vyvyan / Director: Stephen Grant  
Synopsis: Dreamer Matty Pat must mind his little sister whose hair gives her super power.
- **THE PAPER TALE** - Writer/Director: Soahn Ariel Hayes  
Synopsis: A shadow boy cuts himself free from a blank book but falls into a mysterious paper world.
- **JAMES BLONDE** - Producer: Bridget Curran / Writer/Directors: Jesse Emmerson & Gaeton Raspanti  
Synopsis: Blonde and Goldie must put a stop to the mysterious force that is robbing people of their hair, before their beloved Fringe City is stripped bald forever.
- **BACKSTAGE** - Producer: Jacob Fjord / Director: Pierce Davison  
Synopsis: Drama backstage of a drama club

A development and mentoring situation, much like Deadly Yarns, will be set up for these animation teams. Susie Campbell is acting as overall producer mentor to each team. Contracting and production will begin in 2009.

## **The Members Film Unit (MFU)**

At the end of 2007, the Members Production Group, which had run for 5 years, was wound up; the idea being to re-work the concept and replace it with something more relevant to the needs of the current FTI membership. In the second half of 2008, a Members' Film Unit was set up. The initial idea concept was to create a group of interested FTI members who could assist in the production of promotional materials for the FTI.

The MFU was launched in July and there were several meetings after that, held about four weeks apart. In the last half of 2008, a promotional film for the WA Screen Awards was completed by filmmaker Chris James, and another promo was made for the Training Department by Steve Brown and Callum Johnson. This is currently on the FTI website on the 'Vocational Training' page.

A lack of attendance at MFU sessions suggests that there might have to be shorter intervals between meetings – fortnightly for example. At its peak, the old MPG was drawing 20 plus people to weekly meetings and the MFU did not attract half that number. Perhaps an emphasis on filmmakers creating their own projects might encourage greater numbers. The idea of the MFU is still on the table, but currently in review until the Production Support Department has investigated further options for its operation in 2009.

## **The Town of Vincent Short Film Grant Scheme and Community Project**

All four short films produced under series three of the Short Film Scheme and the Community Project in 2008 were delivered in December 2007. The films were launched by the Town of Vincent Mayor at a public screening at Banks Reserve in East Perth on Sunday 19 January 2008.

Discussion commenced in the first quarter about running the successful scheme for a fourth year and as a result the Town of Vincent Short Film Scheme 4 was launched in the second quarter. An information evening was held on 18 June at the Town of Vincent Civic Centre with 22 people in attendance.

The round closed on 18<sup>th</sup> July with 20 applications received. A panel including TOV Rep Richard Gunning met on 6 August and made the following recommendations for funding:

- **TALITA & ROCKY** - Producer: Danielle Giles and Director: Lis Hoffman
- **BRING OUT YOUR DEAD** - Producer: Julie Mackay, Director: Julia Jarel
- **THE BLIND DATERS** - Producer: Jonathan Miller, Director: Adrian McFarlane
- Community Project – **BEEHIVE INDUSTRIES** Produced by Siamese and Robert Woods.

A lunch with the TOV, FTI and successful teams took place on 24 September whereby the process for the scheme was outlined to the team and questions concerning their projects were answered. Production on all films commenced in October and the films were delivered in December 2008. A community Screening within the Town of Vincent, at Banks Reserve was held on 18 January 2009 with over two hundred people were in attendance.

**Yvette Coyne**  
**Production Support Manager**

# PROFESSIONAL DEVELOPMENT AND TRAINING PROGRAM

## Overview

The Professional Development and Training program at FTI in 2008 achieved the vast majority of its performance targets and successfully passed an audit from our major registration body. Most importantly the team continued to build on success of previous years and develop new services and programs for future growth.

## Professional Development Program

At FTI there is a constant stream of events throughout the year. In any given week there will be a course, or a workshop or a seminar occurring. It's only at the end of the year when you see them all accumulated into a long list do you realise what a massive achievement it is to have offered such a diverse and engaging series of professional development opportunities.

In 2008 we held 38 professional development opportunities, ten more than our performance target required. Eight hundred and eighty four clients attended; there was 327 hours of delivery, which would equate to 4,521 hours of learning, if everyone was paying attention.

The highlights of the year were many, acclaimed Australian Director Rolf de Heer visited FTI in March and shared his ten secrets of filmmaking. Elliot Bledsloe from Creative Commons Australia presented an overview of alternative rights management to traditional copyright. At Easter UK writer Rob Shearman shared his knowledge of writing for television detailing his experience of writing for 'Born and Bred' and 'Doctor Who' and at the end of the year Bertrand Tavernier, the Director of over 30 films spent a morning sharing his love of filmmaking with an entranced audience.

In February the Australian International Documentary Conference came to Perth and FTI was proud to host the 2<sup>nd</sup> AIDC fringe event. This day of documentary inspiration featured New Zealand's Costa Botes, Tom Zubrycki, Nick Agafonoff, Sarah Bond, David Jowsey, Martin Potter, Megan Harding, Charlotte Seymour, Alison James, Janine Boreland, Kylie Boltin and Dr Martin Mhando. Rarely has Perth's independent and early career filmmakers been able to access such a stellar line up.

2008 also saw many innovations in the way programs were delivered, a series of short courses in production management were combined to make the weekend long 'Production Boot Camp'. Showing that the sum is greater than the parts the boot camp featured a wide variety of presenters including Sue Taylor (Last Train to Fremantle, Marx and Venus, The Shark Net), Carmelo Musca (The Slow Food Revolution, Just a Game) and nine other guest presenters.

This wasn't the only business focused event though, in collaboration with the AFTRS Centre for Screen Business we brought freelance expert Monica Davidson to Western Australia to deliver her three day program in managing your own creative business. A week later composer Ash Gibson Grieg, Business manager Aaron Kennedy, animator Ross O'Donovan and documentary filmmaker Alison James shared their experiences of being freelancers at our first round table event.

We also presented many longer workshops including the 'Drawing for Animators' program led by Susan Bresnihan – a course that directly addresses a specific challenge in the local animation community – a lack of base drawing and design skills. This workshop was 8 weeks of 3 hour sessions. The 'Going Green' introductory to compositing workshop led by Noah Norton was 6 weeks long.

Kit Oldfield from Taylor Media worked with the team at FTI to create an inspiring new program, that didn't fit into the mould of our previous programs, the 10 week long 'No Strait Jacket' was a bold experiment that focused on creating new work and new ways of working through exploration and experimentation. The program challenged participants to find new ways of telling stories, developing ideas and bringing them to life. Inspired by a line from Peter Greenaway's speech at the AIDC earlier in the year, we asked people to take off the 'strait jacket' that hampered their creativity and ambition.

## **Vocational Training**

In 2008 we continued to deliver a wide variety of vocational training programs including two deliveries of the Advanced Diploma in Screen (Video Production), the Diploma of Animation, the Certificate IV in Screen (Documentary) and the Certificate II in Media.

The quality of filmmaking in these programs continues to grow strongly each year and FTI graduates can now be found working across the industry in Western Australia, interstate and overseas.

The Film and Television Institute has always been a leader in designing effective learning programs and in 2008 this was recognised on a national level when National Indigenous Television (NITV) selected FTI as the training provider for training to 4 filmmakers from around Australia. To meet the learning needs of filmmakers spread across the country we created a training program that saw clients travelling to Western Australia for skills development and then completed learning online through a new e-Learning system.

In 2008 the Institutes Registered Training Organisation (RTO) operations were audited by the Office of the Training Accreditation Council and the Institute was successfully registered for another 5 year period. This intensive compliance management process has ensured that the services offered at FTI are in line with the requirements of the Australian Quality training Framework (AQTF).

Behind the scenes the Professional Development and Training team have been working hard to implement the new CUF07 Screen and Media to our operations in 2009. This new version of the national curriculum is the first major overhaul of the training package since its implementation in 2001, and will bring major changes to curriculum and training methodologies at FTI in 2009.

## **FTI Animation Centre**

The FTI Animation Centre delivered a range of programs in 2008 from the free introductory Flash Animation workshops led by Tim Beeson and Lauren Marshall to a focus on mobile telephone based animation from the team at Zac Toons.

Three projects were accepted into the KEYFRAME program, 'Rosy Zeppelin' a cross platform project that used innovation storytelling techniques, 'Prurock' a music video for a revived 60's rock band and 'Global Sheila' an international marketing concept. Unfortunately we struggled to find aspiring animators who were interested in working on these projects. In 2009 we have developed a new program that is a radical departure from delivery mode of previous years.

In collaboration with WAnimate: The Western Australian Animation Industry Association we presented the WAM Bam animation competition. This 72 hour competition saw four teams of animators compete to create a short animation film. While some of the teams were established and used to working together, other formed at that start of the competition creating new collaborations.

## **Online Learning**

2008 saw the accumulation of work done over several years come to the forefront of FTI's public profile. In 2006 the Professional Development and Training team worked with staff from the ABC to learn about using blogs and podcasting in online learning. In 2007 the team was actively involved in the redevelopment of the FTI website and this year saw this preparation bear fruit as online delivery became a major part of our program.

We presented our first online discussion forum for one week in November. Filmmakers could log on to FTI's website and present questions about film marketing to a panel of guests from around Australia and the globe. These included Julian Cole from social media strategists 'The Population' in Sydney and New York based Sharon Badal, who is the short film programmer for the Tribeca Film Festival and author of a new book on film marketing.

Additionally the team posted various articles to our two blog sites, news items to the web page and feature interviews highlighting success filmmakers and filmmaking teams.

## **Internal Learning**

The Professional Development and Training team spent the majority of their year learning about the new CUF07 Screen and Media training package that is being offered in 2009. To facilitate our learning we were awarded a Professional Development Support Program (PDSP) grant for the Western Australian Department of Education and Training. Over a series of workshops staff and lecturers worked towards the development of new learning and assessment tools and teaching methodologies.

Professional Development and Training Manager, Graeme Watson, was selected for the prestigious Reframing the Future Change Agent Program. This action learning program which accepts just 20 participants each year allows vocational training managers to build new skills in an area essential for the workplace of tomorrow through research and action learning.

Graeme's project focused on using rapid change management techniques in small training organisations. In November 2008 Graeme was invited to present at the 'New Ways of Working in VET' forum at Crown Plaza in Melbourne. Additionally research into Recognised Prior Learning undertaken at FTI in 2007 has been of interest to the wider vocational training sector and we have given presentations at the 'Reframing the Future' events in both Perth and Melbourne and at the Western Australian state training conference.

## **Staffing Profile**

The team in the Professional Development and Training area has worked hard in 2008, fluctuating between a staffing of 2.6 and 3.4 staff members, a much lower amount than the 5.6 staff members the department had a few years ago. Graeme Watson and Fern Nicholson are the fulltime staff members, while Noah Norton works 3 days per week. Lauren Marshall joined the team to assist with the delivery of the Vocational Animation program, while Kirrilly Brentnall led the Certificate II in Media program for NITV.

## **Statistics and acknowledgements**

Course statistics and acknowledgements follow.

