



2012

# ANNUAL REPORT

MEDIA RESOURCE CENTRE

MEDIA RESOURCE CENTRE

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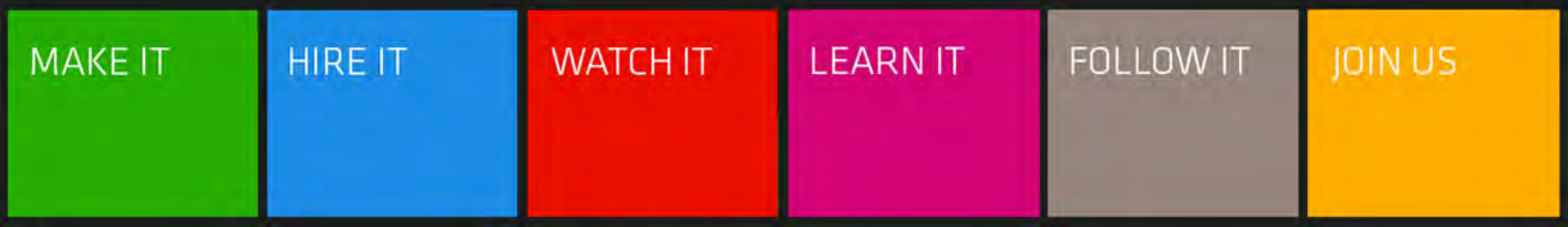
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# MEDIA RESOURCE CENTRE

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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.

Thirty eight years on, the MRC's core mandate has remained strong. The organisation provides a focal point for screen practitioners to meet, produce, and exhibit their work, provides subsidised access to facilities, equipment and advice, and engages in topical debate with government and industry. Its focus has also broadened to support artists working in digital media. 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.

The MRC is linked to a number of similar organisations nationally under the banner of Screen Development Australia, and is recognised by state and federal government agencies for the services it provides to screen practitioners and local communities.

### 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. Members of the Board

are elected by the membership at the Annual General Meeting for a term of two years, and may stand for up to three consecutive terms. The Board may also second individuals to the Board for a time, especially those who can bring desired skills and experience. The Board appoints the Director of the MRC, but the Director is not a member of the Board.

The Board meets 11 to 12 times per year and is assisted by two advisory groups, the Members' Exhibition Group (MEG) and the Members' Production Group (MPG). Both of these groups provide one additional member each to the Board. The groups meet approximately 6 times per year to initiate and discuss exhibition and production activities. At present, the MPG is particularly responsible for the allocation of several rounds of equipment subsidy to members, and the MEG, for assistance with exhibition programming.

### Partnerships and Sponsorship

As a not-for-profit body, the MRC is financed via a combination of earned and unearned income. Government funding comes from the Federal Government through Screen Australia, and the State Government through the South Australian Film Corporation and Arts SA.

Partnerships also play a vital role in enabling the MRC to deliver special projects and events. The MRC gratefully acknowledges the generosity of its supporters. In 2012 the MRC particularly wishes to acknowledge the Adelaide City Council.



Other partners and sponsors in 2012:

Aurora Community Channel (Foxtel), Ausmusic, Bigpond Adelaide Film Festival, APRA, AC Arts, AJ Sound, Actors Ink, Australian Animation Festival, Australian Centre for the Moving Image, Australian Institute of Architects (SA), Australian Education Union, Australian Performing Rights Association, Allens Music & Billy Hyde, Adelaide's Child, Australian Film Television and Radio School, the Australian Centre of Social Innovation, Australian International Documentary Conference, Australia Council, Adelaide Artists Agency, Adelaide Studios, Adelaide University Union, Austrade, The Advertiser, Adelaide Festival Centre's OzAsia OnScreen Festival, Australian Writers Guild – SA Branch, Autism SA, Australian Education Union, Barossa Valley Brewing, Best FX, Canon, Carclew Youth Arts, The Cutting Room, Chaffey Bros Wine Co, City of Holdfast Bay, Chapel Lane Studios, CSIRO, Department of Premier and Cabinet, Department of Foreign Affairs and Trade, Department of Health and Ageing, FanDependent, Flinders University, Flickerfest, FreeRange Future, Hola Mexico Film Festival, Hills Cider Company, Helping Hand, Iranian Film Festival, Jetty Road Retailers, Jurlique, Kelly & Co Lawyers, Magazine Gallery, McLaren Vale Beer Co (Vale Ale), Melbourne Cinémathèque, Mental Health Coalition, Mediawave.tv, Madman Entertainment, Roborn Menz, Mind Blowing Films, Miranda Brown Publicity, Messenger Press, MusicSA, National Film and Sound Archive, National Campus Band Competition, Northern Sound System, New India Restaurant, Nippy's Orange Juice, NKM Accounting, Oasis Post, Picture Hire Australia, Pro AV Solutions, Pulling Strings, Radio Adelaide, Rosnay Organic Wines, Scinema Film Festival, Screen Producers Association of Australia, South Australian Film Corporation, S15/15, Screen Australia, SPAA Fringe, Screen Australia, Screen Network Australia, Storynerds, Total Photographic, Tropfest Short Film Festival, Twilight & Magill Film Festival, University of Adelaide, Uni of SA (Magill), X Media Lab, You Tube, and Zambrero.

## 2. BOARD AND STAFF

### BOARD

Chair  
Sandy Cameron

Chair Members' Production Group  
Bowen Ellames (part year)  
Heather Gryst

Chair Members' Exhibition Group  
Patti Greethead

Theodor Wyeld  
Elected

Kate Croser (resigned)  
Elected

Hugh Sullivan  
Elected

James Brown  
Elected

Mike Walsh  
Elected

Anthony Keenan (Treasurer)  
Co-opted

Toby Moritz (Public Officer)  
Co-opted

Marion Pilowski  
Co-opted

### STAFF

Director  
Gail Kovatseff

Manager Programs & Development  
Shane McNeil

Exhibition Manager  
Mathew Kesting

Special Projects Coordinator  
Lisa Bishop

Production Coordinator  
Katie Powell  
Gareth Wilkes  
Bettina Hamilton (part year)

Equipment & Facilities Coordinator  
Brad Halstead (part year)  
Elendil Archer (part year)

Digital Media Officer  
Louise Pascale (part year)

Finance Officer  
Bei Bei Bi

Marketing Coordinator  
Joshua Fanning (part year)  
Danielle Butler

Reception & Administration  
Jane Howard (part year)  
Bowen Ellames (part year)  
Kieran McNamara

Venue & Event Manager  
Marc Webb

Technical Coordinator  
Ryder Grindle

Front of House & Projection  
Angela Schilling, Toby Branwell, Clair Bishop,  
Aaron Schuppan, Andrew Bunney, Tegan  
Nockles, Joshua Fanning

### 3. CHAIR'S REPORT

On behalf of the Board of the MRC it is my pleasure to present the 2012 annual report. The Media Resource Centre continues to be at the coalface of screen culture. Whether it be through the crucial and excellent program of the Mercury Cinema, our successful range of production initiatives, or the high level advice and expertise of our staff, the MRC supports the industry and community well at a time of shifting technology, distribution models, and funding policies for the sector.

