



2017

ANNUAL REPORT

MEDIA RESOURCE CENTRE

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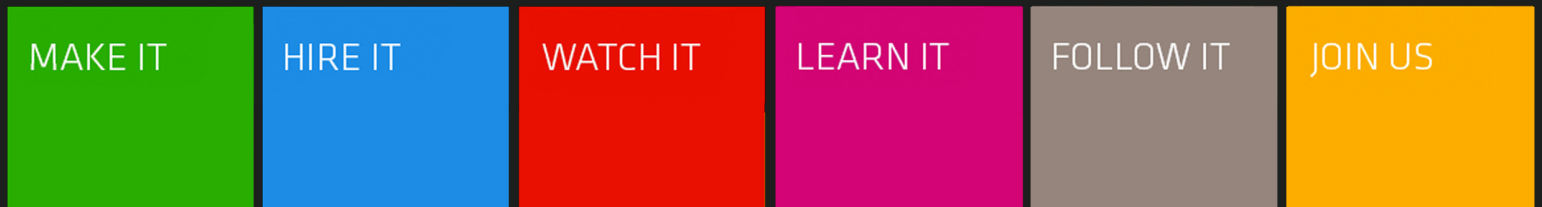
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1. ABOUT THE MEDIA RESOURCE CENTRE

History and Purpose

The Media Resource Centre (MRC) was established by a group of dedicated filmmakers in 1974 to support film and video production and exhibition in Adelaide and South Australia. Its emergence was part of a wider movement that also led to the creation of the South Australian Film Corporation (SAFC), the Australian Film Television and Radio School (AFTRS), the drama centre at Flinders University, and the beginnings of media studies in high schools around the country.

Forty three years on, the MRC's core mandate has remained strong. The organisation provides a focal point for screen practitioners to meet, make and produce, and exhibit their work, provides subsidised access to facilities, equipment and advice, and engages in topical debate with government and industry. It offers an exhibition program that fosters diversity in and an understanding of screen culture, with the Mercury and Iris cinemas being positioned as an attractive venue for hire and a dynamic city meeting place to enjoy inspiring and memorable film for young and older audiences. In its recent history the MRC has demonstrated proven success in the development and facilitation of community media projects of the highest order.

Governance

The MRC is a membership-based organisation and is incorporated under the Associations Incorporation Act (SA) 1985. MRC membership is open to those with an interest in film, video, digital and new media production and exhibition.

The organisation is governed in accordance with its Constitution by a Board of Management, which delegates the day-to-day operations to a Director and other staff.

2. BOARD AND STAFF

BOARD

Chair
Anthony Keenan
(From May 2014)

Treasurer
Anthony Keenan

Mark Knight
Elected

Mark Stevens
Elected

Claire Harris
Elected

Kirsty Stark
Co-opted

David Ngo
Co-opted

Madeleine Parry
Elected

Alison Wotherspoon
Elected

Michael Clarkin
Elected

STAFF

Director

Gail Kovatseff

Exhibition Manager

Mathew Kesting (Until Feb 2017)

Accountant

Robyn Samuel (Returned from Maternity leave Mar 2017)

Bookkeeper

Sarah Renzella (Until Mar 2017)

Project Officers

Kath McIntyre

Karena Slaninka

Venue and Event Coordinators

Catherine Reid

Projectionist

Ryder Grindle

Arts Administrators

Anthony Frith

Emma Hough-Hobbs (casual)

Production Coordinator (casual)

Shabana Azeez

Front of House and Projection

Jay Bower, Yolanda Rogers

Volunteers

Nathanial Schilling, Robbie and Glenys Jones, Chris Egerton, James O'Neil, Christopher Selgen, Patricia Ninnies

3. CHAIR'S REPORT

I am pleased to present the 2017 Annual Report of the Media Resource Centre (MRC).

We are proud to be the regional hub of screen culture in South Australia, and the acknowledged national centre of excellence for burgeoning filmmakers. Our organisation not only originates and oversees extensive production and development initiatives for entry-level and emerging screen content practitioners; we continue to innovate the exhibition side of our charter via our cornerstone curatorial programs. The iconic Mercury Cinema ensures that our city has access to high quality, broad independent and art cinema as part of our screen culture program; in addition to playing host to marquee events on the screen calendar such as the South Australian Screen Awards.

Most of our members are aware 2016 was the first year that we were subject to withdrawal of all federal funds from the entry-level sector. Following a year of consolidation and necessary paring down of resources, we have built upon our programming through 2017 despite the lack of access to the additional Screen Australia funding we were seeking. When federal funding for entry and emerging activity has been forthcoming, it has been directed towards the growing population centres on the eastern seaboard, such as Western Sydney; rather than established communities such as South Australia, who face different challenges.

We remain in regular contact with the Federal Government and Screen Australia, committed to pressing the case for reinstatement of financial support for our young local film talent,

to compensate for the “tyranny of distance”. Indeed, the Commonwealth invited the MRC Director and Chair to give on-the-record input to a Parliamentary Committee late in the year, in support of the regional entry-level sector, and acknowledgement of our national standing.

Funding aside, we maintain an extraordinarily high level of services thanks to the significant efforts of staff, and the steadfast backing of the South Australian Film Corporation, Art SA, and the South Australian Government. Core funding from the SAFC and Arts SA provides the foundation upon which we operate, building on this base through generation of additional revenue from other sources and activities such as sponsorship.