**Graeme Watson**  
**Manager Professional Development and Training**



## Course Statistics

Professional Development		
Event	Date	Participants
<b>Production Bootcamp</b> This two day workshop was a combination of lectures, hands-on, workshops, group discussions and round tables. Guests included Sue Taylor (Taylor Media), Carmello Musca (CM Film Productions), Natalie Bell (SPAA), Zak Hilditch, Anthony Webb, Tenille Kennedy, Robyn Marais and Jocelyn Quioc.	Feb 9,10	14
<b>Understanding Creative Commons</b> Elliot Bledsoe from the Queensland University of Technology presented an overview on the Creative Commons model of intellectual property rights management.	Feb 19	5
<b>AIDCfringe</b> Funded through a ScreenWest's Screen Culture grant and sponsorship from the ABC this mini-conference was a day of documentary inspiration for the early career filmmaker. Guests included Costa Botes, Tom Zubrycki, Sarah Bond, Janine Borleand , Martin Potter, David Jowsey, Megan Harding, Charlotte Seymour, Kylie Boltin, Alison James and Martin Mhando.	Feb 23	46
<b>Arts Law: Online Issues Art and the Net</b> Robyn Ayres from Arts Law will hosted a discussion on how the law applies to creative endeavors that utilise newer online technologies such as YouTube, Facebook, Blogs and other popular applications.	Mar 4	15
<b>Arts Law: Film Law</b> Robyn Ayres from Arts Law facilitated a panel that included legal representatives Joan Peters and David Smith that provided an insight into the legal areas that filmmakers should have an awareness of.	Mar 4	15
<b>10 Things I know about filmmaking</b> FTI collaborated with AFTRS to bring Australian filmmaker Rolf de Heer to WA to present his master class on filmmaking, which has a special focus on low budget features.	Mar 12	35
<b>Why is there no Sci-Fi on Australian TV?</b> As part of the Swancon Science Fiction Convention Graeme Watson was part of a panel discussing production funding, international television markets and storytelling.	Mar 21	35
<b>Making short sci-fi films</b> As part of the Swancon Science Fiction Convention, in front of an inquisitive audience FTI's Professional Development and Training Manager, Graeme Watson discussed filmmaking with Director Karen Farmer, whose recent short film 'Caravan' has a distinct sci-fi theme.	Mar 22	20
<b>Writing Television with Rob Shearman</b> As part of the Swancon Science Fiction Convention, Graeme Watson interviewed UK television Writer Rob Shearman about his work on television series such as 'Born and Bred' and 'Doctor Who'.	Mar 24	60
<b>Wam Bam Animation Challenge</b> In conjunction with WAnimate – the Western Australian Animation Industry Association, this 49 hours long event challenged four creative teams to develop a short animation from scratch in just a few hours.	27,28,29 Mar	12
<b>Storytelling with New Media</b> Professional Development and Training Manager Graeme Watson delivered an engaging presentation on telling stories with web applications, mobile phones, interactive television and traditional broadcasts as part of the 2008 All Saints Literature Festival.	Apr 2	30

Professional Development		
Event	Date	Participants
<b>Do Documentary Makers tell the Truth?</b> Professional Development and Training Manager Graeme Watson delivered this presentation that included a history of documentary making at the 2008 All Saints Literature Conference.	Apr 3	124
<b>What Can Animation Be?</b> Professional Development and Training Manager Graeme Watson delivered this presentation as part of the 2008 All Saints Literature Conference, during the presentation participants explored the world of animation through film, industrial simulation, and medical, legal and architectural visualisation perspectives.	Apr 4	114
<b>Animation with Flash</b> Animators Tim Beeson and Lauren Marshall took this free five week program in animation with the popular software application Flash.	May 3, 10, 17, 23, 30	10
<b>Going Green, Introduction to Compositing</b> Film maker Noah Norton delivered this 6 session program that allowed participants to learn about the practicalities of filmmaking on a green screen and then compositing footage into an existing film property.	Jun 4,5,11,12,18,19	4
<b>Creating animated content for mobile and online, meet the team from Zak Toons</b> Troy Zafar, Managing Director of Zak Toons presented an engaging seminar on his companies work and work methodology.	Jul 2	41
<b>Stand Up and Pitch</b> Graeme Watson and Raging Pixel's Aaron Kennedy highlighted all the tricks they know for making a good pitch whether it be for work, to a client and to your collaborators.	Aug 9	20
<b>Running Your Own Creative Business</b> In collaboration with the AFTRS Centre for Screen Business, Monica Potter delivered this intensive three day course on how to set up and successfully manage your own creative business.	Sept 3,4,5	7
<b>Experiences in the Freelance World</b> Screen composer Ash Gibson Grieg, Documentary filmmaker Alison James, Animator Ross O'Donovan and Producer Aaron Kennedy shared their personal experiences of working freelance and developing business. This event was presented in a relaxed and casual atmosphere that allowed great interaction between the participants.	Sept 15	15
<b>Drawing for Animators</b> FTI has worked with experienced animator Susan Bresnihan to create this new 10 week program that address an essential skill shortage that was highlighted in a report recently commissioned by ScreenWest.	Sept 12,15 Oct 2,23,30 Nov 6,13,20	11
<b>Essentials of Post Production Preparation</b> ABC TV's Head of Sound Kim Lord and colleagues from the ABC presented an wonderful seminar on how to get it right, an invaluable class for any filmmaker.	Sept 23	15
<b>The World of Film</b> Leigh Christiansen from KODAK opened the digital natives eyes to the opportunities and possibilities of working in film during this engaging two hour seminar.	Sept 24	20
<b>24 Hour Comic Festival</b> In collaboration with ARTRAGE this worldwide event is an opportunity to highlight creativity, drawing and design skills, innovative storytelling and a chance for creative people to meet and collaborate.	Oct 18,19	20
<b>No Strait Jacket</b> This exciting new program saw writers building skill through a variety of creativity based exercises and collaborative work shopping.	Oct 18,25 Nov 1, 8, 15, 22, 29 Dec 6,13,20	10

Filmmaking Fundamentals Workshops		
Event	Date	Participants
<b>Camera Skills</b> Filmmaker Anthony Hansen took participants through this two day workshop that covered the basics of camera operation, lighting set ups and visual language.	Mar 15,16	9
<b>Lighting for Film and Television</b> Led by Drew Merrifield, this two day workshop allowed participants to learn the basic principles of lighting for film and television in a 'hands on' workshop setting.	Apr 11, 12	5
<b>Creative Video Editing</b> This two day workshop allowed participants to understand the basic process in non linear video editing. This workshop was led by Gregg Johnston.	May 3,4	10
<b>Camera Skills</b> This two day workshop allowed participants to learn about the operation of a basic video camera and the principles of filming and visual communication. The workshop was led by Antony Hansen.	May 17.18	12
<b>Introduction to Sound Recording</b> This two day workshop allowed participants to learn about recording sound on location and the process of involved in post production. The workshop was led by Wendi Graham.	Jun 7,8	10
<b>Storytelling and Scriptwriting</b> Over four weeks participants in this program learned how to write a short drama script for the screen under the expert guidance of experienced television writer Murray Oliver. The scripts created by the students we later provided to TAFE students to utilise in their course projects.	Jun 7, 14, 21, 28	8
<b>Camera Skills</b> Cinematographer Antony Webb presented this introductory workshop .	Jul 27,28	12
<b>Lighting for Film and Television</b> Award winning lighting professional Tim Goodacre presented this 'hands on' two day workshop.	Aug 16,17	5
<b>Creative Video Editing</b> Gregg Johnston led this workshop that allowed new filmmakers to learn about editing on the Adobe Premiere system.	Sept 27,28	8

Industry Promotion		
Event	Date	Participants
<b>Careers in the Screen Industry</b> Training Registrar Fern Nicholson attended the St Luke's Secondary School and spoke to students interested in careers in the media sector.	Apr 10	35
<b>Careers in the Screen Industry</b> Professional Development and Training Manager Graeme Watson was invited to deliver this presentation by inmates at Hakea Prison, one of Western Australia's maximum security prisons.	Apr 18	16
<b>Improving RPL in the Screen Industry</b> Professional Development and Training Manager Graeme Watson spoke at the WA Department of Education and Training's annual conference. In 2007 FTI led a program that involved collaboration with TAFE and AFTRS to improve the uptake of RPL options in the screen industry.	May 6	35

Industry Promotion		
Event	Date	Participants
<b>Careers in the Screen Industry</b> Training Registrar Fern Nicholson visited Alta 1 Education in Malaga and spoke to students interested in careers in the media sector.	May 21	40
<b>Careers in the Screen Industry</b> Training Registrar Fern Nicholson attended the Swanview High School Career Day and spoke to students interested in careers in the media sector.	Jun 10	140
<b>Arts Edge</b> Graeme Watson presented a session at this annual conference for school teachers, Graeme discussed the changing nature of storytelling through screen and new media and showcased ways that school teachers could include this in their media learning programs.	Jul 20	20
<b>Reframing the Future</b> Graeme Watson spoke at the Perth Reframing the Future event about the Institute's success at utilising the Appreciate Enquiry methodology in 2007 while researching ways to improve recognised prior learning processes.	Aug 11	200
<b>Reel Connections</b> Graeme Watson spoke at the screening of the City of Stirling community filmmaking program 'Reel Connections' and highlighted career opportunities and training pathways in the Western Australian screen industry.	Aug 28	150
<b>Sci Tech Animation Competition</b> We continued our collaboration with Sci-Tech to present the second youth animation competition. This year there was a massive 112 entries.	Sept 25	150
<b>New Ways of Working in VET</b> Graeme Watson spoke about FTI's leading work in rapid change management in the vocational training sector at this national conference held in Melbourne.	Nov 17,18	500

## Acknowledgements

We wouldn't be able to achieve all that we do without the help and support of some great friends, our sincere thanks to; Jacob Fjord (Papercut Media ), Patrick Pitman (Papercut Media), Kate Vyvyan (WAnimate), Ian Tregonning, Kate Beverley (AFTRS), Peter Templeman, Adrian Beatie (WIN 9), Paul Roberts, Darren Hutchinson (ABC), Joan Peters, Lou Grant, Murray Oliver, Grant Watson, Stephen Grant, Bronwyn Clune (Perth Norg), Kate Rothschild, Wendi Graham, Christy Dena, Peter Ryan (Mappability), Melissa Haywood, Alan Payne (AWG), Nolene Du Plesis, Liana Fiocco, Nick Dunlop, Jo O'Sullivan, Lesley Hinde (Prospero Productions), Maxine Howell Price (Actors Now), Hallie McKeig (Filmbites), Drew Merrifield, Tama Leaver (UWA), Jocelyn Nicholson, Zak Hilditch, Alison James, Wayne Nicholson, John Mitchell (John Mitchell and Associates), Susie Campbell, Ross McCallum (TAFE), Lawry Hill (TAFE), Colin South (Mediaworld), Mal Gammon (Future Now), Lawrence Wong, Ed Punchard (Prospero Productions), Julia Redwood (Prospero Productions), Freda Mackelberg, Ashley Barron, Suzie McKenna (Reframing the Future), Mark De Friest, David Elfick, Richard Sowada (ACMI), Carmello Musca, Kris Williams (All Saints College), Sue Taylor (Taylor Media), Natalie Bell (Taylor Media), Antony Webb, Tenille Kennedy, Robyn Marais, Costa Botes, Tom Zubrycki, Nick Agafonoff (EDNA), Sarah Bond, Martin Potter (MRC), Janine Boreland, David Jowsie (ABC), Megan Harding (ABC), Susan Bresnihan, Anthony Hansen, Kim Lord (ABC), Gregg Johnston, Mark Sadler (Sci-Tech), Tom Lubin, Charlotte Seymour (Screen Australia), Kylie Boltin, Dr Martin Mhando (Murdoch), Keith Smith (ECU), George Karpathakis (ECU), Robin Ayes (Art Law), Rold De Heer, Paul Findlay (AFTRS), Karen Farmer, Tim Beeson, Rob Shearman (Dr Who), Gareth Lockett, Aaron Kennedy, Claire Morgan (MetroScreen), Michael Schuetlis (Open Channel), Monica Davidson, Beckett Broda, Diana Pepper, Chris Bendall (Deckchair Theatre), David Court (AFTRS), Ash Gibson Grieg, Leigh Christiansen (Kodak), Luke Milton (Artrage), Kit Oldfield (Taylor Media), Tim Goodacre and all the people we forgot.

# SCREEN ACTIVITIES PROGRAM

## Overview

FTI's Screen Events program is managed by Liz Sideris working 3 days per week (0.6T) with supplementary staff being recruited on an 'as required basis' to assist with the two major events on the calendar – the Outdoor film Festival and the WA Screen Awards. In addition, Screen Events curates and organises a range of screen events throughout the year and also administers the ScreenWest funded Screen Culture Fund.

## Fremantle Outdoor Film Festival (FOFF)

The 2008 Festival took place at the Bohemia outdoor Cinema in Princess May Park, Fremantle from 1 February until 1 March. The 6<sup>th</sup> season comprised eighteen screening nights in total comprising 10 curated features with a WA short film screening beforehand; 4 WASA Wednesday screenings, showcasing early career finalists in the WA Screen Awards; 1 presentation of Sony Tropfest; 1 Deadly Yarns 3 screening (wrap of DY3 and launch of DY4) and 2 private screenings.