Rather than repeat the numerous recent success stories you will find in the rest of the annual report, I will outline the significant strategic focus of the board in the coming year. The most significant event for some time that impacts South Australian emerging media practitioners is the SAFC Strategic Review. Due to the discontinuation of special program funding and a shift in policy priorities, the SAFC has altered the pathways available for fresh creative talent, with new players requiring partnerships with production companies with firm track records. It is the MRC's job to ensure that pragmatic pathways are maintained through the right balance of production initiatives and professional development opportunities to result in high calibre projects and strong industry relationships. To achieve this I believe it is

important that MRC members contribute to this important discussion by letting us know what opportunities they are seeking; becoming an active participant on the Member's Production Group and providing the MRC Board and staff your thoughts would be a great way to do this. It is very important that the voices of emerging filmmakers directly feed in to the broader discussion and play an active role in shaping the industry's future.

I would like to take this opportunity to thank the MRC staff and volunteers for their brilliant efforts over the course of the year. On behalf of the board I would like to particularly thank Gail Kovatseff for her fine stewardship of the organisation. I would also thank you to our many funders and project partners, including Screen Australia, the SAFC and Arts SA, the agencies who fund us on an ongoing basis.

My thanks also go out to my fellow board members who have dedicated their time and expertise over the last year, and in particular Hugh Sullivan, James Brown and Theodor Wyeld, who are completing their terms. However I would like to give special thanks to Toby Moritz, a long serving board member whose level-headed counsel and skills as Acting Chair are particularly appreciated. I hope everyone has a fruitful 2013, and to see you at the Mercury throughout the year.

Sandy Cameron  
Chair



### 4. DIRECTOR'S REPORT

The MRC 2010-2012 Strategic Plan recognised the need for the MRC to create a critical mass of activity while diversifying its income streams in order to secure a viable future. Much of this hinged on building a strong community arm, launching a youth arm and using this scale of activity to assist to cross subsidise the production and exhibitions arms.

We finished 2012 confident that we had met the goals of the Strategic Plan and in many



cases exceeding our KPI targets. The key arms of the organization, our screen production arm and our cultural exhibition arm continued to perform at a high level. Proving the success of our strategy to develop a critical mass of activity to provide sufficient resources to expand our services and keep experienced, highly skilled staff, who are also strongly outcome focused.

The production team ran seven initiatives, which made more than 25 works. Highlights included a 2012 Raw Nerve documentary, "Who Owns The Street" going on to be accepted into the Sheffield International Documentary Festival and be the winner of Best Film at the 2013 SA Screen Awards (SASA). Another Raw Nerve film, *Colour of Kerosene* is scheduled to screen in the top 100 films at the 2013 St Kilda Film Festival and received six nominations at 2013 SASA. Our First Shot film, *Agora* by first time filmmaker, Neale Irwin was a shortlisted film at Tropfest and won Best Comedy and Best Screenplay at SASA. The film's director and writer Neale Irwin went on to be accepted into AFTRS.



**Who Owns The Streets?**

Outside of our production initiative program, the MRC production team was the executive producer of *The Martyr*, which won six awards at SASA including Best Drama. It is now slated to launch at an international film festival. We provided assistance to *Wastelander Panda*, which was nominated for a Ruby Award and was funded for production by the South Australian Film Corporation. Graduates of MRC programs (Tropfest and Next Step), Dimi Pouliotis won Best Emerging Filmmaker at the 2012 Shorts Film Festival, having been nominated for the same award by the City of Melbourne in 2011. By 2013, Dimi was working professionally as a director with Closer Productions. Maddie Parry, a 2010 Raw Nerve participant made a 30 min documentary *Meatworks* as part of ABC11's First Shot. *Meatworks* further developed the themes and ideas of her Raw Nerve film

*Murdermouth* including using footage from the earlier work. Shane McNeil, currently the MRC Manager of Production, but who began his professional career as part of the MRC's original production initiative, *Concertinas*, was nominated for an ACATTA for *The Moment*, which also won the Innovation Award at the Shorts Film Festival and was runner up at the Palm Springs International Film Festival.

A highlight of our production year was the *Let's Make Web TV* initiative, which was four years in the making as we waited for sufficient funds to run it. More than 60 people attended the ground-breaking forum, which was described by some as the best they had ever attended and attracted national acclaim. The competition for the accompanying production initiative was the steepest for many years. MRC staff successfully brokered additional partners with the end result that production initiative participants will earn an international film festival credit when their webisodes launch at the Adelaide Film Festival in October 2013. Also the webisodes will be simultaneously launched on You Tube, which as part of the partnership will assist the participants to gain market traction as well as with monetization.

The Exhibition team screened more than 200 films and we saw annual box office continue to consolidate over the 100k mark, a big jump on the 38k we took in 2007. Our nurturing of the Mexican Film Festival as our favourite end of year fiesta with a great opening night party saw us take the biggest box office in the country, while we presented our biggest ever Oz Asia Screening Program. Our commitment to Australian independent cinema saw us run *Am Eleven* across several programs including Seniors On Screen, Screenseekers and Summer Scoops to become our biggest box office success. At a time when the State's venue hire industry was hurting, our new swish foyer helped us to continue to attract good hires. In 2012 we also finally launched a new website for the Mercury with a beautiful aesthetic worthy of our programming and for the first time we could sell tickets online.

While our new arms, community and youth, continued to thrive. Seniors on Screen hit its straps as a screening program with average audiences jumping to 90 per session from around 40 in 2008 with a number of near sell out sessions. The workshop program continued to attract good numbers with Editing for Seniors and Sound Design for Seniors selling out. Mindshare, a community social media project, produced in 2011 in partnership

with the Mental Health Coalition, won the 2012 Australian Business Arts Foundation's Arts and Health award and was the winner of a 2012 Dr Margaret Tobin Award for provision of services to mental health. We also completed the end of the first stage of our Bold Ideas, Better Lives winner, *Aged Care, Digital Lifestyles*. The MRC youth program, Screenseekers, quietly established in 2011 began to thrive in 2012. We saw several screening sessions sell-out as well as all of the workshop places. The Tropfest Jr workshop made a work, *National Jumping Championships*, that was shortlisted and another, *How To Make A Horror Film*, which was national Runner Up.

I would like to thank the wonderful staff at the Media Resource Centre for their stellar efforts during 2012: Shane McNeil, Mat Kesting, Lisa Bishop, Katie Powell, Kieran McNamara, Ryder Grindle and Marc Webb. We saw three outstanding younger staff members leave the MRC: Jane Howard and Josh Fanning left to build their careers in writing and publishing respectively while our young accountant, Bei Bi left to live in Sydney. At the end of the year Gareth Wilkes joined the MRC as our second production coordinator and Danielle Butler stepped in as our new Marketing Coordinator.