It does give me great pride to be able to say that support within South Australia remains strong. The South Australian Film Corporation Board led by John Hill, CEO Annabelle Sheehan and her staff, interim CEO Adam Smith, and now new CEO Courtney Gibson, have all contributed to strong collaboration with our team and members, remaining our key supporters. I thank them all for their continued commitment.

The Government of South Australia through Arts SA and their CEO Peter Louca, also remain loyal supporters of the MRC & Mercury Cinema. We remain grateful for their ongoing support; certainly, it is a key element in our durability. We have been fortunate in our patronage from state parliament, which we very much appreciate, and look forward to working with the new minister, Premier Steven Marshall, in 2018 and beyond.

Working with the SAFC, The Adelaide Film Festival, Adelaide Festival

Centre, and partners across the local film industry, we are confident that the MRC will continue to play a key role in the growth of the arts in our state.

In closing, I would like to thank our talented and amazingly committed MRC staff ; Director Gail Kovatseff for her stalwart leadership; and my fellow board members for their sustained effort, time and input - Mark Knight, Claire Harris, Kirsty Stark, Mark Stevens, David Ngo, Michael Clarkin and Alison Wotherspoon.

We are fortunate to have such a passionate team working to ensure a thriving MRC.

My thanks to all.



4. DIRECTOR'S REPORT

In 2017 the MRC again delivered an extraordinary program across its filmmaking development, screening and community programs. We ran an integrated workshop program, a production program, a conference, the SA Screen Awards, community workshops at the MRC and with Councils, made films for clients and screened around 300 individual features and managed around 150 hires. This was done with a team of less than 6 Full Time Equivalent staff members.

In production, we upgraded our workshops to deliver the very successful and well-received Springboard program. Springboard saw an almost 100% correlation between participation and success for one of our Production Initiative Program grants. A clear tribute to its success at preparing our members to meet the writing and skills requirements of an increasingly competitive program.

At around 100, the South Australian Screen Awards had its highest ever number of entries, and once again, the Gala Award ceremony was a sell-out and a highlight of the SA screen industry calendar. We also again delivered a sell-out Screen Makers Conference, expanded to include a 'market', the only one outside of Melbourne. The Screen Makers Conference was uniformly declared as a critical event in the Australian screen landscape for the way it brings together, in a single location, decision makers and the next generation of screen professionals. It was also the first time that inter-state agencies began to send their own emerging delegates to ensure they also benefitted from the conference's aim to

accelerate the next generation's careers.

In the cinema, we screened around 300 individual features. This included, by some accounts, the best ever programmed Oz Asia Film Program and a Cinémathèque that began to find a new audience amongst younger people. While Seniors on Screen remained a highlight of what we do best – build community and engagement around screen. We also made use of the Iris to pick up an increasing number of documentaries including the very successful *Kedi*.

In our community work we successfully secured a major community project with the Port Adelaide City Council to be delivered in 2018

We did all of this and broke even, despite being only our second year without federal funding. When I wrote the 2016-19 Strategic Plan with a financial strategy to break even by this year, it was with knowing what a struggle it would be to reach such a target. So, it is very pleasing to have done it despite the fact the way it's been achieved requires reflection.

Currently, there is much discussion, in the presence of decreased funding, on how arts organisations need to develop business acumen and diversify income streams particularly by attracting and increasing income from more private support. Therefore, while we have done well with additional sponsorship in the last year or two, it is not easy to find a new bunch of income streams when we successfully expanded to a range of varied funding sources a decade or so previously. The challenge in our upcoming Strategic Plan is how to go to another level. This will require good thought on what foundations we require

to make this possible, such as whether we have the best company structure.

As a consequence, without sufficient number of these projected expanded income lines, we have managed a small surplus mostly by not replacing staff and relying on a small team to deliver an expanding program. While I have always thanked staff for their efforts, their significance to our results cannot be said any clearer than their efforts are the most critical factor to the survival of the MRC. Staff carry large workloads, use all of their networks to find sponsorship and use their vast experience to think strategically, innovate new products and deliver at the highest of standards. This along with our strong commitment to the next generation keeps our major state-based funders engaged and funding the Media Resource Centre. I cannot applaud their effort enough. Our team of 6 FTEs comprises the following excellent staff (all of them part time): Kath McIntyre, Karena Slaninka, Anthony Frith, Robyn Collins, Catherine Reid, Ryder Grindle, Shabana Azeez and Emma Hough Hobbs.

I would also like to thank the MRC board and our Chair Tony Keenan, who play an important governance function and provide moral support to staff's efforts. I am very grateful for the continued support of the South Australian Film Corporation. Its last CEO, Annabelle Sheehan was an encouraging supporter of the MRC, and we look forward to also working positively with the new CEO Courtney Gibson. The Office for the Ageing, SA Health, Arts South Australia and the Adelaide City Council are important to the ongoing work of the Mercury Cinema. I thank all of our sponsors. Our major sponsors are Helping Hand, Flinders University, the University of South Australia and AFTRS.

Gail Kovatseff
Director



5. PRODUCTION REPORT

SUMMARY

2017 has seen production department activities ramping up with a range of new programs implemented resulting in a range of successful outcomes including increased engagement with industry across both the emerging and mid-level sectors and enhancement of the MRC's profile and industry standing both locally and nationally.