The program was curated by Liz Sideris. Research began in October 2007 with program items contracted by the end of November 2007. It is difficult to finalise a program any earlier than this due to distributors' lack of commitment as they prefer to wait until their titles are booked by larger cinemas promising a longer run.

Marketing was targeted at the Fremantle area, with the only press advertising occurring in the Fremantle Herald.

Although the total audience of 2,860 for the 2008 program was almost identical to the attendance during the 2007 season, there were differences in that in 2007 we screened on Thursday evenings (with poor attendance figures) and the 2008 season extended for a further week.

WASA Wednesday audiences were predominantly film students and early career filmmakers aged between 20 and 30. The other screening nights attracted a greater spread in ages, but seemed predominantly female, aged between 25 and 60.

FOFF paid staff consisted of Liz Sideris (Screen Events Manager), Justin Morrissey (Night Manager), Chloe Donaldson (Screen Events Coordinator), Sally Stall (Bar Manager), Ethan Marell (substitute Bar Manager), Peter Gurbiel and Nic McRobbie (Projectionists), Glen Adams (Equipment and Facilities Manager) and Jon Cope (Marketing Manager). In addition to those mentioned FOFF could not have run without the help of between two and four volunteers for most screening nights and ten for Tropfest.

Planning for the 2009 FOFF season commenced during the third quarter of 2008. Curation of the program to run from 1 February to 1 March 2009 was completed and advertising and promotional strategies were locked off with the FTI marketing team during the final quarter of the year.

## 21<sup>st</sup> Western Australian Screen Awards

The 21<sup>st</sup> WA Screen Awards were held on Friday 7<sup>th</sup> March 2008 at His Majesty's Theatre. Planning for the event commenced during the third quarter of the year and involved selecting the venue, making requests for sponsorship, a call for entries, judging during January 2008 and the gala awards night in March with special guest film director Rolf de Heer. Core staffing for the event was provided by Liz Sideris (Producer), Chloe Donaldson (Assistant), Glen Adams (Technical Director) and Jeremy Nottle (Technical Advisor). Other persons contracted for the event night were Peter Templeman (Director), Phil Jeng Kane (Scriptwriter), Jon Doust (MC) and Julian Masters (Photographer). They were supported by FTI staff members Jonathon Cope (Marketing Manager), Michael Rautao (Facilities Officer and also camera operator for awards night) and Di Coleman (Facilities Coordinator) plus volunteer workers Sarah Clarke (Director's Assistant), Sally Stall and Lana Roberts (Assistant Stage Managers), Michael Hoath (Vision Switcher), Pierre Huembs (Camera Operator 1), Dan Gallagher (Camera Operator 2), Yew Yee Lim (Cable Runner for Michael Rautao), Dylan Tilbury (Camera Assistant/Runner, Amanda and Louis Legge

(Front of House), Jennieka Chatelle (Trophy Girl) and Michael Faulkner (Usher). In addition, His Majesty's provided three staff: 2 x lighting technicians and 1 x sound technician, who worked closely with the crew.

The event was a resounding success with 459 in attendance. A schedule of winners is attached.

On Monday 14 April 2008, FTI held a comprehensive WASA Feedback Forum at the WA Art Gallery Theatre to consider the key areas of the Awards structure, Award categories, judging process, pricing (entries and awards ceremony), the event timing, the Awards venue and sponsorship/prizes. Based on this feedback and on further consultation with ScreenWest and industry representatives planning for the 22<sup>nd</sup> WASA Awards began during the third quarter of the year with the Octagon Theatre at the University of WA being chosen as the venue for the Awards ceremony to be held on 21 March 2009.

## **Screen Culture Fund**

Funding of \$12,000 pa is provided by ScreenWest and administered by Screen Events. The objective of the scheme is to assist filmmakers or organisations stage a screen event within Western Australia. The process involves calling for applications which are then assessed by an independent panel which is empowered to make awards up to a maximum of \$4,000 per project. The following awards were made during 2008:

- \$1,000 to Swancom 2008 towards their conference
- \$1,000 to WAM BAM animation festival.
- \$4,000 to Cinefest Oz film festival held in Busselton during September, screening a number of French and Australian films.
- \$4,000 to Cut & Paste to help create a free quarterly DVD showcasing the best in music, film and culture.
- \$1,000 to the Missing Link Festival to put towards their marketing budget.

Due to problems of interpretation it was decided to review the guidelines for applications to the fund. In consultation with ScreenWest applications were split into two sections - Stream A (entitled the Audience Development Fund) and Stream B (entitled the Screen Events Assistance Scheme). The revised guidelines for both schemes came into operation in October and have been posted on the FTI website.

## **Other screenings and activities**

- **Cinémathèque** – a revised screen culture program involving a number of screen events was submitted to the Australian Film Commission (now Screen Australia) for funding early in the year, but funding was declined. It was not feasible for FTI to fund the \$20,000 cost of the entire program so it was abandoned. FTI was successful in applying for a grant of \$3,600 from the Office of Multicultural Interests towards running a multicultural film season which was part of the planned program, but this had to be returned due to the program being cancelled.
- **Little Creatures Winter Loft Festival**  
FTI and Little Creatures devised a program of Western Australian short films curated by the Screen Events Manager and Kate Stokes from Little Creatures. The program consisted mainly of FTI supported films and was used to promote FTI to new audiences. The program screened free to patrons at the Little Creatures Brewery over three nights during June and July and was very well received by an appreciative audience of around 80 persons each night.
- **RAC Fame**  
FTI partnered the RAC for the RAC FAME Awards, a competition aimed at increasing road safety awareness amongst 15-17 year olds. FTI was largely involved in processing the short film entries and preparing the on screen visual presentation for the ceremony, which was held on Wednesday 27th August, 2008 at The Astor Theatre.

- **Tropfest Information Session**

As an encouragement for WA Filmmakers to enter Tropfest FTI hosted a Tropfest Information Session on Friday 31 October. Tropfest Entry Coordinator Sarah Nathan explained the new entry guidelines and associated Tropfest schemes with an audience of 30 people in attendance. Local Tropfest Finalist Burleigh Smith screened his film 'Gentle Persuasion' and talked about his experiences as a finalist at both Tropfest Sydney and Tropfest New York.

- **Quiz night fundraiser**

FTI held a fundraising Quiz Night on Sunday 21 September at The Hyde Park Hotel. The Quiz Night had a fun focus on film, television and popular culture and raised in excess of \$2,000.

- **Manhattan Short Film Festival**

FTI screened the Manhattan Short Film Festival on Wednesday 24th September, 2008.

The Eleventh Annual Manhattan Short Film Festival took place in 200 Cinemas/Screening Venues in Europe, North, South and Central America and Australia between September the 21st and September 28th 2008. Twelve short films (12 minutes or under in length) selected from over 600 entries submitted from over 40 countries, were judged by the film-goers. FTI will continue its partnership with this festival in 2009.

- **Cut and Paste launch**

FTI hosted an industry launch for Cut and Paste DVD, a local media group who produce a quarterly magazine style program dedicated to local music, film, art and culture.

- **BAR 138**

Bar 138 approached FTI to supply a curated short film program for November 2008. A call for entries was sent out, however due to a small response, a program was curated by the Screen Events Manager and a successful screening was held at Bar 138 during November 2008.

- **CELEBRITY Screening**

FTI screened the feature film *Celebrity* featuring the life and times of American celebrity columnist Dominic Dunne twice in the cinema during November and 60 people attended the screenings.

- **External Cinema Hire**

Murdoch University held some public and private screenings in the FTI cinema during December.

**Liz Sideris**  
**Screen Events Manager**

## 21<sup>st</sup> WA Screen Award Winners

### Industry Awards

Outstanding Contribution to Industry - **Dot West**

### Lotterywest Outstanding Achievement Awards (6)

Outstanding Achievement in Screenwriting - *The Circuit* - Dot West & Mitch Torres

Outstanding Achievement in Directing Drama - *Marx and Venus* - Peter Templeman, Mark Powell, Renee Webster & Robert Forsyth

Outstanding Achievement in Animation Production – *Dogstar* -Media World Pictures

Outstanding Achievement in Documentary Production - *Who Do You Think You Are?:Jack Thompson* - Artemis International

Outstanding Achievement in Drama Production - Production: *The Circuit* - Media World Pictures

Outstanding Achievement in Series Production - *The Circuit* - Media World Pictures

### Bill Warnock Award

No trophy presented.

### Open category Award winners (4)

Best Community Television Production - *Noongar Dandjoo* - Curtin Journalism and Film and TV

Best Experimental Production - *Je Suis Prest* - Merlyn Moon

Best Music Video Production - *Drop Kick Your Lover – Sex Panther* - Mat de Koning

Best Cross Platform Media - *Cut & Paste DVD Magazine* - Dirty Stylus Productions and The Penguin Empire

### Early Career Award Winners

Young Filmmaker of the Year - **Maziar Lahooti**

### IF People's Choice Award

*La Serena*

### Genre Awards (5)

Best Drama Production - *Before Closing* - Tenille Kennedy

Best Documentary Production - *Wrong Way* - Irma Woods

Best Animation Production - no award this year

Best Tertiary Student Production - *Welcome To Pipe Mountain* - Kenta McGrath

Best Secondary Student Production - *No Ropes No Rules - The NSWA-e Story* - Mindarie Senior College: Tim Preston and Shane Martanovic

### Craft Awards (11)

Award for Directing (Drama) - *No Through Road* - Sam Barrett

Award for Directing (Non-Drama) - *Wrong Way* - Mandy Corunna

Award for Animation – *Dox* - Andrew Taylor, Matthew Voysey, Nadir Raza Khan, Dave Ronnert and Gareth Kees

Award for Cinematography - *Hollywood Sign Girls* - Daniel Foeldes

Award for Editing - *No Through Road* - Ivan Davidov

Award for Acting - *No Through Road* - James Helm

Award for Screenwriting - *Edgar and Elizabeth* - Renee Webster

Award for Production Design - *The Music Box* - Renee Doring

Award for Visual Effects - *Erix ERA Prix* - Chris Morris and Mahmudul Raz

Award for Sound - *No Through Road* - Michelle Tate

Award for Original Music Composition – *Dox* - Ben Collins



# EQUIPMENT AND FACILITIES

## Overview

The function of the E&F department is to provide technical and equipment support for all of FTI's internal operations including training and professional development, screen activities, the Making Movies Roadshow program and production support. It also plays a major role in the operation and staging of FTI's two premier events – the Fremantle Outdoor Film Festival (FOFF) and the Western Australian Film Awards (WASA). In addition, the department operates equipment and facilities hire services for members and external customers (including a range of edit suites), offers a range of data transcription services, operates the only specialist industry related bookshop in Western Australia and provides mentoring and technical advice to members and the general public.

At the beginning of the year the department underwent some personnel changes. Facilities Manager Chris Horan resigned after having provided 5 years of valued service to the Institute. Former Facilities Officer Glen Adams was appointed as Facilities Manager and Michael Rautao (a former FTI graduate) was recruited on 20 February to fill the vacant Facilities Officer position. Di Coleman continued in her role of Facilities Coordinator, attending to all administrative matters and taking on the role of Maintenance Officer during the year.

## Fremantle Outdoor Film Festival

February represented a particular busy and significant time for both Facilities and FTI. FOFF ran throughout the entire month, with Glen Adams and Outdoor Cinema Manager Justin Morrissey carrying out the daily set-up and maintenance of the site and permanent screen located in Princess May Park. The Bohemia Outdoor Cinema was again used to host the annual Sony Tropfest Short Film festival, with additional hire of the Hoyts-run Port Cineaste cinema needed to accommodate the 800+ audience. The festival itself was very successful with details reported elsewhere in this report. Justin Morrissey and Glen Adams disassembled and stored all the outdoor cinema equipment, with the outdoor seats being stored in the new off-site location of Foster's Brewery.

Throughout September, Glen Adams and Senior Cinema Technician Ron Tutt spent several days preparing the outdoor cinema and bio-box for the 2009 festival season, with the side tensioners being removed from the Bohemia Screen in order to have modifications made to them at Ron Tutt's workshop. 35mm playback was restored to full functionality in the indoor cinema, including calibration of the projectors and a full audio system check.