I would like to thank the strong commitment of the board of the Media Resource Centre led very ably by Chair, Sandy Cameron. I would like to also thank our key funders Screen Australia (particularly Chris Oliver), the SAFC and Arts SA (particularly Clare Tizard).

Gail Kovatseff  
Director



## 5. PRODUCTION REPORT



The Media Resource Centre manages the South Australian component of the *Raw Nerve* short film initiative, funded through Screen Australia.

The aim of the program is to assist entry-level filmmakers develop and produce engaging and entertaining short films, up to 10 minutes in length in any genre. It also provides emerging screenwriters with an opportunity to confirm and showcase their storytelling ability.

This initiative provides valuable production experience to entry-level producers, writers, and directors giving them the chance to work with, and learn from, more experienced HODs, cast and crew.

This year three films were provided with \$4,000 cash investment, plus \$2,500 in-kind investment, to be used on MRC equipment and facilities hire. The MRC also attached a professional mentor from the industry to each project.

The Supervising Producer managing the initiative was MRC Manager of Programs & Development, Shane McNeil, working closely with Production Co-ordinator Katie Powell.

The MRC launched *Raw Nerve 2012* on March 28<sup>th</sup> at an information and networking session held at the Mercury Cinema. Over 40 interested applicants viewed previous *Raw Nerve* projects and were briefed on the revised guidelines and application process. A *Raw Nerve Script Development Workshop* – run by writer Kelly Schilling – was then offered to all potential applicants at the MRC on April 28<sup>th</sup> and 29<sup>th</sup>.

Applications for the 2012 *Raw Nerve* closed May 14<sup>th</sup> and 25 applications were received; a 25% increase on the previous year.

An industry-led committee comprising producer Bettina Hamilton (*White Rabbit, Black Cat*), writer/director Ashlee Page (*Eye Level Films*), Adelaide Film Festival Director Amanda Duthie and MRC Director Gail Kovatseff met on June 4<sup>th</sup> and short-listed six applications to undergo an intensive four-week script development period with Shane McNeil and Katie Powell.

For the third time in 2012, the MRC allowed individual writers to apply to the initiative without having a producer or director yet attached to their application.

All shortlisted applicants were provided ongoing script feedback and production advice and shortlisted *Raw Nerve* producers were granted free admission to the MRC *Producing for Short Film* workshop held on June 17<sup>th</sup>, to support them in their resubmission.

The six teams resubmitted their final projects on June 25 and the committee deliberated throughout the end of June & early July, before finally selecting the following three projects for production investment under the 2012 Raw Nerve initiative:

***Who Owns the Streets?***

(Documentary) 12:31 min

Synopsis: *Having been both rewarded and punished for his 'illegal' art, street artist Peter Drew tries to resolve these contradictions by confronting both the 'law makers' and the 'law breakers'...*

Producer/Directors:  
Ronnie Chin & Fraser Dempsey  
Writer/Presenter: Peter Drew  
Production Mentor: Matt Bate

***There's Always Tomorrow*  
(formerly *Within Tent*)**

(Black comedy) 12:56 min

Synopsis: *Life can feel like an eternity when you're stuck with the wrong people...*

Screenplay:  
Daniel Phillips & David Andri  
Based on a script by: Liz Jackson  
Producer: Kat Huber  
Director: Daniel Phillips  
Production Mentor: Kelly Schilling

***The Colour of Kerosene***  
(Drama) 15:00 min

Synopsis: *A taxi driver must escape his murderous passengers when he finds himself stranded in the outback with an empty fuel tank.*

Writer: Cameron Raynes  
(based on his short story)  
Producer: Eleanor Perry  
Co-Producer: Tania Madigan

Director: Rory Noke  
Production Mentor: Mark Knight

The committee was again pleased to note that two of the final three films eventually green lit for production investment – *There's Always Tomorrow* (aka *Within Tent*) and *The Colour of Kerosene* - were submitted by first-time screenwriters.



*The Colour of Kerosene*

The MRC contracted Kirsty Stark and Ella McIntyre from Epic Films (*Wastelander Panda*) to offer specialist social media consults for each *Raw Nerve* film, spread across pre-production to delivery. The MRC also engaged Melbourne company, Circuit Breaker Films - who specialise in creating festival and marketing plans for short films - to consult with each team and assist them in devising an appropriate festival marketing plan.

Following on from 2011, the MRC again instigated a more rigorous pre-production process with all participants being required to engage with industry production protocol and needing to submit all their 'paperwork' before being 'greenlit' for production. We are pleased to report that all productions were problem free, shot within budget and all delivered on schedule.

The 2012 *Raw Nerve* screening was held at the Mercury Cinema on December 14<sup>th</sup> and was a successful exhibition of all our filmmakers' work. Apart from the on-set experience and extremely high production values attained, the outcomes from this initiative have been significant.

Through this year's *Raw Nerve*, the MRC successfully supported four emerging directors, five producers and two first time screenwriters to produce their first agency-funded film. We also attached seven industry professionals as Production Mentors to guide



and assist each team on their creative journeys.

We are also now seeing many Raw Nerve participants further their careers on subsequent MRC, and even SAFC, productions as a result of the 'kick start' they received with their first funded *Raw Nerve* production.

All three *Raw Nerve* films were entered into the 2013 South Australian Screen Awards with *Who Owns the Streets* winning the \$3000 major award of *Best Short Film*, presented by the SAFC. *The Colour of Kerosene* received seven nominations including Best Drama, Best Direction, Best Performance and Best Cinematography with Producer Eleanor Jean Perry winning the Independent Arts Foundation MRC Emerging Producer Award.

Perhaps the most outstanding outcome from this year's Raw Nerve is *Who Owns The Streets* was also selected in-competition at the prestigious 2013 Sheffield International Documentary Festival (Sheffield Doc/Fest), the only Australian short documentary in the program. It is also nominated for Best Short Doc at the festival

The 2012 *Raw Nerve* DVD has now been produced and is available for purchase from the MRC.

## ANIMATION INITIATIVE



This initiative aims to assist emerging animators develop and produce engaging, entertaining short animations of up to 5 minutes in length in any genre.

Supported through investment from the SAFC, the Media Resource Centre again facilitated the production and mentorship of two short animated films over a nine-month period from July 2012 – April 2013.

Formerly known as 'MRC Animation Initiative', the program was successfully rebranded in 2011 as *Frame by Frame* (FxF), in keeping with our other MRC brand initiatives. It was also decided to specifically target applications from tertiary and post-graduate animation

students this year.

The MRC launched 2012 *Frame by Frame* (FxF) initiative on June 4<sup>th</sup> with an information and networking session at the Mercury Cinema. A strong turn-out of over 20 applicant animators viewed previous MRC and Digitopia animations and were briefed on the guidelines and application process.