A summary of the production department activities include:

- I. Manage Production Funding Programs
- II. Executive/Supervising Producers on shorts and web series
- III. Manage and deliver SA Screen Awards
- IV. Manage and deliver Screen Makers Conference
- V. Design and deliver Springboard Program
- VI. Manage special initiatives and workshops
- VII. Project tracking and Industry Consultation
- VIII. Corporate and Community – directing and producing

I. Production Funding Programs

- Next Step 2015 – Preliminary delivery of the 2015 short film Smashed. Delivery materials and final payment remain outstanding.
- PIP 2016 – Successful delivery of five projects with total budgets of \$26,000.

- Next Step 2017 – Producers Adam Lemmey, Debra Liang, and writer/director Zane Roach received \$15,000 for their project 37 Things. Filming occurred in 2017 and the project is currently in post-production. Awaiting delivery.
- N.B Livecast 2017 – Guidelines were designed and advertised however due to a lack of submissions this program did not proceed.
- PIP 2017 – Guidelines preparation and management of assessment process with two external assessors Sandy Cameron and Sandra Lepore and internal assessor Karena Slaninka. 34 applications were received. Six projects were selected with total MRC cash contribution of \$30,500 and \$1,500 of in-kind facilities for each project as follows:

Good – Short Drama - \$11,500
(cash and in-kind)

When their teenage daughter is hit by a car fleeing a crime, two devastated parents seek answers at the intensive care unit of a hospital.

Producer: Ashleigh Knott
Writer/Director: Luke Wissell

Aquaphobe- Short Drama - \$6,000
(cash and in-kind)

A young woman who used to be a cat must conquer her fear of water in order to save her relationship.

Producer: Gilbert Kemp Attrill
Writer/Director: Melanie Easton

Small Town PD – Short Comedy - \$6,000 (cash and in-kind)

When a teenage boy goes to run a simple errand for his girlfriend, he unwittingly triggers a chain reaction amongst the unnecessarily large team of bored police officers in a small Australian town.

Producers: Paul Forza & Indianna Bell

Writers: Indianna Bell & John Chataway

Directors: Indianna Bell & Josiah Allen

Spider in the Garden – Short Drama - \$6,000 (cash and in-kind)
A family's ideal white middle class existence is shaken to its core when a large swastika makes a sudden appearance on their home.

Producer: Louise Pascale

Writer/Director: Nina Pearce

White Lilies – Short Comedy - \$6,000 (cash and in-kind)
When a failing florist is unable to financially support his dying mother, he decides to boost his best seller; funeral arrangements.
Producer: Kate Jarret
Writer/Director: Lucy Gale

Chloe – Short Documentary - \$4,000 (cash and in-kind)
A deeply revealing and hilarious look at the multi-talented Chloe Alison Escot: radical Tasmanian transsexual punk singer, piano balladeer, subversive standup comedian and mother of two.
Producer: Kate Jarret
Writer/Director: Nick Cowan

II. Executive/Supervising Producers

NITV – Our Stories Short Documentary Initiative. Submission and proposal prepared for NITV. \$30,000 for three x 14 min projects was successfully approved with NITV.

Call for submissions advertised with a closing date of 30 January 2018.

III. Delivery of SA Screen Awards 2017

Submissions closed on Monday 27 February 2017. A record of 100 submissions were received across short film, feature films, webseries, music video clips, experimental films, documentary and animation.

The judging process was revamped this year into two stages: shortlisting and final selections. Each film in the shortlisting stage was viewed by two judges and if shortlisted was then viewed by a range of judges in specialist areas. There was a total of 45 judges across the genres and craft categories.

In a combined effort, the sponsorship prize pool for the 20 awards was \$36,200 which includes cash prizes of \$12,000.

The sold out Gala Red Carpet Event was held on May 12th and was attended by the Minister's representative Ms Katrine Hildyard MP and Shadow Minister for the Arts, Mr John Gardener along with industry guests and VIP's.

IV. Manage and deliver the Screenmakers Conference

In its third year, the annual two-day Screen Makers Conference was held on Fri 28th & Sat 29th July 2017 and continues to grow in scope, scale and ambition.

The key aims of the conference are:

- To become the most significant screen industry event outside of Sydney and Melbourne, replacing the now defunct SPA Fringe
- To bring the national marketplace to the regional industry
- To foster creative collaborations across outlying states and bring regional stories to market

The mission of the conference is to help the next generation to move forward rapidly into the 'freedom streams' of financing, government funding, platforms and audience opportunities.

Outcomes

- Keynote Speaker – Writer/Showrunner Victoria Madden
- 170 tickets sold
- Over 200 delegates in attendance
- Total sponsorship and partnership funding attracted was \$38,000
- 21 sessions including panels, in conversation and masterclass sessions
- 21 roundtables with key industry reps from Foxtel to Screen Australia providing guidance and advice in a more intimate setting
- 100 speed pitching opportunities provided to individuals over 2 days
- Market reps include: Foxtel, ABC, Screentime, XYZ,

Arcadia, Roadshow, Epic Films, Discovery, Pozible.

- For the first time, state agencies supported delegates to attend including: Screen West, (1) Screen Territory (5), Screen Queensland (3) and Screen Tasmania (5).

Testimonial

It was a fantastic event for regional filmmakers to connect with big names in the industry. I thought the whole thing was run very well and I thoroughly enjoyed attending. I have made some great contacts, who I am following up with today.

I hope to be able to attend again next year.

Emma Wilson (Tasmania)

V. Manage and deliver Springboard Program

The inaugural year of Springboard was a surprise success demonstrating a strong demand for targeted skills development in the key areas of writing, producing and directing. It is also clear that there is an added incentive in that the program provides a strong pathway for applying to the PIP funding program.