Throughout December, Glen Adams and Ron Tutt spent several days making final modifications to the outdoor cinema screen within the Bohemia compound. While this work was extremely labour-intensive, the ongoing maintenance on the screen was vital in order to facilitate the successful delivery of the planned 7<sup>th</sup> Fremantle Outdoor Film Festival in January / February 2009.

## Western Australian Screen Awards

Planning for the 21st WA Screen Awards commenced several months before the event with E&F staff heavily involved in this project. The Screen Awards function was again successfully presented at His Majesty's Theatre in Perth. Jeremy Nottle and Glen Adams designed the technical infrastructure and installed the temporary control room in the venue and Austage was again contracted to provide screens, projectors and cabling runs. Michael Rautao ably led the team of 3 camera operators for the live coverage of the event, under the creative direction of Peter Templeman. A key point in the success of this year's Awards was the close, supportive collaboration at all stages of the event between the E&F department, I.T contractor Jeremy Nottle, Screen Events Manager Liz Sideris and her assistant Chloe Donaldson.

Pre-production began for the 2009 WA Screen Awards in June, with Glen Adams, Screen Events Manager Liz Sideris and IT Consultant Jeremy Nottle conducting several "recces" of possible venues. With His Majesty's Theatre unfortunately unavailable for the 2009 ceremony, a final decision chosen from seven venues surveyed was made in favour of the Octagon Theatre at the University of WA for the event to be held on 21 March 2009.

## Equipment

Financial constraints have always made it difficult for the department to purchase equipment necessary to deliver contracted programs and also to offer a reasonable standard and range of equipment for hire to members and customers. It was pleasing that this year the department was able to spend some \$108,136 on new equipment. The capital expenditure purchases made during both the first and second quarters of 2008 allowed significant improvements to the productivity and customer service of the department throughout the first half of the year. The near-new status of the majority of our cameras has dramatically reduced the time Facilities staff are required to spend troubleshooting recurring faults and operational errors, as was experienced when reliant on the older range of cameras. The new HV-20 and HV-30 handycams have proved very popular across both internal and external hires, allowing customers cost effective and user friendly HDV acquisition.

Equipment was used extensively by the Advanced Diploma in Video and the Cert IV in Documentary students throughout the second quarter. All projects across both courses were shot in HD, fully utilising the range of both handycam and broadcast standard 1080i HDV cameras now available for hire from Facilities. All the acquired HD content was able to be edited natively across our range of Avid Xpress HD and Media Composer editing platforms, with the Cert IV Documentary students making extensive use of a dedicated Media Composer workstation set up by Strike X Services in the Animation Studio.

In October we acquired an extremely high-end HD broadcast camera, a Sony XD-CAM PDW700, with the assistance of a grant from the DCA's Arts Capital Fund. The camera is the same model used by commercial television networks for all news gathering, and shoots a variety of full HD formats to the relatively inexpensive optical disc format 'Pro-Disc' that allows great flexibility in post-production. The purchase of this camera is a very significant step forward in FTI's standard of equipment hire and production values, and represents a tremendous opportunity to re-affirm FTI's standing within the WA screen community.

## Facilities and buildings

The long overdue renovation of the FTI kitchen was completed in May, under the direction of Facilities Co-ordinator Di Coleman. The decaying timber bench, cupboards and domestic sink were removed and replaced with a hospitality-grade stainless steel sink and bench space, which will ensure more efficient maintenance, better hygiene and durability of FTI's kitchen facilities. The storage space beneath the new bench was fitted with custom-built cupboards and a "metal orb" covering, allowing the interior of the cupboards to remain unseen.

Glen Adams and I.T contractor / Systems Analyst Jeremy Nottle completed renovations in the Port Annex building throughout July in order to optimise the local area network used by the students. An electrician was hired to install a 15 amp power outlet in a self-contained room, through which the main network server is now housed and powered. The modifications made to the room allow it to operate as a 'purpose built' server control room, optimising the operation, maintenance and security of one of FTI's main data network and infrastructure installations.

Additional revenue earned by hiring the conference room for 28 days to Northway Productions for development and pre production work on the 26 part series 'Trapped' being produced for the Seven TV network provided an opportunity to re-furbish the conference room. Facilities Co-ordinator Di Coleman and ICS Co-ordinator Janine Boreland mounted a diligent campaign to raise funds for this project, resulting in a marked improvement in the facility's appearance and functionality.

Facilities Co-ordinator Di Coleman arranged for Fremantle Glass to fit a protective adhesive film to the windows on the North side of the FTI building, in an effort to reduce damage from ongoing vandalism. This protective film had previously been applied to the windows of the Facilities department to great effect.

## Special Events and Projects

The inaugural **Indigenous Storytellers' Forum** held during February was managed by Facilities. The event was coordinated by Roz Lipscombe and Gina Williams from the Department of Culture and the Arts and hosted by Narelda Jacobs from Channel 10 news. It ran for two days and included the hire of the indoor and outdoor cinemas,

the hall, training room and conference room. Video and audio recordings of the event were completed by Facilities staff, for future use as a podcast by DCA.

Facilities Officer Michael Rautao completed the editing and authoring in June of a promotional **DVD for South Fremantle Senior High School** and Bohemia sponsors **Bendigo Bank**. The completed production was screened in the FTI Cinema at a presentation by Bendigo Bank to an exclusive audience, and was used to announce the appointment of a new branch manager.

In July, Glen Adams and Screen Events Manager Liz Sideris coordinated the preparation and judging for the **2008 RAC Fame Awards**, a joint collaboration between FTI and the RAC aimed at developing road safety awareness in high school students. The competition received over 160 entries, across multiple media forms, which were compiled by Facilities and packaged for selection, with the FTI Hall and Cinema being hired for the judging process. Facilities' involvement in the Fame Awards was ongoing, with Glen Adams being contracted by the RAC as Technical Director for the RAC FAME awards ceremony, which was held at the Astor Cinema in August.

Glen Adams and Liz Sideris responded to a request from **Bar 138** in Perth city to screen a program of short independent films. Following on from a tech recce and assessment of the venue a successful screening was held during October. This contact probably arose from a successful weekly screening of short films at the **Little Creatures Brewery** in Fremantle held during June and entitled the Loft Winter Film nights.

Throughout October, the Facilities department collaborated with Janine Boreland, ICS co-ordinator, and Jeremy Nottle, IT Consultant, to prepare a detailed application for the **Ignite Arts Capital Fund**. The proposal was geared towards FTI gaining essential funds to make the transition to high-definition video infrastructure as standard. FTI's application for funding was subsequently approved in February 2009, with a portion of that funding being applied towards the purchase of a HD Camera in October for initial use on the Indigenous Community Stories project.

During November, Facilities was extensively involved in the organisation and delivery of a **Making Movies Roadshow showcase screening** held at the **Woodside Plaza**, as part of the announcement of Woodside's ongoing funding of the Roadshow. Facilities was responsible for all technical details of the event, including operation and projection on the night, and also authored 100 DVD's of Making Movies Roadshow promotional content, which was given away to guests on the night. The event proved highly successful, with Woodside Energy formally announcing their sponsorship package for the 2009 and 2010 MMR workshop programs the following week.

## Statistics

Statistics on selected facilities items are provided in the following tables.

**Glen Adams**  
**Facilities Manager**

## Equipment and Facilities Usage

- The three Sony HVR-Z1P cameras were hired a total of 306 days.
- The three Canon DM-XL1s cameras were hired for 87 days.
- The DM-XL1 camera had 29 days use.
- The fourteen single chip cameras were used for a total of 883 days for training workshops (which includes accredited courses) and external hires.
- The AVID Xpress Pro HD had 271 hours use during the year.
- The Final Cut Studio 2 suite had 74 hours use during the year.

**Units of external equipment and facility hires:** 3,386

**Units of internal equipment and facilities hires:** 7,932

**Number of clients:** 655

**Units of I.T. service hires (encoding, etc.):** 122

**‘Try Out’ of equipment for free:** 0

**Providing advice to the filmmakers:** 397

**Productions digitised to server:** 70

**FTI Bookshop – titles sold** 104

## Equipment Purchases

2 x Sony HVR-Z1P Cameras	\$13,978
1 x Laniro Redhead Lighting Kit	\$2,398
4 x Canon HV-20 Handycams	\$7,420
4 x Manfrotto 701RC2 / 055 Tripods	\$2,180
4 x Canon HV-20 Handycams	\$5,580
4 x Manfrotto 701RC2 / 055 Tripods	\$2,316
1 x Sony XDCAM PD700 HD Broadcast Camera	
+ peripherals including 1 x Miller Arrow 20 3-stage	
fluid head tripod + peripherals	\$74,264
Total capital equipment purchases for Year	\$108,136

## Equipment Maintenance Off-Site:

None carried out during the year

## New brokerage deals

An agreement was entered into with Wendi Graham of Balthazaar Media, in which FTI would broker her Marantz digital audio flash recorder at the rate of \$52.50 / half day, \$75 / day and \$300 / week. The agreement allows Facilities to offer a dedicated field audio recording option of a professional standard to its hirers, without any associated costs of equipment purchasing, maintenance or insurance.

# REGIONAL ACTIVITIES

## MAKING MOVIES ROADSHOW PROGRAM

2008 is the sixth year in which FTI has delivered the Making Movies Roadshow (MMR) program of five day filmmaking workshops offered to regional, remote and primarily indigenous communities throughout Western Australia. The Roadshow program is coordinated through FTI by a part time (4 days per week) Coordinator. Daniel Balint joined the MMR team early in the year in the Coordinator role and the workshops were delivered by experienced independent filmmakers and technical assistants.

During the past few years ScreenWest has provided funding for the program, supplemented by a modest course fee charged to all venue participants. However escalating costs of travel to remote regions within WA coupled with accommodation, tutoring and other delivery costs threatened to place the continuation of the program in jeopardy unless further funding could be obtained. It was accordingly great news that Woodside Energy came on board in 2008 to supplement ScreenWest's funding and thus enabled FTI to deliver the program during 2008. Other sponsorships negotiated included Country Arts WA which provided funding to cover the course fee for one community workshop within their 'target' area of the Mid-West, and National Indigenous TV (NITV) who contributed to branding of the MMR workshops and requested 'Postcards' programs to be filmed about each community visited.

The 2008 program comprised one carry over workshop from 2007 (Kellerberrin) plus 8 workshops to be delivered during 2008, including three locations targeted by Woodside being Broome, Exmouth and Roebourne. The Woodside sponsorship package involved delivering the three workshops free of charge plus providing a basic filmmaking package for each location. Expressions of interest were received from 12 regional towns and communities and a panel was convened in late April to determine the following 8 successful applicants:

<b>Location</b>	<b>Region</b>	<b>Dates</b>
Burdekin Youth In Action Inc.	Kimberley (Broome)	7 – 11 July
Lomdadina / Djarindjin Communities	Kimberley	14 – 18 July
Exmouth Cultural Arts Centre	Pilbara	18 – 22 August
Jigalong Community	Pilbara	15 – 19 September
Roebourne - Yaandina Youth Centre	Pilbara	22 – 26 September
Mullewa Youth Centre	Mid – West	27 – 31 October

Planning for the 2008 program continued during May and June with the objective of recruiting crew members and also upgrading the equipment used for the workshops. Where possible, crew members were engaged on a 'fly in fly out' basis. This proved to be a cheaper option than travelling by 4 wheel drive vehicle from and to Perth for each trip and it also resulted in crew members being better prepared for the workshops.

### Workshop delivery

The first Roadshow tour for 2008 was a carry over from the 2007 program and took place in **Kellerberrin** from 21 – 25 January 2008.

Kellerberrin is a small Wheat belt town located three hours out of Perth. Its population is approximately 1,000, of whom 200 are Noongar people. Although the International Art Space Kellerberrin Australia (IASKA) does serve as a gallery and residency centre for a small number of international contemporary artists, this seems to be of little relevance to the youth of Kellerberrin in the way of entertainment or cultural activity.

The first trip of the 2008 program was to the Kimberley region with workshops delivered in for Burdekin Youth In Action Inc. in Broome and Lombadina.