Applications for the 2012 *Frame-By-Frame* closed on July 16. An industry assessment committee comprising Greg Holfeld (Panic Productions) Shane Bevin & Justin Wight (Monkeystack) assessed the five submitted applications.

Rather than shortlist up to four projects for further development, the committee decided instead to immediately approve the following two outstanding projects for \$3,000 cash and \$2,000 in-kind production investment to be used on MRC equipment and/or facilities;

### ***The Men From Mars*** **(2D – Adobe After Effects)**

3:18 min

Genre: 'Camp' comedy/music video

Synopsis: *From the furthest reaches of Inter-dimensional space comes an incomprehensible (and irresistible) force that will change the face of the earth... Forever!*

Producer/Writer/Director:  
Jack L. Calvett  
Music: Aim For Soul  
Production Mentor: Ari Gibson (PRA)

### ***Piano Lab*** **(Cel animation)**

5:37 min

Genre: Surrealist drama

Synopsis: *Piano Lab is a short animation exploring the key concept of the individual's emotional response to music.*

Producer/Writer/Director:  
Brett Walter  
Production Mentor:  
Greg Holfeld  
(Panic Productions)

Throughout their pre and production periods, both animators received one-on-one script development from Supervising Producer Shane McNeil, plus invaluable hands-on

mentorship from award-winning animators Ari Gibson (People's Republic of Animation) and cel animator/illustrator Greg Holfeld (Panic Productions).

A sold out premiere screening of *The Men From Mars* and *Piano Lab* – supported by an encore showing our 2011 FxF animations *Her Name Was* and *Donut Holes #2: Donut Gatherers* - was held at the Mercury Cinema on April 16<sup>th</sup>



*The Men From Mars*

Both 2012 FxF animations were nominated for Best Animation at the 2013 SA Screen Awards, with *The Men From Mars* also receiving nominations for Best Music Video and Best Short Film.

## WEB TV! ONLINE PRODUCTION INITIATIVE



The MRC - in partnership with YouTube - hosted the inaugural *Let's Make WebTV!* seminar at the Mercury Cinema on July 7<sup>th</sup>, as a prelude to the launch of this exciting, webisode production initiative.

With financial support from the SAFC, the MRC aims to support up to three applicants/teams with \$2,500 cash plus \$2,500 in-kind equipment hire to assist them produce 4-6 webisodes for online delivery and promotion via YouTube.

Pitches for potential web series were accepted in any recognised online genre (e.g., skit comedy, review, reality, soap, youth, drama,

voxpox, mash-up) providing they were (a) narrative-based and/or (b) incorporate a serial structure (i.e., sequential or progressive episodes, rather than individual, one-off uploads.)

Over 70 potential applicants registered for the MRC *Let's Make WebTV!* seminar and were then eligible to apply for the affiliated webisode production initiative.

In order to help applicants submit the strongest applications, the following guest speakers presented at the seminar;

**Dr. Mike Jones** Senior Screen Lecturer; AFTRS spoke to models of serial narrative and offered insights into how MRC members could construct a successful web series through detailed analysis of case studies;

### **Simon Britton**

Editor/Content Strategist; MediaWave.tv discussed online branding, content awareness and crowd-funding; and

**Wynston Alberts** Partner Manager and Acquisitions Lead; Google/YouTube talked about how applicants can market and monetarise their web series for profit and partnership opportunities with YouTube.

The seminar rounded off with Q&A case studies from local, successful YouTube content creators Dario Russo (*Italian Spiderman*), Jeff Wong & Vihn Giang (*Encyclopedia of Magic*), Kirsty Stark & Victoria Cocks (*Wastelander Panda*) and Alex Williamson (*'Shooter' Williamson Comedy*), followed by the official launch of the guidelines.

Deadline for applications closed on August 20<sup>th</sup>. An industry assessment committee comprising Wynston Alberts, Mike Jones, Simon Britton and Shane McNeil reviewed the 17 applications submitted and shortlisted six projects for further development – requesting series bible, 'storyworld' documentation, episode scripts, budget breakdown and production schedule.

The six shortlisted projects then resubmitted their final web proposals to the committee on October 8<sup>th</sup>. With additional cash investment from the Adelaide Film Festival, the MRC were able to commission the following four web series for production investment;

**Miniambra**

(Fantasy Animation)

4 x 1 min eps

Synopsis: *A whimsical animated jester, born from an abandoned egg, hatches into an alienating world of fantastical creatures that triggers a quest for identity and belonging*

Writer/Director:

Ana-Maria Mendez Salgado

Producer/Editor:

Carlos A. Manrique Clavijo

**Nate and Steve vs. Zombies**

(Comedy/Horror Animation)

4 x 3 mins eps

Synopsis: *Nate and Steve try to survive a zombie outbreak if they can survive each other...*

Writer/Director: Levi Truby George

Producer: Sinead Osbourne

**Being Goode**

(Live action/Puppetry sitcom)

6 x 7 mins eps

Synopsis: *The adventures of a smooth-skinned boy in a distinctly felt-covered world.*

Co-writer/Producer: Christine Williams

Co-writer/Director: Gareth Wilkes

**Humanimals**

(Gallery Documentary)

5 x 6 mins eps

Synopsis: *A documentary web series that shows you why human-animal communication is nothing to be sniffed at.*

Producer/Director: Aimee Knight

Producer/Editor: Krystal Penhall

Each project will now be granted production investment of \$3,500 cash plus \$3,000 in-kind equipment hire to assist them produce 4-6 webisodes for online delivery and promotion via YouTube.

The pilot episodes of all four web series will also premiere in the prestigious *Made in SA* program of the Adelaide Film Festival in October 2013.

**“When we were at your Web TV seminar last year, Mike Jones said that the bottom line with funding applications is that in the end, it's a matter of trust. An applicant must inspire trust in the assessors. But it goes both ways. And that's precisely what the team at the MRC has inspired in us from the start with everyone's professionalism; an amazing sense of trust. MANY thanks for your constant help and support.”**

**Carlos & Ana-Maria**

**Ana Maria Mendenz Salgado**

As part of the MRC's partnership with *You Tube's Partner Program*, subsequent Web TV! episodes will commence rollout - via each participant's You Tube channel - immediately following the Adelaide Film Festival screening, so as to maximize subscription uptake.



This initiative aims to assist an establishing filmmaker develop and produce an engaging, entertaining short of up to 15 minutes in length in any genre for international festival entry.

Furthermore, the intention is that a *next step* film provides the filmmaker with the final stepping-stone they need to break into the industry within a mentored production environment.

The initiative was introduced to help MRC members 'bridge the gap' between producing low-end funded shorts (ie, \$3-4,000) and become competitive applicants to the SAFC's Short Film Production Investment Fund of \$50,000 in subsequent years.