Over the course of three months, participants were involved in:

Weekend Writing Workshop – delivery by Charlie Carman

Evening Directing Workshop – delivered by Michael J. Rowland

Evening Producer Workshop – delivered by Carolyn Johnson

Writer's Rooms, Big Pitch Session and

Information Session on how to apply to PIP.

Although anticipating around 30 registrations, the initiative attracted 91 participants paying fees as follows:

Full Rate \$190 plus \$60
membership fee

Concession Rate \$140 plus \$45
membership fee

Individual Modules (Producing,
Directing or Writing) \$150 for each
module plus relevant membership fee.

Approx total revenue: \$20,000

VI. Special Initiatives and Workshops

- Industry Networking Drinks and Program Launch for 2018 was held on 12 December 2017
- Screen Seekers - Student filmmaking workshops – Jan & April 2017
8 Attendees each workshop at \$340 per head.
- Seniors Boot Camp – June 2017
- ACH Workshops - March & June

Corporate Productions

- SA Electoral Commission –
3 x 25 min educational film -
Budget \$15,990

VII. Project Tracking and Industry Consultation

Next Step short drama, Smashed selected to screen at Berlin Film Festival 2017 and Sydney Film Festival 2017. Winner of 5 SASA awards including; Best Short, Best Editing, Best Sound Design, Best Cinematography, Best Directing.

PIP 2016 Freemales the Webseries, successfully crowdfunded for the next 3 episodes. Writer/Director Stephanie Jaclyn received Helpmann Fellowship to study in London and progress her career and also received a Carclew grant for her next short film on the back of her MRC funded webseries.

The production team provide ongoing individual and project consultations with emerging practitioners throughout the year to assist their professional development. This is one of the core activities of this department with well over 100 meetings and phone calls occurring over the year.

Staff generate considerable profile for the MRC through generating Marketing collateral for events and activities, social media via Facebook etc, and preparation for information for press releases as well as regular newsletters to our membership.

The production team had a target of increasing MRC membership which was successfully achieved, attracting 68 new members through Springboard, Screen Makers Conference and SASA.

6. EXHIBITION AND VENUE REPORT

Introduction

In any one year, around 300 features are shown at the Mercury, many of them only once, to an audience of around 35,000. This would easily make us the State's and one of Australia's most extensive cultural screening programs based on the sheer volume of films.

The Mercury Cinema is a significant cultural asset within the City of Adelaide. Our commitment to building a community of film lovers gives us a loyal audience who attend our many programs. While our experienced, attentive and friendly staff also make us an in-demand cinema for hire for the many communities who come together by sharing films.

A not to be under-estimated way the cinema contributes to the city is by its status as the only cinema in South Australia able to show all formats, new and old. This gives us the capacity to present the best of contemporary films as well as films from the past in original formats. We continue to have one of the few formally trained projectionists able to problem solve across these formats.

SCREENING PROGRAMS

Cinémathèque

It has been said that all great cities have a Cinémathèque! Against the odds, the MRC has kept one going in various incarnations in a boutique Australian city for more than 30 years. It began its life in the early 1980s in the University of Adelaide's Little Cinema and since 1992 has

been presented at the Mercury Cinema.

2017 was a watershed year, however, where important fundamentals changed. The National Film and Sound Archive stop renewing all but classic Australian titles, meaning we had to resort to national and international distributors for product, at on average 4x the cost. As a result, we shortened our season – showing somewhere around 20 less films. With our first presenting partner, Flinders University, we also experimented with new programmers, also made possible by the resignation of our long-term exhibition manager, Mat Kesting, who took a new position with the Adelaide Film Festival.

Our first season (April – July) was the last season curated by Mat Kesting, assisted by Mike Walsh. The opening season **Japanese Masters** launched to 106 patrons with *Ozu's Tokyo Story*. Other films in this season included Mizuguchi's *Sansho Danyu* and Other sub-season were **Vale: Those Who Left Us In 2016** with films including *McCabe and Mrs Miller* (Leonard Cohen soundtrack) and *The Time Guardian* (starring Carrie Fisher); **Women's Visions** with films including *Beau Travail* (Clair Denis) and *The Gleaners and I* (Agnes Varda) and **Lars!:The Enfant Terrible of Scandinavian Cinema** with films including *Dogville* and *Melancholia*.

The second season of Adelaide Cinémathèque was programmed by emerging curators, Kyle Davis, Gere Fuss and Bridget McDonald from Flinders University under the

guidance of Nick Godfrey. They were asked to include sub-seasons which would bring a younger audience to Cinémathèque. Recognising their generation's obsession with TV, they put together the outstanding sub-season, **TV Is Cinema's Best Friend** with films including the season's opening film, *Network* as well as *Videodrome* and *Funny Games*. Other sub-seasons included films from the turn of the century **Millennium** including *Fifth Element*, *The Rules of Attraction* and *Groove*. A big hit of this programming approach was the single session **VHS**, devoted to new works from across the globe made on this out-dated format, curated by Liam Sommerville. **Pollies Present** made a return with *Faraway So Close* (Tammy Franks, MP), *His Girl Friday* (John Gardner, MP), *Red Dog* (Senator Skye Kakoschke-Moore) and *Casablanca* (The Hon. Jack Snelling, Minister). Also returning was our annual partnership with the South Australian Living Festival where films are chosen and introduced by the festival's featured artists. The featured artists selections were *Pan's Labyrinth* (Trente Parke and Narelle Autio), *Fitzcaraldo* (Chris Orchard) and *Wake In Fright* (Sera Waters).