Burdekin Youth in Action, **Broome** is a community based, non profit, non government youth service. Burdekin provides support to young people aged between 12 – 25 years, who are living within the Shire of Broome which includes remote indigenous communities of the Dampier Peninsula, One Arm Point, Lombadina, Djarindjin and Beagle Bay and also Bidyadanga. Whilst the service is open to all young people primarily their clients are indigenous young people. The participants at Burdekin were mainly indigenous and came from troubled

backgrounds. Many of the participants had previous history with the WA juvenile detention services and lived in difficult social situations. The workshop at Burdekin Youth in Action was very well received. The participants became very involved with the filming process and we enjoyed almost all of the participants arriving every day, a rare situation according to Coordinator Hayley Harris. The MMR also received an excellent response from the participants and their families at the screening in Broome.

The second destination visited was **Lombadina - Djarindjin** Communities on the Dampier Peninsula 200 km north of Broome. These remote Communities situated on the Western side of the Peninsula border the Indian Ocean and are home to the Bardi people. These two communities are situated right next to each other and the MMR was structured to receive participants from both communities. The two weeks on the road in the Kimberley region culminated in a Woodside sponsored showcase screening at the historic Sun Pictures Cinema in Broome. Frank Sebastian, an elder from the Yawuru people gave a moving Welcome to Country.

In August the MMR travelled to the North-West Cape town of **Exmouth**. The MMR facilitated the filmmaking workshop with the Exmouth Cultural Arts Centre (ECAC). The adult participants were very enthusiastic and all put their work and family commitments on hold for the week. It became clear that this was the first time Exmouth had experienced any education based filmmaking program. The participants took a great deal of ownership of their films and were heavily involved in the entire process. ECAC and the Exmouth Shire have made very positive recommendations of the MMR returning next year.

During September the MMR visited Jigalong Community and the Yaandina Youth Centre in Roebourne.

**Jigalong** is an indigenous community situated approximately 300km east of Newman on the edge of The Great Sandy Desert. It gained some publicity a few years ago as the home town of the characters in the feature film the *Rabbit Proof Fence*. Jigalong has a population of approximately 500 people. The tribal group are known as the Martu. The MMR had been to Jigalong on a previous occasion and the workshop was well received.

The MMR had also visited the town of **Roebourne** on a previous occasion. Roebourne is situated in the Pilbara region 60km from Karratha. The population of Roebourne is approximately 1,000 residents, mainly indigenous with nearly 50% being young people under 25 years of age. The workshop was held at the Yaandina Youth Centre, which proved to be a suitable venue for the event.

In late October the MMR travelled to the Mid-West / Gascoyne region visiting the community of **Mullewa**. Mullewa is the tribal country of the Yamagee clan and is situated 90 km east of Geraldton. The Community fee was sponsored by Country Arts WA as part of a grant to the MMR project specifically to be utilised for the Country Arts WA focus region of the Mid-West.

Six of the planned eight workshops were delivered during 2008. But due to circumstances beyond our control the planned workshop in Shark Bay was cancelled and a substitute venue was arranged at Collie with the workshop to be delivered in January 2009. The Esperance workshop was deferred until mid February 2009.

### **Total MMR Workshop Participants – 2008 program**

<b>No of Participants</b>	<b>Indigenous</b>	<b>Male</b>	<b>Female</b>	<b>Youth</b>	<b>Adult</b>
80	67	44	36	62	18

The MMR has produced over 18 short films in 2008 with another 6 expected from the remaining 2 destinations. Many positive outcomes have already been achieved to date in 2008 including 2 of the MMR participants from Broome gaining film work in Broome on various productions such as *The Circuit* and *Bran Nue Day*.

The involvement of **Woodside Energy** as a major sponsor of the Making Movies Roadshow (in addition to ScreenWest) has been a major boost to the program for 2008. Earlier in the year programs were delivered in Woodside's three sponsored locations of Broome, Roebourne and Exmouth. These were wrapped together at a Woodside Showcase screening held on the 17<sup>th</sup> November at the Woodside Plaza Building in the Perth CBD. The Showcase screening was a deliverable item on the Woodside sponsorship contract for 2008. The screening showcased the films produced at the three Woodside sponsored locations. FTI facilitated the event including catering, wait staff, security and technical delivery. A welcome to Country was carried out by Kim Collard from

Kooya Consultancy, Graeme Sward spoke on the history and future of the MMR and Daniel Balint spoke on the practical operation of the MMR and some of the positive outcomes from the MMR program in 2008 such as Indigenous MMR participants being employed in the film industry. The screening was an overall success with approximately 60 people attending and Woodside announcing their commitment to sponsoring the MMR for a further two year term. The sponsorship deal has since been finalised.

## **CLOSING THE GAP OXFAM PROJECT**

Oxfam Australia is part of a coalition campaigning for all sides of politics to commit to a plan of action to achieve health equality for Aboriginal and Torres Strait Islanders within 25 years.

A media strategy is a major factor of the campaign and FTI was awarded the opportunity to produce several short documentary films to highlight the Aboriginal Medical Service (AMS) in Western Australia. Oxfam Australia funded FTI \$30,000 to complete the project.

In particular the brief delivered to FTI by Oxfam Australia was that the film productions should focus on the positive work that the AMS is achieving in regards to delivering Indigenous health care and being at the fore front of Closing The Gap in Indigenous life expectancy.

Produced by the MMR coordinator Daniel Balint, FTI will be delivering three short promotional case studies on Derby Aboriginal Health Service, The South West Aboriginal Health Service and Derbarl Yerrigan Aboriginal Health Service in Perth along with one stand alone documentary combining components of all three case studies. The films will be delivered in 2009.

**Daniel Balint**  
**Coordinator**  
**Making Movies Roadshow**

## **INDIGENOUS COMMUNITY STORIES**

FTI successfully applied for a grant from the Western Australian Regional Initiative Scheme (WARIS) to record and archive Indigenous Community Stories (ICS) from throughout Western Australia. FTI then negotiated with ScreenWest and Lotterywest to co-sponsor the project which has the long term mission of gathering 100 stories across the regions of WA and to digitally preserve and archive them so they can be viewed over the next 100 years and beyond. The intention is to capture these stories in broadcast quality high definition video recordings. Funding for the project comprises the WARIS grant of \$184,164 plus a contribution of \$200,000 from ScreenWest. After extensive negotiations with both funding partners coupled with a realisation that the cost of producing each story was considerably higher than originally estimated it has been agreed that the project outcome is to deliver 12 films by mid June 2009.

Janine Boreland (a former Making Movies Roadshow Coordinator and a filmmaker) joined FTI in May as full time Coordinator for the project. The processes involved renegotiating the terms of the funding agreements with WARIS and ScreenWest; researching archiving and digital preservation systems (National Film & Sound Archive, National Archives Australia, Australia Screen online and the like); developing a 1-day Cultural Awareness training package for internal use to train crew working on these programs; establishing applications and guidelines for communities wishing to participate in the program; choosing communities by a panel selecting process; recruiting crew members and sourcing a high definition camera and associated equipment to record the stories.

The first round of six communities selected comprise:

TITLE	DATES	DIRECTOR	DOP	SOUND
<b>MALGANA SALTWATER PEOPLE</b>	Recce 19-20 <sup>th</sup> Nov then filming 21 <sup>st</sup> – 25 <sup>th</sup> Nov	Janine Boreland	Jason Thomas	Damian Smith
<b>THUDGARRI WOMEN</b>	Recce 27-29 <sup>th</sup> Oct then filming 28 <sup>th</sup> Nov – 2 <sup>nd</sup> Dec	Janine Boreland	Jason Thomas	Damian Smith
<b>HEADING BUSH</b>	Recce 2-4 <sup>th</sup> Dec then filming 4 <sup>th</sup> – 8 <sup>th</sup> Dec	Pete Gleeson	TBC	Damian Smith
<b>COLLIE RIVER STORIES</b>	Recce 9 <sup>th</sup> – 10 <sup>th</sup> Dec	TBC	TBC	TBC
<b>FREO YORKAS</b>	19-23 <sup>rd</sup> Jan '09	Paul Roberts	Anthony Hanson	TBC
<b>THE GNUNDJU TRAIL</b>	Feb '09 – to be confirmed	Frank Rijavic	Jason Thomas	TBC

***Malgana Saltwater People*** is a historical documentation of the stories of the Malgana saltwater people of Shark Bay. The stories will be told by the three most prominent elders in the community. Many areas within the Shark Bay World Heritage area hold significance to the Malgana saltwater people. The stories told will include historical sites such as corroboree grounds, middens, old fish traps, the quarantine hospitals on Bernie and Dorre Island, sightings of the battle of the *HMAS Sydney* and the *Kormoran* in WW2. The location is stunning, and the characters are great.

***Thudgarri Women*** will be filmed in Carnarvon. It records the story of a senior Thudgarri woman, Merle Dann from the Yamatji region in the Midwest. Merle's story is one of strength and inspiration, 'I came from parents who had nothing, and now I own my house and car, and have a well respected job.' Her story will share cultural knowledge and history to preserve for her family, exploring her early life on the pastoral station, mission schooling and the pathways she has taken to navigate between Aboriginal and Non-Aboriginal culture. Her aim through her work and life is to inspire other Indigenous people to take control of their lives – "If I can do it, you can do it!"

***Heading Bush*** is the story of three Indigenous brothers, Billy, Jimmy and Johnny, all in their 60s, who endeavour to organise a bush-trip to do some prospecting. The effort and planning involved for these men to get out bush is humorous and entertaining. While the story is one of prospecting with the hope of finding the hidden reef of gold, in reality, it is a story of mateship and the friendships that are made to last. The film will be an insight into what it is like to be an ageing Indigenous man in the Gascoyne region of Western Australia.

***Collie River Stories*** have realised they require more money for researching the stories. They feel that to make the best use of the recordings they would be better prepared with further research and they are seeking funding. We have agreed to film for 1 day a special Memorial Day at Burekup (the Gravel Pit) where all the elders will be attending and a plaque will be laid. This will be filmed on 11th Dec.

***Freo Yorkas*** and ***The Gnundji Trail*** will be filmed early in 2009 and the remaining 6 stories have been chosen for filming during the first five months of 2009.

**Janine Boreland**  
**Coordinator**  
**Indigenous Community Stories**



# FINANCE AND ADMINISTRATION REVIEW

## Trading Activity

As always, all staff at FTI hit the ground running during the first three months of the year with planning and staging of the FOFF and WASA events, the recruitment of new students for VET courses and completion of the annual accounts for 2007 and budgets for 2008. There were also a number of staff changes early in the year and it was a credit to them that they quickly assimilated into their new roles. From a financial perspective, although trading during the first quarter recorded a deficit of some \$20,000 this was marginally better than forecast and a considerable improvement on previous years.

Trading during the second quarter continued to be steady and recorded a break even result. During this period some special projects commenced including the Marketforce Latitude 32 architectural visualisation animation project (administered through Excalibur Productions), the Deadly Yarns 4 film production series and planning for the Making Movies Roadshow with funding boosted by a \$100,000 contribution from Woodside Energy. FTI uses a process of holding grant funds and other project income as unearned income in the balance sheet and then drawing these funds into income as the projects progress. As many of the projects were in the planning stage at the end of the quarter, the sums drawn down into income were not significant and there was a balance of just over \$600,000 in unearned income at 30 June 2008.

The third quarter saw a significant turnaround in trading activity as a number of projects got underway or were completed and advance funding was received from WARIS and ScreenWest for the Indigenous Community Stories (ICS) project and from Nickelodeon and ScreenWest for the Nick shorts project. The accounts recorded a surplus of \$52,000 for the quarter, bringing the YTD surplus to \$32,000. Revised budgets were compiled for the remainder of the year and a revised surplus of \$47,000 was forecast, as compared to the original budget forecast of \$3,700 at year end.

The momentum carried through into the fourth and final quarter with a surplus of \$63,000 for the period and a final YTD surplus of \$95,000 for the full year. A substantial contributor to the end of year trading result was the accrual of \$75,000 from the WA Government's Arts Capital Fund (which has since been contracted in 2009) used to purchase an HD camera to be used primarily for the ICS project as well as for other projects. Cash flow at year end is the best it has ever been in the history of FTI with just over \$1 million in cash and sundry debtors - offset by a carry-forward balance of a similar sum in unearned revenue. This situation provides a sound financial basis for the Institute as it continues into 2009.