In 2011, the creative team behind the short film *Pale Blue Dot* were supported to take the 'next step', receiving a \$25,000 production budget consisting of a \$15,000 cash investment from the MRC plus \$5,000 in-kind equipment/facilities hire and post support from

each of our generous sponsors, Picture Hire Australia and The Cutting Room.

***Pale Blue Dot***

(Experimental sci-fi drama)

15 mins

*Synopsis: A time-travelling astronaut returns from the past and must choose between saving a dying world or spending her last moments with the man she left behind...*

Writer: Nina Pearce & Aaron Schuppan

Director: Aaron Schuppan

Producer: Dan Joyce

However budgetary restrictions, limited staff resources and the lack of competitive applications proposed in 2012, saw MRC management resolve to postpone offering *Next Step* to its members in this calendar year.

Staff time and resources were instead directed towards supporting the production of *Pale Blue Dot*, which was unfortunately delayed several times throughout 2012.

This was a result of producer Daniel Joyce being simultaneously contracted by ABC2 to produce a half hour TV documentary entitled *Meatwork* – commissioned upon the success of his 2010 MRC *Raw Nerve* short *Murder Mouth*. On top of this Dan was also supported to produce two short films through the SAFC's Short Film Fund *after* being shortlisted by the MRC through our 2011 *Next Step* initiative.

*Pale Blue Dot* was further delayed during pre-production as writer/director Aaron Schuppan relocated back to Adelaide (after graduating from AFTRS in Screen Direction) and MRC suggested changes to the script were also adopted and employed. However the MRC met regularly with Producer Daniel Joyce throughout the first six months of 2012 to review updates to their proposed schedule.

Management at both the MRC and SAFC have now addressed this oversight to ensure such duplication of investment resources does not re-occur in the future.

Given that the applying *Next Step* producer was now in receipt of production investment for two SAFC Short Films at the same time he was engaged to produce *Pale Blue Dot* through the MRC, the committee agreed that in order to best fulfil the development aim of *Next Step* that another MRC Emerging Producer be contracted to assist him with the production. Dan Joyce has now been

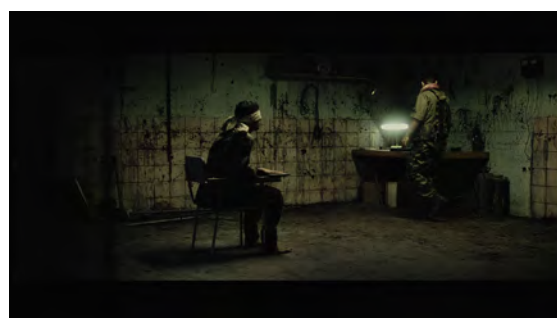
collaborating with MRC Producer Christine Williams (producer of 2010 *Raw Nerve* drama *The Window* and 2012 Web TV! web series *Being Goode*) to assist him with this role.

The committee were satisfied that this partnership more than fulfilled the development aim of *Next Step* by helping an MRC Emerging Producer use the production to advance towards applying for the SAFC Short Film Fund in the following year. And pending MRC observance of her contractual obligations in that role, Christine will receive a final shared credit as 'Producer'.

*Pale Blue Dot* is currently in final post-production with an expected delivery in June 2013.

Finally, as mentioned in last year's Annual Report, due to the exceptionally high ranking of the two unsuccessful *Next Step* applications in 2011-12, the committee agreed that each applying team be offered MRC in-kind support for four days equipment hire, Public Liability insurance coverage and facilities usage should they decide to produce their shortlisted *Next Step* film anyway.

The writer/director and producer of shortlisted finalist *The Martyr* - Daniel Phillips and Dan Vink - took up this offer and partnering with the MRC, sought ongoing script development and production support.



*The Martyr*

***The Martyr***

(Political drama)

17:30 min

*Synopsis: Set against the recent student uprisings in Syria, a state torturer finds himself torn between friendship and duty to his country.*

Writers: Daniel Phillips and Nick English

Director: Daniel Phillips

Producer: Dan Vink



With the MRC's assistance, *The Martyr* team employed a highly successful crowd-funding campaign through the MRC's Pozible account raising over \$25,000 to independently produce their worthy (and highly topical) project.

*The Martyr* premiered in March 2013 to immediate critical acclaim. The film went on to win seven awards from nine nominations, including Best Drama, Best Direction, Best Cinematography, Best Editing, Best Sound Design and Best Production Design at the 2013 SA Screen Awards.

Writer/director Daniel Phillips was also a worthy recipient of the MRC's inaugural *Independent Vision Award* at the 2013 SA Screen Awards, sponsored by Digital Negative.

The MRC are currently helping *The Martyr* team prepare their international festival marketing plan in anticipation of the film being screened at several international film festivals around the globe.

#### CLIP IT!



*Clip It!* - our successful music video production initiative sponsored by Canon Australia and run in conjunction with Music SA – was launched for the second year on May 23<sup>rd</sup> at an information and networking session at The Mercury Cinema.

Revised Guidelines and Application Forms were available for download from the MRC website from May 28<sup>th</sup>. This year's guidelines were revised such that filmmakers must now *jointly* apply with a local band or musical artist to produce a music video for an original song.

Final selection of clips this year were based upon (a) the originality of the pitch concept, (b) the realisation of that pitch relative to the available budget, and (c) the comparative experience and potential talent of BOTH the band and applying filmmaking team.

This year the MRC granted an additional \$500 cash investment towards the production of

each clip as well as up to \$2,500 worth of in-kind investment to be used on MRC camera equipment and/or post-facilities hire. Each production was also entitled to two day's free hire of the new DSLR 5D MK III camera with L-series lenses, kindly supplied by Canon Australia.

The deadline for *Clip It!* applications was July 4<sup>th</sup>. An industry assessment committee comprising representatives from Arts SA Contemporary Music (Becc Bates), Music SA (Gordon Anderson) and Canon Australia (Steve Huddy) conferred throughout July before selecting the following eight clips for production investment;

**Band:** Monkey Puzzle Tree

**Song:** *Spoilia Oceani*

**Synopsis:** *A tragic narrative about a determined young man who wants to save his lover from the gangsters who abducted her, but they are armed with guns and a terrifying secret.*

**Producer:** Sophie Calderbank

**Director:** Steve Banham

**DOP:** Liam Somerville



**Artist:** Koolta

**Song:** *Possessions*

**Synopsis:** *A thundering hip-hop journey takes us from the world of the greedy fat cats in towering concrete skyscrapers all the way down to the streets below where people fight to survive every second of every day. Three men have a story to tell.*

**Producer:** David Parkinson

**Director/DOP:** David Parkinson

**Band:** Gurdeepak

**Song:** *Mujhe Pyar Ho Gaya*

**Synopsis:** *After experiencing love at first sight our hero serenades his love in order to win her heart.*

**Producer:** Chris Kellett

**Director:** Chris Kellett  
**DOP:** Vivyan Madigan

**Artist:** Maggie Rutjens  
**Song:** *The Walking Bear*  
**Synopsis:** *A girl wakes up in a ruined cottage, surrounded by woodland. She searches for something she's seen in a half-remembered dream.*  
**Producer:** Marcus McKenzie  
**Director:** Marcus McKenzie  
**DOP:** Vivyan Madigan