Seniors On Screen

Seniors on Screen remains South Australia's and by all appearances the nation's largest community arts program for a senior's audience. Comprising screenings, talks, Q&As and workshops it has been a very successful strategy to build a new kind of product for the retiree market. We are very proud of the community we have built as part of our leading contribution to

overcoming social isolation amongst the aged.

We presented two main screening programs April to July and August to November as well as a small interim program, December to February. Seniors on Screen continued with its four-session approach: Tuesday and Friday mornings and the Sunday Sessions, a double feature of week-day films. Screening highlights included *Lion*, *Moonlight*, *Monseigneur Chocolat*, *David Stratten: A Cinematic Life*, *Land of Mine*, *Jasper Jones*, *Dunkirk*, *Viceroy's House* and *Spoor*. Exclusive films to Seniors on Screen included *Barbecue*, by former MRC members, Mathew Salleh and Rosie Tucker, *The Workers Cup* and *The Levelling* and various Oz Asia inclusions.

Special events included **My Night At The Oscars** a Best Foreign Film finalist, comprising screening of *Tanna* and a talk by its producer, Carolyn Johnson. Carolyn also presented a Q&A for her film, *The Last Goldfish*. Our workshops included Digital Storytelling for Seniors and our first, Stand Up Comedy for Seniors which resulted in four participants, including an 89-year-old doing their first live stand-up at The Cranker.

Oz Asia Film Festival

In 2017, we presented what was regarded as one of if not our best ever program. In total we screened 18 films. A highlight was having as our guest from Singapore, Kristen Tan, director, of the award-winning *Pop Aye*, set in Thailand. Other successful screenings included the moving *Hotel Salvation*, the majestic *Cold of Kalandar* and the audience favourite, *I Am Not*

Madame Bovary. Both *Pop Aye* and *I Am Not Madame Bovary* were part of our first strand dedicated to Asian women directors. It also included the first ever films directed by women from Bhutan (*Honeygiver Amongst the Dogs*) and Afghanistan (*Wolf and Sheep*).

Other films

Throughout 2017 the Mercury continued to pick up a number of outstanding small films, invariably documentaries that needed an Adelaide screen. We generally showed them in our small cinema, the Iris, taking almost \$7.5k. *Kedi*, a film about cats in Istanbul, proved to be our most successful film since the 2012 *I Am Not Eleven*. Other documentaries that did well included John Pilger's *The Coming War On China*, *Family* and the stunning *I Am Not Your Negro* by Raul Peck.

Venue Hire

In 2017, we had our highest venue hire on record. As a centrally located cinema, with a reputation for having the most dedicated and friendly cinema staff in the city, venue hire continues as a solid business for the MRC. Its success is the significant way the MRC cross-subsidises its large screening program, allowing us to run a break-even screening program

The MRC is particularly proud of the important role the Mercury plays in segueing new communities into the fabric of our city. Numerous emerging migrant communities are the backbone of our venue hire business; screening their films in the Mercury as a way of keeping connected to their homeland and language while building community bonds with their compatriots in

South Australia. Regular communities to hire the Mercury include the Telegu, the Tamil, the Hindi, the Nepalese, the Bhutanese and the Afghani.

With the Adelaide Film Festival's shift to Hindley Street, the close adjacency saw us take on a much bigger contingent of their sessions at the Mercury. This also contributed positively to our results. As a community cinema close to its patrons, it was easy to notice how much of our audience is the backbone of AFF's attendances, further evidence of the important role the Mercury's programs play in audience development for a broad, considered cinema. Another festival to present at the Mercury is the ever popular, Transitions Film Festival with its focus on social change films directed at a younger audience.

Despite these good results, historically the MRC tends to lose festivals as they grow to a size when they take a national deal from major cinemas across the country. We lost a number of festivals over the last two years. While this freed up venue hours for hire, contributing to its success, it had a negative impact on our overall box office result, as our arrangements were most often box office splits.

The success of the Mercury screening program is dependent on the hard work of our staff and our generous sponsors, Arts South Australia, Office of the Ageing, SA Health and Adelaide City Council. We gratefully acknowledge our screening program presenting partners: Flinders University for Adelaide Cinematheque and Helping Hand for Seniors on Screen.

7. TREASURER'S REPORT

At risk of repeating myself, members will recall that 2016 was the first year our organisation operated without federal government grant funding, courtesy of the Screen Australia decision to remove all funding to the entry-level sector nationally. Despite claims by Screen Australia that they would still be allocating funding to the entry-level sector, the actual result for the MRC was improved slightly from 2016. Disappointingly, this appears due to entry-level funding being limited to NSW and, to a lesser extent, Victoria.

Clearly, this is neither fair nor acceptable. In fact, one could make the argument that it is not sustainable given that it only encourages more consolidation in already over-populated cities, i.e. Sydney and Melbourne. To this end, the MRC is working with peer organisations to extend our program to complement opportunities beyond our borders and maintain the standing of the South Australian offering.

As outlined in previous reports, changes made over the past couple of years to the way we manage our finances have helped us accommodate the reduced funding, reinforced by the changes made to our operations by scaling down the size of our permanent team. Maintaining a smaller core group of staff, bringing in contract expertise for projects as required, has assisted in the short-term; however, the pressure on staff to cover additional roles is not sustainable in the long-term. Within our upcoming strategy development sessions, the

Board will be working to create business plans to build a more robust framework, to better organise roles and responsibilities for a more effective, sustainable workplace and expand marketing activities.