It is worth noting that the improved financial performance of the Institute during 2008 is a direct outcome of a great deal of work which has been put in by the FTI management team and staff during the past two to three years in securing sponsorships and special project funding over and above the traditional programs delivered in previous years. A number of long term projects came on stream during the year (and will continue into 2009) and these projects are expected to contribute to a strengthening of the financial basis in the year ahead. This is a welcome change after several years of operating at virtually subsistence level. Despite the political uncertainty arising from the restructure of Screen Australia (and to a lesser extent ScreenWest) and possible impacts on core resource funding for 2010 and beyond, in the immediate term the Institute can look forward to 2009 in confidence.

## Financial Management and Personnel

The finance and administration department has continued to play an important role in the management of the affairs of the Institute throughout 2008. This has included compiling detailed departmental month by month budgets, monthly financial management reports, providing human resources services, complying with mandatory quarterly and annual reporting requirements to Screen Australia and ScreenWest, monitoring and ensuring compliance with funding contracts, attending to all Board related matters as well as providing the normal day to day accounting and administration services to the Institute. The department's resources have been fully stretched during the year and were exacerbated with the resignation of Finance Officer Ben Clifton in early August. Thankfully, we were able to recruit Jos Gibson to the position in late September. Since then Jos has made a major contribution towards helping to strengthen and improve the accounting and administrative services. I wish to thank Finance Officers Ben Clifton

and Jos Gibson, Receptionist / Administrator Helen Vidovich, Di Coleman and the facilities team and IT contractor Jeremy Nottle for their contributions during the year.

### **Audited financial reports**

The audited financial reports for Y/E 31 December 2008 and the Auditors' report are attached.

**Murray Reynish**  
**General Manager Services**

# FTI BOARD OF DIRECTORS

## As at 31 December 2008

Name	Status	Meetings Attended
Lisa Bradock	Elected Director - Chair	9/10
Jeremy Emms	Co-opted Director	5/10
Mark Hudson	Elected Director	8/10
Cassie Rowe	Elected Director	7/10
David Smith	Elected Director	6/10
Graeme Sward	Chief Executive Officer	10/10
James Turnbull	Co-opted Director	2/ 4
Marjolein Towler	Elected Director – Deputy Chair	8/10

The Board accepted apologies from those Board members who were unable to attend some meetings due to other commitments.

## Resigned during 2008

Jeanmarie Collens	Elected Director at 2007 AGM but resigned 1/5/08 due to returning to New York	4/ 4
Angel Barrio	First appointed in August 2000 and re-appointed annually since then. Resigned 28/8/08 but agreed to continue in a consultative role	2/ 7

## Elections/Appointments 2008

At the AGM held on 24 April 2008 Cassie Rowe and Marjolein Towler were elected for a two year term.

Angel Barrio and Jeremy Emms were co-opted as appointed Board members effective from 24 April 2008 to serve until the 2009 AGM.

James Turnbull was appointed 28 August 2008 in place of Angel Barrio to serve until the 2009 AGM.

## FTI STAFF AT 31 DECEMBER 2008

In alphabetical order – full time unless stated otherwise

Glen Adams	Facilities Officer
Anomie	Communications Officer (0.8T) - from March
Daniel Balint	Making Movies Roadshow Coordinator (0.8T) - from March
Janine Boreland	Indigenous Community Stories Project Coordinator - from May
Di Coleman	Facilities Coordinator
Jonathan Cope	Marketing Manager
Yvette Coyne	Production Support Manager - from March
Natalie Eaton	Production Support Officer (0.6T) - from November
Jos Gibson	Finance Officer - from September
Peter Gurbiel	Projectionist (casual)
Phil Jeng Kane	Production Creative Development Officer (0.6T)
Nicholas McRobbie	Projectionist (casual) – from April
Jeremy Nottle	Technology and Systems Manager (contractor - trading as Strike X Services)
Fern Nicholson	Training Registrar
Noah Norton	Training Facilitator (0.6T)
Graeme Platt	Projectionist (casual) – from April
Michael Rautao	Facilities Officer - from February
Murray Reynish	General Manager Services (0.8T)
Sideris Liz	Screen Events Manager (0.6T)
Graeme Sward	Chief Executive Officer
Helen Vidovich	Receptionist / Administrator
Graeme Watson	Manager Professional Development and Training

Thanks are extended to the following former staff members who either left during 2008 or else worked intermittently on a contract basis:

Ben Clifton	Finance Officer
Subdin Assan	NITV / Yaanz Cert II Student
Caroline Barton	NITV / Yaanz Cert II Student
Kirrilly Brentnall	NITV / Yaanz Online Training Coordinator
Jacqui Collis	Making Movies Roadshow Crew
Chloe Donaldson	Screen Events Assistant
Stephen Grant	Animation Tutor
Christopher Horan	Facilities Manager
Ishay Katz	Projectionist (casual)
Maria Lovejoy	Relief Receptionist
Mary Lusted	Relief Receptionist
Ethan Marrall	FOFF Bar Manager
Lauren Marshall	Training Facilitator – Animation
Nick McRobbie	Projectionist (casual)
Tim Merks	Animator – Special Projects
Justin Morrissey	FOFF Night Manager
Tyson Mowarin	NITV / Yaanz Cert II Student
Wayne Nicholson	Principal Tutor Advanced Diploma in Screen (Video)
Sally Stall	FOFF Bar Manager
Naretha Williams	NITV / Yaanz Cert II Student
Irma Woods	Deadly Yarns Attachment / Indigenous Student Internee

FTI also acknowledges the support and services provided by the following independent contractors operating from FTI's premises:

Toad Hall Studios	(Richard Mahony) - Sound Post operator and facilities
Paul Roberts	Filmmaker

The Board and Management of FTI gratefully acknowledges the efforts contributed by the many contract Tutors, Mentors and Volunteers who provided tuition and support for our varied training courses, the Making Movies Roadshow program, production activities and screen activities programs. Refer also to the acknowledgements listed at the end of the PD&T report. FTI would not have been able to deliver the comprehensive program of events throughout 2008 without your help.

## LIFE MEMBERS

The following persons have been made Honorary Life members of FTI and its predecessor organisations:

### PIFT

Judy Bateman – 1979  
Harry Lodge – 1979  
Jo O'Sullivan – 1979  
Alan Bond – 1979  
Henry Schapper – 1979  
Bill Warnock (deceased) – 1979

### Frevideo

John Clements (deceased) – 1982

### FTI

Helen Vidovich – 1984  
Peter Jeffrey – 1993  
David Noakes – 1993  
Di Coleman – 1994  
Colleen Cruise – 1997  
Paul Roberts – 1999  
Howard Moses – 2000  
Diana Warnock – 2001  
Richard Mahony – 2003  
Des Kootji Raymond - 2004  
Ron Tutt - 2007

**FILM & TELEVISION INSTITUTE  
(WA) INC.**

**CONSOLIDATED FINANCIAL REPORT**

**FOR THE YEAR ENDED  
31 DECEMBER 2008**

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Income Statement**  
**for the year ended 31 December 2008**

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		<b>CONSOLIDATED ENTITY</b>		<b>PARENT ENTITY</b>	
	<b>Note</b>	<b>2008 \$</b>	<b>2007 \$</b>	<b>2008 \$</b>	<b>2007 \$</b>
<b>Revenue from ordinary activities</b>	<b>2</b>	<b><u>2,745,753</u></b>	<b><u>2,057,792</u></b>	<b><u>2,522,182</u></b>	<b><u>2,027,227</u></b>
Administration expense		126,527	70,264	120,645	60,543
Advertising		22,293	29,434	22,293	29,434
Depreciation expenses		72,352	58,523	72,352	58,523
Employee benefits expense		984,600	850,473	925,272	846,794
Grant Assistance		398,845	323,333	398,845	323,333
Insurance		43,210	48,671	41,874	48,534
Lease and Hire expenses		222,265	235,101	201,898	232,246
Other expenses from ordinary activities		40,453	38,489	40,453	38,471
Professional Fees		287,245	268,337	287,245	267,129
Rent		9,203	9,674	9,203	9,674
Repairs and Maintenance		21,803	16,138	21,803	16,138
Telephone		18,914	17,333	18,914	17,333
Travel & Accommodation		80,156	34,937	80,156	33,990
<b>Operating surplus/(deficit) from ordinary activities before income tax expense</b>		<b><u>94,367</u></b>	<b><u>(2,119)</u></b>	<b><u>95,057</u></b>	<b><u>695</u></b>
Income tax expense	1 (b)	-	-	-	-
<b>Operating surplus/(deficit) after income tax expense</b>		<b><u>94,367</u></b>	<b><u>(2,119)</u></b>	<b><u>95,057</u></b>	<b><u>695</u></b>

*The above income statement is to be read in conjunction with the attached notes*

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Balance Sheet**  
**as at 31 December 2008**

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		<b>CONSOLIDATED ENTITY</b>		<b>PARENT ENTITY</b>	
	<b>Note</b>	<b>2008 \$</b>	<b>2007 \$</b>	<b>2008 \$</b>	<b>2007 \$</b>
<b>CURRENT ASSETS</b>					
Cash and cash equivalents	11(a)	806,291	134,706	789,651	122,043
Receivables	3	317,896	143,407	242,044	148,033
Inventories		8,051	9,356	8,051	9,356
Prepayments		31,600	31,969	31,600	31,969
		<u>1,163,838</u>	<u>319,437</u>	<u>1,071,346</u>	<u>311,401</u>
<b>NON CURRENT ASSETS</b>					
Property, plant and equipment	4	214,171	144,258	214,171	144,258
Investment in controlled entity		-	-	2	2
Intangible asset		8,667	13,000	8,667	13,000
		<u>222,838</u>	<u>157,258</u>	<u>222,840</u>	<u>157,260</u>
<b>TOTAL ASSETS</b>		<u>1,386,676</u>	<u>476,695</u>	<u>1,294,186</u>	<u>468,661</u>
<b>CURRENT LIABILITIES</b>					
Payables	5	302,027	192,549	212,294	187,963
Unearned Income		1,025,481	319,343	1,025,481	319,344
		<u>1,327,508</u>	<u>511,892</u>	<u>1,237,775</u>	<u>507,307</u>
<b>TOTAL LIABILITIES</b>		<u>1,327,508</u>	<u>511,892</u>	<u>1,237,775</u>	<u>507,307</u>
<b>NET ASSETS</b>		<u>59,168</u>	<u>(35,197)</u>	<u>56,410</u>	<u>(38,646)</u>
<b>MEMBERS FUNDS</b>					
Accumulated surplus/(loss)	6	59,168	(98,710)	56,410	(102,157)
Asset revaluation reserve		-	63,511	-	63,511
<b>TOTAL MEMBERS FUNDS</b>		<u>59,168</u>	<u>(35,199)</u>	<u>56,410</u>	<u>(38,646)</u>

*The above balance sheet is to be read in conjunction with the attached notes*



**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Statements of changes in equity**  
**for the year ended 31 December 2008**

	<b>PARENT ENTITY</b>		
	<b>\$</b>	<b>\$</b>	<b>\$</b>
	<b>Accumulated (Deficit)/ Surplus</b>	<b>Asset Revaluation</b>	<b>Total</b>
<b>Balance at 1.1.2007</b>	(102,852)	63,511	(39,341)
Surplus/(deficit) attributable to members of entity	695	-	695
<b>Balance at 31.12.2007</b>	(102,157)	63,511	(38,646)
Surplus/(deficit) attributable to members of entity	95,057	(63,511)	31,546
Transfer of Asset Revaluation reserve	63,511	-	63,511
<b>Balance at 31.12.2008</b>	56,410	-	56,410

	<b>CONSOLIDATED ENTITY</b>		
	<b>\$</b>	<b>\$</b>	<b>\$</b>
	<b>Accumulated (Deficit)/ Surplus</b>	<b>Asset Revaluation</b>	<b>Total</b>
<b>Balance at 1.1.2007</b>	(96,589)	63,511	(33,078)
Surplus/(deficit) attributable to members of entity	(2,121)	-	(2,121)
<b>Balance at 31.12.2007</b>	(98,710)	63,511	(35,199)
Surplus/(deficit) attributable to members of entity	94,367	(63,511)	30,856
Transfer of Asset Revaluation reserve	63,511	-	63,511
<b>Balance at 31.12.2008</b>	59,168	-	59,168