**Band:** Dialect and Despair  
**Song:** *Low Pro*  
**Synopsis:** *Dialect and Despair's new album gets manufactured on vinyl by a group of girls in a warehouse "drug lab"*  
**Producer:** Daniel Principe  
**Director:** Daniel Principe  
**DOP:** Nima Nabili Rad

**Band:** SleepTalker  
**Song:** *Wolves*  
**Synopsis:** *A young man wanders blearily through an empty house in a state of confusion and paranoia as a wild party crashes in and out of his reality.*  
**Producer:** Kelly Carpenter  
**Director:** Kelly Carpenter  
**DOP:** Vivyan Madigan

**Band:** Messrs  
**Song:** *Desert*  
**Synopsis:** *A gang of time-travelling teens from the 1980s is stranded in our time.*  
**Producer:** Nima Nabili Rad  
**Director/DOP:** Nima Nabili Rad

**Band:** Sincerely Grizzly  
**Song:** *Doom & Gloom*  
**Synopsis:** *A hard-core game of dungeons and dragons takes an unexpected turn when alcohol enters the equation. Their loss of discipline won't go unnoticed by a watchful Dungeon Master, however...*  
**Producer:** Matt Vesley  
**Director:** Matt Vesley  
**DOP:** Craig Jackson

***"The Media Resource Centre's Clip It! initiative allowed us to create a film clip of which we are all collectively proud. Without it, not only would we not have been able to create a film clip to the standard at which we did, but create a film clip at all". Sincerely Grizzly***

Canon Australia kindly donated three dedicated DSLR cameras (including the new 5D MK III) as well as extra lens kits for the period of production.

The premiere screening of all 2012 *Clip It!* music videos was scheduled to be held at The Mercury Cinema on Dec 7<sup>th</sup> but was unfortunately postponed due to unavoidable circumstances. The premiere cast & crew screening was rescheduled for Feb 5<sup>th</sup> 2013 and played to enthusiastic audience. A compilation DVD was produced for sale on the night.

As would be expected from such a diverse mix of bands and musical styles, the resulting clips demonstrate an eclectic range of product, but we are extremely satisfied with the professional standard and industry partnerships achieved through this initiative.

Likewise as can be seen from the crew involved, the initiative attracted an extremely strong mix of emerging directors and experienced DOPs, which was encouraging given that this is technically 'entry-level'. The MRC were very satisfied with the professional standard and industry partnerships achieved through this program and received extremely positive feedback from members and industry on the quality of the clips produced.

*Clip It!* DVDs are currently being sold through the MRC as well as distributed by Canon for

national marketing purposes promoting its DSLR video capabilities.

All clips can also be viewed online via the MRC's *Clip It!* Vimeo Channel.

Two 2011 *Clip It!* music videos (*Cut You Out* by Hawks of Alba & *Old Uncle Scratch* by The Grenadiers) were nominated for Best Music Video in the inaugural 2012 Fowlers Live Music Awards held in early November. *Clip It!* was also nominated as Best SA Music Initiative.

Three 2012 *Clip It!* projects *Mujhe Pyar Ho Gaya* (by Gurdeepak), *Desert* (by Messrs) and *Low Pro* (by Dialect and Despair) were all nominated for Best Music Video at the 2013 SA Screen Awards with *Desert* winning the top award.

## MPG INITIATIVES



The Members' Production Group (MPG) is a professional development initiative of the MRC. The MPG makes it easier for MRC members to make films, videos and digital media projects, by providing fully subsidised access to MRC equipment and facilities.

The MRC's newest production initiative - 60 *Second Stories* (SSS) - was launched online from the MRC website on May 21st.



This new MPG initiative aims to assist filmmakers develop and produce an engaging and entertaining one minute film, in any genre or format, for online festival entry. Also given their initiative's potential to generate short, quirky content, the films can also be programed before selected Mercury screenings.

The MRC and Member's Production Group (MPG) aimed to select up to five projects to support in any assessment round. Rather than nominate a deferred investment fee, the MRC instead provided two days free equipment hire

to each selected film, as well as two days free use of our post-production facilities, if required.

The deadline for applications was June 25<sup>th</sup>. The MRC and Member's Production Group (MPG) then met on July 9<sup>th</sup> and selected the following three projects for in-kind support;

### ***As Bad As It Looks***

**(Comedy)** 1 minute

Synopsis: *Some surprises don't always go according to plan.*

Writer/Director: Liz Jackson

Producer: Tess O Flaherty

### ***Supersede***

**(Suspense Thriller)** 1 minute

Synopsis: *Sometimes you are your own worst enemy*

Producer/DOP: Justin Carrig

Writer/Director: James Baker

### ***Bed Bugs***

**(Horror)** 1 minute

Synopsis: *Don't forget to check under the bed!*

Writer/Director: Alex Victory Howe

Producer: Alyssa Mason







*First Shot* – which has now replaced the MPG's *Got Genre?* initiative, allows entry-level filmmakers to apply for in-kind support from the MRC to produce a short five-minute film, relative to their ability, experience - and most importantly - the dramatic potential of the script.

As previously with *Got Genre?*, the MRC will offer up to \$2,500 worth of in-kind equipment and facilities hire for up to four projects per year.

Rather than have a fixed submission date, *First Shot* is an open, rolling initiative with no deadline apart from the scheduled meetings of the MPG. Unsuccessful applicants from this year's *Raw Nerve* round were strongly encouraged to resubmit their projects (with a revised production methodology) to *First Shot*.

The deadline for applications was June 25<sup>th</sup>. The MRC and Member's Production Group (MPG) then met on July 9<sup>th</sup> and selected the following three projects for in-kind support;

***Agora***  
(Comic documentary)  
6:35 min

Synopsis: *In the quest for fortune, one man will face his greatest fear; the suburban garage sale.*

Writer/Director: Neale Irwin  
Producer: Pia D. West

***Love, CV***  
(Romantic comedy)  
12:53 min

Synopsis: *An awkward young man reluctantly takes his mate's advice to lie during a 'date interview'. He fails epically but is immediately presented with a chance to redeem himself.*

Writer: Krystal Delany  
Director: Andrew Shanks  
Producer: Tess O Flaherty



*Love, CV*

***Elegy***  
(Drama) 13:00 min

Synopsis: *Out-of-town businessman Daniel has to choose between his personal life and corporate greed; or will his decision be made for him?*

Writer: Katherine McPhee  
Director: Rhys Roscoe  
Producer: Christian Uppill

It is hoped that these newly formed teams will be able to consolidate their production experience through *First Shot* in order to reapply as a production team for next year's *Raw Nerve*.