From a low base, we have had considerable success this year in attracting new advertising and sponsors. This has offset reduced exhibition income, the result of changes to festival programs outside the control of the MRC. With continued vigilance on expenditure, our expense line has decreased again by more than 15%, delivering a slight surplus for the year to 31/12/17. Whilst I would caution to add that we cannot reduce expenditure indefinitely, it is certainly a credit to the prudent nature of staff and management that we can achieve such a result, taking pressure off our cash reserves. Consequently, our level of conservatively managed reserves remains strong.

Highlights of the MRC's 2017 results:

- Cash surplus of \$11,000
- 15% reduction in total expense line
- 10% reduction in admin and exhibition costs
- 15% increase in Exhibition and Cinema
- 12% decrease grant and project monies
- Steady Member funds

As I do say every year, times are challenging for arts-based Not-For-Profits. I would add to this, the current national funding approach is even more challenging from a regional perspective, i.e. anywhere not Sydney and Melbourne.

Overwhelmingly funding is directed toward those two cities, well above what is justified on a per-capita basis. Although the MRC Board and management continue to make strong representations at a national level, we encourage our members and supporters to do the same, to ensure on-going opportunity within South Australia.

My commendation and thanks to all who have contributed to this strong result, especially our Director and staff. Special mention to my Board colleague Mark Knight for his assistance on our Financial Management Committee.

8. SPONSORS AND PARTNERS

Adelaide Festival Centre,
Adelaide Film Festival,
AC Arts,
ACH Group,
Angela Heesom Casting,
Australian Film Television and Radio School,
Australian International Documentary Conference,
Adelaide Artists Agency,
Adelaide Studios,
Adelaide Festival Centre's OzAsia Festival,
Art After Dark,
Arts South Australia,
Australian Writers Guild – SA Branch,
Best FX,
Canon Australia,
Carclew Youth Arts,
Channel 44,
The Cutting Room,
Chaffey Bros Wine Co,
Department of Premier and Cabinet,
Diamonds Camera, Video & Digital,
Flinders University,
Flickerfest,
Helping Hand,
Helpmann Academy,
Hendon Studio,
Hills Cider Company,
Independent Art Foundation,
Iranian Film Festival Australia,
Japan Foundation,
Jam Factory,
Kojo,
LB Events,
Leap Frog Films/Tugg
Mad Promo,
Mismatch Brewing Company,
Melbourne Cinémathèque,
Masthead Studios Pty Ltd,
MusicSA,
National Film and Sound Archive,
NITV,
Nuskope,
Office for the Ageing/SA Health,
Picture Hire Australia,
Pro AV Solutions,
RSM Australia,
Screen Producers of Australia,

South Australian Film Corporation,
Screen Australia,
Screen Network Australia,
State Theatre Company,
Storynerds,
Transitions Film Festival,
University of Adelaide,
Uni of SA,
VideoBlocks,
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MEDIA RESOURCE CENTRE INC.
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

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MEDIA RESOURCE CENTRE INC.

REPORT OF THE COMMITTEE

FOR THE YEAR ENDED 31 DECEMBER 2017

Your committee submit the financial statements of the Media Resource Centre Inc. for the financial year ended 31 December 2017.

Committee Members

The following persons were committee members of the incorporated association during the whole of the financial year and up to the date of this report, unless otherwise stated:

Chairperson & Treasurer: Anthony Keenan

Public Officer: Gail Kovatseff

Committee: Claire Harris
Mark Stevens
Mark Knight
Michael Clarkin

Maddy Parry
Kirsty Stark
Alison Wotherspoon
David Ngo

During the year, Kirsty Stark was paid \$350 (excl GST) for photography services she performed for an event held by Media Resource Centre.

Other than the transaction noted above, in accordance with Section 35 (5) of the Associations Act 1985, the committee hereby states that during the financial year ended 31 December 2017:

- a) (1) no officer of the Association
- (2) no firm of which an officer is a member, and
- (3) no body corporate in which an officer has a substantial financial interest,

has received or become entitled to receive a benefit as a result of a contract between the officer, firm or corporate body and the Association.

- b) No officer of the Association has received directly or indirectly from the Association any payment or other pecuniary value.

Objectives

Develop a dynamic screen culture in South Australia through assisting emerging practitioners and showcasing a diverse screening program.

Principal Activities

The principal activities of the Association during the financial year were to:

- generate, support and advocate for a creative, critical and informed screen culture and practice in South Australia,
- provide a focal point for screen practitioners to meet, produce and exhibit their work,
- provide facilities, programs and resources for members and the public,
- advocate for members and the general public,
- provide exhibition facilities and programs to the general public and members, and
- provide equitable access to affordable equipment and facilities, information resources and advice concerning production, distribution and exhibition.

Operating Result

	31/12/2017	31/12/2016
	\$	\$
The surplus / (deficit) from ordinary activities amounted to:	11,508	(87,207)

Significant Changes in State of Affairs

There were no significant changes in the state of affairs during the year.

Events after the Reporting Period

There were no significant events after the reporting period that require disclosure in the financial statements.

MEDIA RESOURCE CENTRE INC.

REPORT OF THE COMMITTEE

FOR THE YEAR ENDED 31 DECEMBER 2017

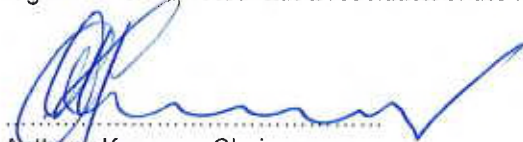
Proceedings on Behalf of the Company

No person has applied for leave of court to bring proceedings on behalf of the entity or intervene in any proceedings on which the entity is a party for the purpose of taking responsibility on behalf of the entity for all or any part of those proceedings.