*The above statement of changes in equity is to be read in conjunction with the attached notes*

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Statements of cashflows**  
**for the year ended 31 December 2008**

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		CONSOLIDATED ENTITY		PARENT ENTITY	
	Note	2008 \$	2007 \$	2008 \$	2007 \$
<b>Cash flows from operating activities</b>					
Payments to suppliers and employees		(2,468,097)	(2,138,058)	(2,235,421)	(2,107,388)
Grants received		2,293,858	1,242,423	2,276,460	1,255,236
Receipts from users		961,711	742,991	742,915	704,761
Interest received		23,928	15,707	23,469	15,707
Interest paid		-	(109)	-	(109)
Net cash inflow/(outflow) operating activities	11(b)	<u>811,400</u>	<u>(137,046)</u>	<u>807,423</u>	<u>(131,793)</u>
<b>Cash flows from investing activities</b>					
Payments for purchases of plant and equipment		(139,815)	(53,827)	(139,815)	(53,827)
Net cash used in investing activities		<u>(139,815)</u>	<u>(53,827)</u>	<u>(139,815)</u>	<u>(53,827)</u>
Net increase in cash held		671,585	(190,873)	667,608	(185,620)
Cash at the beginning of the financial year		134,706	325,579	122,043	307,663
Net cash at the end of the financial year	11(a)	<u>806,291</u>	<u>134,706</u>	<u>789,651</u>	<u>122,043</u>

*The above statements of cashflows are to be read in conjunction with the attached notes*

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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**Note 1: Statement of significant accounting policies**

The financial report is a special purpose financial report prepared to satisfy the financial report preparation requirements of the Association Incorporation Act of Western Australia. The accounts comply with all recognition and measurement criteria of the Australian International Financial Reporting Standards.

The report has been prepared in accordance with the requirements of the Corporations Act 2001, and has disclosures required under the following applicable Australian Accounting Standards and Australian Accounting Interpretations:

AASB 101: Presentation of Financial Statements;  
AASB 107: Cash Flow Statements;  
AASB 108: Accounting Policies, Changes in Accounting Estimates and Errors;  
AASB 110: Events after the Balance Sheet Date;  
AASB 1031: Materiality;  
AASB 1048: Interpretation and Application of Standards.

**(a) Principles of consolidation**

The consolidated accounts incorporate the assets and liabilities of all entities controlled by the Film and Television Institute (WA) Inc. as at 31 December 2008 and the results of all controlled entities as listed in Note 8. The Film and Television Institute WA (Inc). and its controlled entity together are referred to in this financial report as the consolidated entity. The effects of all transactions between entities in the consolidated entity are eliminated in full.

When control of an entity is obtained during a financial year, its results are included in the consolidated statement of financial performance from the date on which control commences. Where control of an entity ceases during a financial year, its results are included for that part of the year during which control existed.

**(b) Income tax**

The Film and Television Institute (WA) Inc. and its controlled entities are exempt from income tax pursuant to Section 50-45 of the Income Tax Assessment Act 1997 as amended.

**(c) Inventory**

Inventories are valued at the lower of cost and net realisable value.

**(d) Property, plant and equipment**

Plant and equipment are measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the institute and the cost of the item can be measured reliably. All other repairs and maintenance are charged to the income statement during the financial period in which they are incurred.

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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**Note 1: Statement of significant accounting policies (cont.)**

**Depreciation**

The depreciable amount of all fixed assets is depreciated on a straight line basis over their useful lives to the economic entity commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are:

Plant and equipment	10 - 33%
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Computers	25 - 33%
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The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each balance sheet date.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains and losses are included in the income statement. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

**(e) Employee entitlements**

Provision is made for the Institute's liability for employee entitlements arising from services rendered by employees to balance date. Employee entitlements expected to be settled within one year together with entitlements arising from wages and salaries which will be settled after one year, have been measured at their nominal amount. Other employee entitlements payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those entitlements.

Contributions are made by the Institute to employee's superannuation funds and are charged as expenses when incurred.

**(f) Provisions**

Provisions are recognised when the group has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

**(g) Cash and cash equivalents**

For the purposes of the Statement of Cash Flows, cash includes cash on hand, at banks and on deposit. It does not include money held in deposit for the Stanley Wilbur Trust Fund which FTI is a beneficiary of, but does not own.

**(h) Trade receivables**

The carrying amount of the asset is reduced through the use of an allowance account and the amount of the loss is recognised in the income statement within "other expenses". When a receivable is uncollectable, it is written off against the allowance account for trade receivables. Subsequent recoveries of amounts previously written off are credited against other income in the income statement.

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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**Note 1: Statement of significant accounting policies (cont.)**

**(i) Revenue**

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

Portions of royalties and grants received in relation to productions by Excalibur, the 100% owned subsidiary of the Film and Television Institute (WA) Inc have been deferred to future years to provide for future distributions and expenses previously incurred but not yet recognised. Revenue from subscriptions are recognised when received. Grants are allocated to the period to which they relate rather than the period they are received.

Grant revenue and expenses are recognised in accordance with the percentage of completion method. For fixed price grants, the stage of completion is measured by costs incurred to date compared to the total contracted work.

Service revenue is recognised in the accounting period in which the services are rendered.

**(j) Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST. Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

**(k) Sundry creditors**

These amounts represent liabilities for goods and services provided to the consolidated entity prior to the end of the financial year which were unpaid at that date. These amounts are unsecured and are usually paid within 30 days of recognition.

**(l) Maintenance and repairs**

Maintenance, repair costs and minor renewals are charged as expenses when incurred.

**(m) Impairment of assets**

At each reporting date, FTI reviews the carrying values of its assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the assets, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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**Note 1: Statement of significant accounting policies (cont.)**

**(n) Going concern**

As at 31 December 2008, the Institute and consolidated entity had net assets of \$56,410 and \$59,168 respectively, and the consolidated entity had a profit for the year of \$94,367. The board of management consider that the Institute will be able to pay its debts as and when they fall due. This ability however, is dependent upon continued funding from the Australian Film Commission (now known as Screen Australia), ScreenWest and significant increases in tuition fees to cover overhead expenses. The budgeted increase in fees is expected but not certain, ScreenWest's agreement is due to expire on 30 June 2009 and Screen Australia is due to expire on 31 December 2009 and should these contracts not be renewed at a funding level similar to current levels, there indicates the existence of a material uncertainty which may cast significant doubt about the Association's ability to continue as a going concern and therefore, realise its assets and extinguish its liabilities at amounts stated in the balance sheet.

**(o) Comparative figures**

Comparative figures have been adjusted to conform to changes in presentation for the current financial year.

**(p) Intangibles**

**(i) Research and development**

An intangible asset arising from the development of a website is initially recorded at cost and amortised over its effective useful life which is determined as 3 years.

**(q) Prepayments**

Prepayments relate to expenses paid in advance that have not been incurred. The amounts stated have been recorded at fair value and are proportionally recognised as an expense on a monthly basis in the period that economic benefit has been derived.

All prepayments are expected to be expensed within the next twelve months.

**(r) Unearned revenue**

**(i) Grants**

These amounts are recognised as a liability on receipt and upon incurring the expenses for the funds purpose the amounts are recognised in the income statements.

**(ii) Tuition fees**

These amounts are recognised initially as a liability on receipt and recognised as revenue proportionally as the courses progress to completion.

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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	<b>CONSOLIDATED ENTITY</b>		<b>PARENT ENTITY</b>	
	<b>2008</b>	<b>2007</b>	<b>2008</b>	<b>2007</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>Note 2. Revenue</b>				
<b>Revenue from ordinary activities</b>				
Sales and fees	768,411	508,917	753,039	478,123
Donations and grants	1,857,984	1,389,606	1,650,244	1,389,606
Interest	23,927	15,707	23,469	15,707
Other	95,431	143,563	95,431	143,791
	<u>2,745,753</u>	<u>2,057,792</u>	<u>2,522,182</u>	<u>2,027,227</u>

**Note 3. Receivables**

<i>Current:</i>				
Trade debtors	322,346	149,557	246,494	154,183
Less: Provision for doubtful debts	<u>(4,450)</u>	<u>(6,150)</u>	<u>(4,450)</u>	<u>(6,150)</u>
	<u>317,896</u>	<u>143,407</u>	<u>242,044</u>	<u>148,033</u>

Due to the short term nature of these receivables the carrying values represent their respective fair values as at 31 December 2008.

The maximum exposure to credit risk at the reporting date is the carrying amount of each class of receivables mentioned above. Refer to note 15 for more information on the risk management policy of the Group and the credit quality of the entity's receivables.

**Note 4. Property, plant and equipment**

Building restoration - at revaluation	363,211	363,211	363,211	363,211
Less: accumulated depreciation	<u>(353,393)</u>	<u>(336,236)</u>	<u>(353,393)</u>	<u>(336,236)</u>
	<u>9,819</u>	<u>26,975</u>	<u>9,819</u>	<u>26,975</u>
Furniture and fittings - at cost	173,495	169,777	173,495	169,777
Less: accumulated depreciation	<u>(129,822)</u>	<u>(129,504)</u>	<u>(129,822)</u>	<u>(129,504)</u>
	<u>43,673</u>	<u>40,272</u>	<u>43,673</u>	<u>40,272</u>
Plant and equipment - at cost	1,463,127	1,329,420	1,463,127	1,329,420
Less: accumulated depreciation	<u>(1,302,448)</u>	<u>(1,252,409)</u>	<u>(1,302,448)</u>	<u>(1,252,409)</u>
	<u>160,679</u>	<u>77,010</u>	<u>160,679</u>	<u>77,010</u>
Property, plant and equipment	<u>214,171</u>	<u>144,258</u>	<u>214,171</u>	<u>144,258</u>

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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**Reconciliations**

Reconciliations of the carrying amounts of each class of property plant and equipment at the beginning and end of the current financial year are set out below.

	<b>Building restorations</b>	<b>Furniture &amp; Fittings</b>	<b>Plant and equipment</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Carrying amount at 1 January 2008	26,851	40,275	74,742	141,868
Additions	-	3,818	135,997	139,815
Depreciation expense	(17,156)	(318)	(50,038)	(67,512)
Carrying amount at 31 December 2008	<u>9,695</u>	<u>43,775</u>	<u>160,701</u>	<u>214,171</u>

	<b>CONSOLIDATED ENTITY</b>		<b>PARENT ENTITY</b>	
	<b>2008</b>	<b>2007</b>	<b>2008</b>	<b>2007</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Accounts payable	113,075	49,433	39,977	47,004
GST and sundry accruals payable	41,364	21,856	27,265	21,646
Superannuation payable	18,827	17,511	18,292	17,362
Other accruals	38,245	24,876	36,198	23,076
Provision for employee benefits	90,516	78,875	90,516	78,875
	<u>302,027</u>	<u>192,549</u>	<u>212,247</u>	<u>187,963</u>

**Note 6. Accumulated Losses**

Accumulated deficit at the beginning of the financial year	(98,709)	(160,101)	(102,157)	(166,363)
Current years net surplus/(deficit)	94,367	(2,119)	95,057	695
Asset Revaluation Reserve - Current Year	-	63,511	-	63,511
Transfer of Asset Revaluation Reserve	<u>63,511</u>	<u>-</u>	<u>63,511</u>	<u>-</u>
Accumulated deficit at the end of the financial year	<u>59,169</u>	<u>(98,709)</u>	<u>56,410</u>	<u>(102,157)</u>



**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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**Note 7. Related parties**

**Board of management remuneration**

No remuneration was paid, or is payable to the Board of Management of the Film and Television Institute (WA) Inc or its subsidiary.

No payments have been made to any related party entities that have not been disclosed.