Katie Powell acted as MRC Supervising Producer on all productions. Each team also had an MPG mentor attached to their project.

A joint screening of all 60 *Second Stories* and *First Shot* films successfully premiered to a full house at the Mercury Cinema on March 7<sup>th</sup> 2013. A compilation DVD was produced for sale on the night.

*Agora* was shortlisted for 2013 Tropfest and won Best Comedy and Best Screenplay at the 2013 SA Screen Awards, which is an amazing achievement for first-time MRC writer/director Neale Irwin.





In 2012, the MRC partnered with the Adelaide Festival Centre's *GreenRoom*, inviting emerging filmmakers aged 16 – 30 to enter a new short film competition. Included as part of the Adelaide Festival Centre's 2012 *OzAsia Festival* held at the Mercury Cinema, the *Guru: GreenRoom Short Film Competition* required applicants to deliver a 10-minute film incorporating this year's theme of 'Guru', which tied in with the festival's Indian focus.

In the lead-up to the competition, two evening workshops were run by the MRC on June 27<sup>th</sup> and July 4<sup>th</sup> to guide potential applicants through the creative and practical skills of making a short film for competition entry.

This year's free workshops covered;

- *Idea Generation & Cinematic Storytelling* (with Shane McNeil)
- *Honing your DSLR Camera Skills* (with Miles Rowland)

Registered GreenRoom applicants who became MRC members were entitled to enroll in these free workshops and take advantage of in-kind equipment hire from the MRC for the designated period of production.

The deadline for films was August 31<sup>st</sup>. An assessment & review screening was held in the Iris cinema on 5<sup>th</sup> September to view the submitted films. The 10 selected finalists then screened in competition at the Mercury Cinema as part of the GreenRoom Short Film Competition held on 18th September.

Over \$5000 worth of cash and prizes was awarded to the three best films on the night, along with a People's Choice Award. *Pardesi*, written and directed by Danielle Tinker about two would-be used car salesmen, won first prize and was awarded a 5D Mark II DSLR camera and \$1000 courtesy of ANZ. *Pardesi* was also awarded \$500 for the People's Choice Award, courtesy of GreenRoom.

Second prize went to Tom Stewart & Daniel Wilks for *Call The Guru*, a comedy about what to do when disaster strikes. Third prize went to Christopher Hocking and Nick Milde's contemplation on the passage of time through one's life, *You're Not A Young Man Anymore*.

These filmmakers received \$2500 worth of equipment hire courtesy of the MRC and Adelaide Cinémathèque passes courtesy of the Mercury Cinema. The judges also recognised Levi George's outstanding animation *If You're Here With Me*, awarding it a Special Jury Prize

## IN-HOUSE PRODUCTION SUPPORT

In order to re-brand the MRC as both a dynamic production agency and networking hub for emerging SA filmmakers, the MRC has decided to offer selected MRC filmmakers access to its facilities, insurance and equipment as in-kind support. This is done on a case-by-case basis so as not to discriminate against other members.

In 2010, MRC cinematographers Viv Madigan and Kirsty Stark created an independent production initiative entitled *Epic Films*, with a view to them shooting and producing short films on 16mm. The team was supported by the MRC to produce two films last year - *L'Artiste* and *Landscape Scene*.

In 2011 we were able to again assist *Epic Films* produce another short film, *The Beekeeper* – written and directed by Marcus McKenzie, produced by Kirsty Stark – by providing Public Liability insurance support and script advice from the MRC.

Later that same year, resident MRC tutor, graphic artist and writer/director Victoria Cocks and producer Kirsty Stark were supported by the MRC to shoot a teaser for their proposed web series *Wastelander Panda*, to raise online awareness of the project prior to seeking investment funds.



*Wastelander Panda*

The teaser quickly went viral in 2012, garnering over 100,000 views in its first week, assuring Victoria and Kirsty a solid international audience base waiting to receive the final series. Kirsty has since successfully employed online crowd-funding to raise over \$25,000 towards production of the webseries.

The team then secured Digital Media funding from the SAFC in 2012 to produce three x 10-minute webisodes of the proposed series.

It is therefore fitting that Kirsty Stark was the 2012 recipient of the SASA Independent Arts Foundation MRC Emerging Producer Award.

The MRC awarded Kirsty \$1000 cash, six months free office hire plus \$2500 worth of in-kind equipment and facilities to assist her produce *Wastelander Panda – The Series* for online delivery.

The online campaign for *Wastelander Panda* was also nominated for Innovation in Digital Media Award at SASA 2012.

## WORKSHOPS

This year, the MRC successfully facilitated workshops for its members in Script Development, Producing, Marketing and Documentary Methodologies.

We also partnered with You Tube to run a webisode workshop to accompany our Web TV! production initiative in July, and with Carclew Youth Arts, Mediawave.tv and FanDependent to run a Crowdfunding & Alternative Distribution workshop with internationally acclaimed consultant Thomas Mai.

As part of our ongoing *Seniors on Screen* program, we also ran a series of augmented workshops in Digital Storytelling, Editing and Sound Design, employing our emerging MRC filmmakers as tutors.

All Seniors workshops were enthusiastically attended and feedback received about both the tutors and the outcomes has been extremely positive, with many Seniors participating in more than one workshop.

In 2012, the MRC successfully hosted the following workshops;

### **Script Development for Short Film (Kelly Schilling)**

Building on from our sold-out script-writing workshop in 2011, this year we undertook to specifically target a script development workshop to potential *Raw Nerve* applicants. Run over a weekend in late April 2012, the workshop allowed potential applicants to work on the development of their specific short scripts, prior to submission into this year's *Raw Nerve* initiative in mid May.

We received extremely positive feedback from all participants enrolled. It was also rewarding to note that three of the six scripts shortlisted for this year's *Raw Nerve* initiative were submitted by applicants who had attended Kelly's workshop.

### **Producing for Short Film Workshop (Bettina Hamilton)**

This one-day workshop held June 17<sup>th</sup> covered the role and responsibilities required of the short film producer. 10 participants were guided through the producer's process from development and pre-production through to delivery and distribution.

Using practical case studies, the workshop discussed topics such as rights and agreements, budgeting and financing, the Director/Producer relationship, production obligations and marketing & distribution. All shortlisted *Raw Nerve* producers were subsidised by the MRC to attend.



### **Doco Essentials (Sieh McHawala & Katie Powell)**

Run over the weekend of September 1<sup>st</sup> and 2<sup>nd</sup>, this course explored the essential tools needed to create insightful and engaging documentaries. 13 participants were introduced to both the theory and practice involved in non-fiction filmmaking.

Various styles and approaches to the documentary medium were illustrated and discussed on the first day before participants were instructed in the necessary technical skills employed to create observational documentaries.

Three short 'mini-obdocs' were then scripted, shot and screened on the second day and a compilation DVD produced for reference.