Auditors Independence Declaration

A copy of the Auditors Independence Declaration is required under s60-40 of the Australian Charities and Not-for-Profits Commission Act 2012 is included on page 4 of this financial report and forms part of the Report of the Committee.

Signed in accordance with a resolution of the Members of the Committee



Anthony Keenan - Chairperson



Mark Knight - Committee Member
Dated this 21st day of May 2018

RSM Australia Partners

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AUDITOR'S INDEPENDENCE DECLARATION

As lead auditor for the audit of the financial report of Media Resource Centre Incorporated for the year ended 31 December 2017, I declare that, to the best of my knowledge and belief, there have been no contraventions of:

- (i) the auditor independence requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.

A handwritten signature in black ink, appearing to read "RSM".**RSM AUSTRALIA PARTNERS**A handwritten signature in black ink, appearing to read "Rodney Miller".

Rodney Miller
Partner

Canberra, ACT
Dated: 21 May 2018

MEDIA RESOURCE CENTRE INC

**INCOME EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2017**

	2017	2016
	\$	\$
Income		
Interest	6,159	8,272
Operating grants	288,000	270,500
Special projects	109,524	104,122
Production support income	58,660	85,967
Sponsorship	27,000	16,345
Exhibition & Cinema Income	257,198	307,266
Membership subscriptions	9,990	10,284
Sundry income	16,720	9,788
Administration Income	3,442	659
	<u>776,693</u>	<u>813,203</u>
Expenditure		
Administration	124,282	138,010
Advertising & publicity	29,604	26,695
Audit fees	3,940	4,635
Bad and doubtful debts	3,777	1,809
Bank Fees	5,534	6,541
Depreciation	26,730	48,929
Exhibition & cinema	96,369	104,247
Employee entitlements	14,148	5,015
Interest Paid	151	38
Lease payments	7,273	3,313
Production support	70,418	130,712
Repairs & maintenance	3,337	4,480
Wages & salaries	341,933	389,143
Superannuation	32,484	35,599
Website development	5,205	1,244
	<u>765,185</u>	<u>900,410</u>
Surplus / (Deficit) before income tax	11,508	(87,207)
Income tax expense	1 (f) -	-
Surplus / (Deficit) after income tax	<u>11,508</u>	<u>(87,207)</u>
Retained surplus at the beginning of the financial year	392,903	480,110
Retained surplus at the end of the financial year	<u>404,411</u>	<u>392,903</u>

The accompanying notes form part of these financial statements

MEDIA RESOURCE CENTRE INC

**BALANCE SHEET
AS AT 31 DECEMBER 2017**

	Note	2017 \$	2016 \$
Current Assets			
Cash	2	560,198	475,593
Trade Receivables	3	14,193	53,799
Prepayments		4,658	4,594
Accrued Interest		1,000	1,021
Stock		3,882	4,446
Total Current Assets		<u>583,931</u>	<u>539,453</u>
Non-Current Assets			
Plant & Equipment	4	<u>73,722</u>	<u>89,838</u>
Total Non-Current Assets		<u>73,722</u>	<u>89,838</u>
Total Assets		<u><u>657,653</u></u>	<u><u>629,291</u></u>
Current Liabilities			
Trade Creditors		8,749	5,342
Other Payables	5	35,149	20,894
Provisions - Employee Entitlements	6	73,644	59,497
Unspent Project Funds		<u>135,700</u>	<u>150,655</u>
Total Current Liabilities		<u>253,242</u>	<u>236,388</u>
Total Liabilities		<u><u>253,242</u></u>	<u><u>236,388</u></u>
Net Assets		<u><u>404,411</u></u>	<u><u>392,903</u></u>
Members Funds			
Retained Surplus		<u>404,411</u>	<u>392,903</u>
Total Members Funds		<u><u>404,411</u></u>	<u><u>392,903</u></u>

The accompanying notes form part of these financial statements

MEDIA RESOURCE CENTRE INC

**CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2017**

		2017	2016
		\$	\$
	Note		
Cash Flow From Operating Activities			
Receipts from funding bodies and activities		893,972	857,122
Payments to suppliers and employees		(797,488)	(903,596)
Interest received		6,159	8,272
Interest and other costs of finance		(7,424)	(3,351)
Net cash provided by / (used in) operating activities	7	<u>95,219</u>	<u>(41,553)</u>
Cash Flow From Investing Activities			
Payments for plant and equipment		(10,614)	(2,286)
Net cash used in investing activities		<u>(10,614)</u>	<u>(2,286)</u>
Net increase / (decrease) in cash held		84,605	(43,839)
Cash at the beginning of the year		475,593	519,432
Cash at the end of the year	2	<u><u>560,198</u></u>	<u><u>475,593</u></u>

The accompanying notes form part of these financial statements

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

1. Statement of Accounting Policies

This financial report is a special purpose financial report prepared in order to satisfy the financial requirements of the Associations Incorporation Act (SA) 1985 and the Australian Charities and Not-for-profits Commission Act 2012. The committee has determined that the association is not a reporting entity.

The financial report has been prepared on an accrual basis (except for income derived from donations, which are recognised on receipt) and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuation of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report. Comparative information is reclassified where appropriate to enhance comparability.