The Board of Directors during the year and up to the date of this report include:

Lisa Bradock - Chair  
Marjolein Towler - Deputy Chair  
Angel Barrio - Treasurer (resigned 28/08/08)  
Jeanmarie Collens (resigned 1/07/08)  
Jeremy Emms  
Graeme Sward - Chief Executive Officer  
David Smith  
Mark Hudson  
Cassie Rowe  
James Turnbull (appointed 28/08/08)

**Transactions with related entities**

During the year the Film and Television Institute provided production services to its subsidiary at a value of \$207,740.34. At balance date, \$74,358.82 was outstanding and owing to the Film and Television Institute (WA) Inc.

**Stanley Wilbur Trust Fund**

The Institute is a trustee of the Stanley Wilbur Trust Fund although it doesn't receive any beneficial interest with these trust funds. The purpose of the fund is to make grants to indigenous filmmakers yet as of the 31 December 2008 no grant funds were issued. At 31 December 2008, the trust had net assets of \$102,211.

**Note 8. Group contributions**

During the year the members of the group contributed to the results as follows:

	<b>2008</b>	<b>2007</b>
	<b>\$</b>	<b>\$</b>
Film and Television Institute (WA) Inc.	95,057	695
Excalibur Nominees Pty Ltd (100% owned)	(690)	(2,814)
Parent Investment in Excalibur Nominees Pty Ltd	2	2

**Note 9. Events subsequent to reporting date**

At the date of the Board of Management Statement, no matter or circumstance not otherwise dealt with in the financial statements has significantly or may significantly affect the operations of the consolidated entity, the results of those operations or the state of affairs of the consolidated entity in subsequent financial years.

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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**Note 10. Segment reporting**

The Film and Television Institute (WA) Inc exists to support and initiate a diverse and informed screen culture in Western Australia and to provide production by independent screen artists for the benefit and relevance of the wider screen industry.

The Film and Television Institute (WA) Inc operates in Western Australia.

CONSOLIDATED ENTITY		PARENT ENTITY	
2008	2007	2008	2007
\$	\$	\$	\$

**Note 11. Cash flow information**

**(a) Reconciliation of cash**

Cash at Bank	806,291	134,706	789,651	122,043
Net cash	806,291	134,706	789,651	122,043

**(b) Reconciliation of net cash provided by operating activities to operating surplus/(deficit)**

Operating Surplus/(Deficit)	93,981	(2,119)	94,444	695
Depreciation charge	72,352	58,523	72,352	58,523
Interest Paid	-	109	-	109
(Increase)/Decrease in trade debtors	(167,594)	(27,807)	(91,514)	(60,823)
(Increase)/Decrease in inventories	1,305	1,152	1,305	1,152
(Increase)/Decrease in prepayments	369	(16,359)	369	(16,359)
Increase/(Decrease) in payables	104,851	(3,361)	24,332	19,281
Increase/(Decrease) in unearned income	706,136	(147,183)	706,136	(134,370)
Net cash generated from operating activities	811,400	(137,046)	807,423	(131,793)

**Note 12. Commitment and contingencies**

The company has entered into a number of film contracts with independent artists, where it is required to provide grant monies upon the recipients meeting specific milestones. The total income set aside in the balance sheet for this task, and therefore the maximum commitment is \$1,025,481.

**Note 13. Operating lease commitments**

Rental of premises amounts to \$10,400 per annum.

Other operating leases in respect of office and computer equipment amount to a current monthly commitment of \$7,150. (Approximately \$85,800 per annum).

**Note 14. Registered office and domicile**

The registered office of the Film and Television Institute (WA) Inc. is

92 Adelaide Street  
Fremantle, WA 6160

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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**Note 15. Financial risk management**

The Institute's activities expose it to financial risks: credit risk and liquidity risk. The Institute's overall risk management program focuses on the unpredictability of financial markets and seeks to minimise potential adverse effects on the financial performance of the Institute.

The Institute does not hold any derivative financial instruments.

Risk management is carried out by the Board of Directors.

The Institute and the parent entity hold the following financial instruments:

	<b>CONSOLIDATED ENTITY</b>		<b>PARENT ENTITY</b>	
	<b>2008</b>	<b>2007</b>	<b>2008</b>	<b>2007</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>Financial Assets</b>				
Cash and cash equivalents	806,291	134,706	789,651	122,043
Trade and other receivables	317,896	143,407	242,044	148,033
	<u>1,124,188</u>	<u>278,113</u>	<u>1,031,695</u>	<u>270,076</u>
<b>Financial Liabilities</b>				
Trade and other payables	302,027	195,909	212,294	187,963
	<u>302,027</u>	<u>195,909</u>	<u>212,294</u>	<u>187,963</u>

**Credit risk**

Credit risk is managed on a Group basis. Credit risk arises from cash and cash equivalents and deposits with banks, as well as credit exposures including outstanding receivables and committed transactions.

The Institute does not have any material credit risk exposure to any single debtor or group of debtors under financial instruments entered into by the Institute.

**Interest rate exposure**

The Institute's exposure to interest rate risk is the risk that a financial instruments value will fluctuate as a result of changes in market interest rates and the effective weighted average interest rates on those financial assets and financial liabilities.

The Institute's exposure to interest rate risk is not considered to be significant.

**Net fair values**

The net fair values of the financial assets and liabilities approximate their carrying value.

The aggregate net fair values and carrying amounts of financial assets and financial liabilities are disclosed in the statement of financial position and in the notes to the financial statements.

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Notes to the financial statements**  
**for the year ended 31 December 2008**

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**Liquidity risk**

Prudent liquidity risk management implies maintaining sufficient cash and marketable securities, the availability of funding through an adequate amount of committed credit facilities and the ability to close out market positions. The Group manages liquidity risk by continuously monitoring forecast and actual cash flows and matching the maturity profiles of financial assets and liabilities.

As at reporting date the Group had sufficient cash reserves to meet its requirements.

The only financial liabilities the Group had at reporting date were trade payables incurred in the normal course of the business. These were non interest bearing and were due within the normal 30 day terms of creditor payments.

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**For the year ending 31**  
**December 2008**

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**STATEMENT BY THE BOARD OF MANAGEMENT**

In the opinion of the Board of Management of the Institute:

- a) The accompanying financial statements have been drawn up so as to give a true and fair view of the financial performance of the Institute and the group for the 12 months ended 31 December 2008.
- b) The accompanying financial statements have been drawn up so as to give a true and fair view of the financial position of the Institute and the group as at 31 December 2008.
- c) As at the date of this statement, there are reasonable grounds to believe that the Institute will be able to pay its debts as and when they fall due.

The accounts of the Institute have been made out in accordance with applicable Accounting Standards and other mandatory professional reporting requirements as stated in note 1.

Signed in accordance with a resolution of the Board of Management in Perth, this 6<sup>th</sup> day of April, 2009.

  
.....  
Lisa Bradock, Chair  
.....  
James Turnbull, Finance Director



BDO Kendalls

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ABN 79 112 284 787

6 April 2009

The Directors  
Film & Television Institute (WA) Inc  
92 Adelaide St  
FREMANTLE WA 6159

Dear Sirs

**DECLARATION OF INDEPENDENCE BY CHRIS BURTON TO THE BOARD MEMBERS OF FILM & TELEVISION INSTITUTE (WA) INC.**

As lead auditor of Film & Television Institute (WA) Inc. for the year ended 31 December 2008, I declare that, to the best of my knowledge and belief, there have been no contraventions of:

- the auditor independence requirements of the Corporations Act 2001 in relation to the audit; and
- any applicable code of professional conduct in relation to the audit.

This declaration is in respect of Film & Television Institute (WA) Inc. and the entities it controlled during the period.

**Chris Burton**  
Director

*BDO kendalls*  
**BDO Kendalls Audit & Assurance (WA) Pty Ltd**  
Perth, Western Australia.

## INDEPENDENT AUDITOR'S REPORT

To the members of Film and Television Institute of WA

### Report on the Financial Report

We have audited the accompanying financial report, being a special purpose financial report, of Film and Television Institute of WA Inc., which comprises the balance sheet as at 30 December 2008, and the income statement, statement of changes in equity and cash flow statement for the year then ended, a summary of significant accounting policies, other explanatory notes and the board members declaration.

#### *The Responsibility of the Board Members for the Financial Report*

The Board Members of the entity are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies described in Note 1 to the financial statements, which form part of the financial report, are appropriate to meet the financial reporting requirements of the Association Incorporation Act of Western Australia and are appropriate to meet the needs of the members. The board members' responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

#### *Auditor's Responsibility*

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

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

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

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



*Independence*

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

*Auditor's Opinion*

In our opinion, the financial report presents fairly, in all material respects, the financial position of Film and Television Institute of WA Inc. as of 31 December 2008 and of its financial performance and its cash flows for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

*Material Uncertainty Regarding Going Concern*

Without qualifying the opinion expressed above, attention is drawn to the following matter. As set out in Note 1(n) the entity is reliant on funding from Screenwest and Screen Australia in order to maintain current operational activities. The contracts for both these funding providers cease during the calendar year 2009 and should these contracts not be renewed at a funding level similar to current levels, there indicates the existence of a material uncertainty which may cast significant doubt about the Film and Television Institute of WA Inc.'s ability to continue as a going concern and therefore, realise its assets and extinguish its liabilities in the ordinary course of business and at amounts stated in the financial statements.

**BDO Kendalls Audit & Assurance (WA) Pty Ltd**

*BDO kendalls*

  
**Chris Burton**  
Director

Perth, April 6<sup>th</sup>, 2009





BDO Kendalls

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## Film and Television Institute of WA (Inc.) Disclaimer

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The additional financial report data presented on the following page is in accordance with the books and records which have been subjected to the auditing procedures applied in our statutory audit for the year ended 31 December 2008. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy of reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than the Film and Television Institute of Western Australia), in respect of such data, including any errors or omissions therein however caused.

Dated this 6<sup>th</sup> day of April 2009.

**BDO KENDALLS AUDIT &  
ASSURANCE (WA) PTY LTD**

*BDO Kendalls*

**CHRIS BURTON**  
Director

**FILM AND TELEVISION INSTITUTE (WA) INC.**  
**Detailed income and expenditure statement**  
**for the year ended 31 December 2008**

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	<b>CONSOLIDATED ENTITY</b>		<b>PARENT ENTITY</b>	
	<b>2008</b>	<b>2007</b>	<b>2008</b>	<b>2007</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>Revenue:</b>				
Donations and grants	1,857,984	1,389,606	1,650,244	1,389,606
Interest	23,927	15,707	23,469	15,707
Sales and fees	768,411	508,917	753,039	478,123
Other	95,431	143,563	95,431	143,791
Total revenue	<u>2,745,753</u>	<u>2,057,792</u>	<u>2,522,182</u>	<u>2,027,227</u>
<b>Expenses:</b>				
Advertising	22,293	29,434	22,293	29,434
Audit fees	11,900	12,500	11,900	10,700
Bad debts	12,892	3,940	12,892	3,940
Bank charges	4,505	4,185	4,505	4,178
Cleaning	31,483	24,049	31,483	24,049
Computer Costs	23,420	18,492	23,420	18,440
Depreciation	72,352	58,523	72,352	58,523
Electricity	18,340	18,264	18,340	18,264
Employee entitlements	166,059	91,969	127,866	91,969
Excalibur production costs	122,020	2,400	-	-
Grant assistance	398,845	323,333	398,845	323,333
Hire expenses	134,457	72,059	182,196	69,204
Insurance	43,210	48,671	41,874	48,534
Interest	-	109	-	109
Lease expenses	19,702	19,480	19,702	19,480
Maintenance and repairs	21,803	16,138	21,803	16,138
Other expenses	232,057	165,002	147,300	141,122
Printing and publishing costs	40,453	24,658	32,039	24,658
Professional fees	287,245	268,337	287,245	267,129
Rent	9,203	9,674	9,203	9,674
Stock purchases	29,066	30,097	32,922	30,097
Superannuation	75,505	70,901	75,505	70,901
Telephone	18,914	17,333	18,914	17,333
Travel and accommodation	80,156	34,937	80,156	33,990
Wages and salaries	775,506	695,427	754,372	695,333
Total expenses	<u>2,651,386</u>	<u>2,059,911</u>	<u>2,427,125</u>	<u>2,026,532</u>
<b>Net surplus/(deficit)</b>	<u><b>94,367</b></u>	<u><b>(2,119)</b></u>	<u><b>95,057</b></u>	<u><b>695</b></u>