(a) Cash and Cash Equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with banks, and other short term highly liquid investments with original maturities of three months or less.

(b) Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable.

Interest revenue is recognised as it accrues in the profit or loss, using the effective interest rate method.

Grant income is recognised when the entity obtains control over the funds which is generally at the time of receipt.

If conditions are attached to the grant that must be satisfied before the association is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.

All revenue is stated net of the amount of goods and services tax.

(c) 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 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.

(d) Property, Plant and Equipment (PPE)

The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association from the time the asset is held ready for use.

(e) Impairment

At each reporting date, the entity reviews the carrying values of its tangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, 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.

MEDIA RESOURCE CENTRE INC.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

(f) Income Tax

The association is exempt from income tax under Section 50-70 of the Income Tax Assessment Act 1997.

(g) Leases

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor are charged as expenses in the period in which they are incurred.

(h) Trade and Other Payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period, which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(i) Employee Benefits

Provision is made for the association's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits have been measured at the amounts expected to be paid when the liability is settled.

A provision for long service leave is calculated once an employee's period of service has reached 6 years and meets the requirements of a provision. At 6 years 50% of the expected provision is recognised and the remaining 50% at 7 years.

(j) New Accounting Standards and Interpretations not yet mandatory or early adopted

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by Media Resource Centre Inc for the period ending 31 December 2017. Media Resource Centre has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

MEDIA RESOURCE CENTRE INC.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

	2017	2016
	\$	\$
2. Cash Assets		
Cash at bank	323,811	246,845
Cash on hand	1,800	1,500
Paypal	1,802	(1)
Term deposit	227,438	222,266
MRC donation fund	5,347	4,983
	<u>560,198</u>	<u>475,593</u>
3. Trade Receivables		
Trade receivables	17,011	53,799
Allowance for doubtful debts	(2,818)	-
	<u>14,193</u>	<u>53,799</u>
4. Plant and Equipment		
Cost		
Balance at 1 January	323,306	346,733
Additions	10,614	2,286
Disposals	(120,617)	(25,713)
Balance at 31 December	<u>213,303</u>	<u>323,306</u>
Depreciation		
Balance at 1 January	233,468	210,252
Depreciation for year	26,730	48,929
Write-back on disposals	(120,617)	(25,713)
Balance at 31 December	<u>139,581</u>	<u>233,468</u>
Carrying Amounts		
At 1 January	89,838	136,481
At 31 December	73,722	89,838
5. Other Payables		
GST payable	7,502	4,614
Other payables	2,535	2,988
Amounts withheld from salaries and wages	16,691	4,935
Superannuation payable	8,421	8,357
	<u>35,149</u>	<u>20,894</u>
6. Provisions		
Employee entitlements - annual leave	38,617	22,747
Employee entitlements - long service leave	35,027	36,750
	<u>73,644</u>	<u>59,497</u>

MEDIA RESOURCE CENTRE INC.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

	2017	2016
	\$	\$
7. Reconciliation of Net Cash to Operating Activities		
Operating surplus / (deficit)	11,508	(87,207)
Depreciation	26,730	48,929
Changes in assets and liabilities		
(Increase) / decrease in trade receivables	39,606	53,477
(Increase) / decrease in prepayments	(64)	(234)
(Increase) / decrease in stock	564	(1,069)
(Increase) / decrease in accrued interest	21	15
Increase / (decrease) in trade creditors	3,407	(24,882)
Increase / (decrease) in other creditors	14,255	(17,096)
Increase / (decrease) in provisions	14,147	5,015
Increase / (decrease) in unspent project funds	(14,955)	(18,501)
Net cash provided by / (used in) operating activities	<u>95,219</u>	<u>(41,553)</u>

8. Economic Dependence

Media Resource Centre continues to do its business with support; in particular from the South Australian Film Corporation, Arts South Australia and the Office for the Ageing.

In recent times Media Resource Centre has grown its earned income revenues, particularly sponsorship, and will continue to seek additional income streams.

MEDIA RESOURCE CENTRE INC.


STATEMENT BY MEMBERS OF THE COMMITTEE

The committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the committee the financial statements as set out on pages 5 to 11:

- 1 Presents fairly the financial position of the Media Resource Centre Inc. as at 31 December 2017 and its performance for the year ended on that date.
- 2 At the date of this statement, there are reasonable grounds to believe the Media Resource Centre Inc. will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of Committee by:



Anthony Keenan - Chairperson



Mark Knight - Committee Member

Dated this 21st day of May 2018

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INDEPENDENT AUDITOR'S REPORT**To the Members of Media Resource Centre Incorporated****Opinion**

We have audited the financial report of Media Resource Centre Incorporated, which comprises the statement of financial position as at 31 December 2017, the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the statement by members of the committee.

In our opinion, the financial report of Media Resource Centre Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2017 and of its financial performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Media Resource Centre Incorporated in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Media Resource Centre Incorporated to meet the requirements of Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibilities of Management and Those Charged with Governance for the Financial Report

The Committee of the registered entity are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and for such internal control as the Committee determine is necessary to

enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Committee are responsible for assessing Media Resource Centre Incorporated's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate Media Resource Centre Incorporated or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf. This description forms part of our auditor's report.

A handwritten signature in black ink, appearing to be 'R Miller', with a long horizontal line extending to the right.

R MILLER
Partner

A stylized, handwritten-style logo for RSM, with the letters 'R', 'S', and 'M' connected.

RSM Australia Partners

Dated: 21 May 2018
Canberra, Australian Capital Territory