### **Acting for Film & TV (Katie Powell & Gareth Wilkes)**

Devised by Katie Powell, *Acting for Film and TV* was an intensive five-week course run throughout May and June. It was borne out of our experience producing showreels for AC Arts graduating acting students in 2011 as well as the growing demand from graduate actors wanting to gain professional production experience through MRC short films.

The course taught effective screen-acting techniques in a practical, hands-on environment. After selecting appropriate audition material, 12 participants engaged in an ongoing series of practical acting exercises, shot both in studio and on-location.

All footage produced throughout the course was shot, crewed and edited by emerging MRC filmmakers and then provided to participants at the completion of the workshop as their 'graduating' showreel.

The course was entirely self-funded through enrolment, enabling a number of MRC cinematographers, grips, gaffers, sound recordists and editors to be financially supported to crew each shoot.



### **Crowdfunding, Alternative Distribution & Social Marketing Workshop (Thomas Mai)**

Partnering with Carclew Youth Arts, MediaWave.tv & FanDependent, the MRC were excited to present a one-day workshop on September 15 looking at financing,

marketing & distribution for filmmakers in a social media-connected world.

Presented by Thomas Mai – international expert on crowd-funding, alternative distribution and social media action - the workshop rigorously examined why the traditional distribution methods and financing models that filmmakers once relied upon are becoming less dependable in the 21st century.

Armed with a multitude of case studies and data, Thomas showed how social media and on-demand technology could empower MRC filmmakers, providing a myriad of opportunities for content creators to now interact directly with their audience.

20 MRC members had a unique opportunity to learn from this internationally regarded expert, how to adopt these tools to best promote their projects and maximize their audience.

The MRC secured sponsorship from Carclew Youth Arts to fund five places for filmmakers under 26 years to attend the workshop. The MRC also supported Production Coordinator Katie Powell and Administration Assistant Kieran McNamara to attend the workshop as part of their professional development.

***“The MRC’s lived up to its name as a great community learning environment for emerging filmmakers!!” Ben Mylius Writer/Director***

### **B-Keeping!! Script Development Workshop (Mark Knight)**

The MRC, in partnership with Storynerds, successfully ran *B-Keeping for Beginners!!! (OR How I Sold My Script to Hollywood for Just \$50 a Day!!!!!!)*

This practical script workshop offered MRC members the opportunity to develop a 'killer' B-Movie pitch and/or high-concept, genre film idea for Hollywood.

Over the course of this weekend workshop on October 6<sup>th</sup> and 7<sup>th</sup>, 13 participants learnt the secrets of B-movie production, undertook an analysis of genre conventions, received a short history of the 'B-movie', and had their ideas work-shopped and developed by *Storynerds* lead developer Mark Knight.

Six of the best 'pitched' ideas were then selected for further script development up to treatment and/or script stage through the MRC's *B-Keeping!!! Script Development Initiative* offered in mid-November.

Through this program, participants received \$2,500 dedicated script development in order to allow them complete a treatment and script for their genre or B-movie idea.

All developed projects will be presented to leading Hollywood B-producers including Hybrid Studios (*Jersey Shore Shark Attack*) United Film Organisation (*SS Doom Troopers*), Koa (*Snake Eater*) and the infamous Asylum Films for a "first-look" offer.

Successful applicants will also have their treatments presented to Star Entertainment in Hollywood – current home of B-movie legend Roger Corman – and to the newly reinstated Hammer Studios in the UK.

### **SPAA National Pitching Competition**

The MRC – in association with Screen Network – once again offered MRC members the chance to pitch their 'big idea' to the national screen industry as part of this year's SPAA Conference held in Melbourne.

The top three SPAA Fringe pitch finalists from SPAA Fringe will then pitch at the SPAA Conference Final with the National SPAA winner being flown overseas to any industry event of their choice (i.e., Cannes, MIPCOM, SXSW, AFM) with \$1500 spending money to hopefully sell their idea to the world!

The MRC supported successful local filmmakers Kirsty Stark, Ella McIntyre and Victoria Cocks from Epic Films to pitch their post-apocalyptic web series, *Wastelander Panda*. Carclew, Helpmann Academy and the MRC initially supported the team in 2011 to produce a teaser to raise online awareness of the project prior to seeking investment funds.

Shane McNeil worked closely with the Epic Films team, providing extensive feedback on story structure and helping them refine and rehearse their pitch for SPAA Fringe.

Kirsty and Ella represented the MRC at the initial SPAA Fringe National Pitch Competition where they were successful in pitching against the other five state finalists – each representing a Screen Network partner.

As one of the top three SPAA Fringe finalists, Kirsty and Ella immediately went through to the SPAA Conference Pitching Final in Melbourne in November, where they re-pitched in front of 300 Australian Screen industry delegates!

Although they didn't win, this is an amazing outcome and a testament to the skill of this talented group of emerging young filmmakers who have worked in close partnership with MRC over the past two years.

As a result of their efforts, the Epic Films team were subsequently invited to sit on a panel at *South by South West* Festival in Austin TX, discussing the methodology behind *Wastelander Panda*. The MRC wish Kirsty, Ella and Victoria the best of luck in all their future creative endeavours.

### **DIGITAL STORYTELLING**

In 2012, the MRC continued its Digital Storytelling program, which is one of the cornerstones of the MRC's community engagement program. It brings professional filmmaking skills to assist ordinary South Australians tell their stories in their own words.

We once again ran a series of workshops with seniors at the MRC in August (as part of our award-winning *Seniors on Screen* program) and offsite in March at Helping Hand Aged Care facilities (as part of our *Bold Ideas, Better Lives* community engagement program).

Our first series of offsite Digital Storytelling workshops - entitled *Digital Lifestyles* - was held twice over two weeks in March 2012. The content generated in these workshops formed a continuing part of our *Bold Ideas, Better Lives* community program established in 2011.



*Helping Hand Digital Storytelling*



Tutors adapted our current 'in-house' digital storytelling program into a more simplified version, which can be easily rolled out to aged-care facilities. It has successfully allowed aged-care residents with an opportunity to 'tell their story' and be able to share it with friends and family via the internet.

We also ran successful Digital Storytelling workshops for *Baptist Care* in May and a longitudinal workshop for *Sleepwise* throughout November, via the Department for Communities & Social Inclusion. The latter workshop allowing parents of children with sleep disorders the opportunity to share their stories and coping techniques.

### FILMMAKER BOOTCAMPS

***"Thankyou for having us and providing such an amazing and rewarding experience. It was one of the most enjoyable experiences I have ever crammed into one week, as well as being challenging and demanding. Thanks also to the staff at the MRC for their help and guidance."***

**Ryan Westell Salisbury High School**

The MRC Filmmakers Bootcamps are an intensive, practical introduction to filmmaking. Over five days, participants learn the basics of filmmaking, from script to screen, by making their own films with the support of our experienced, patient and creative tutors.

MRC filmmakers participate as tutors, guiding as many as 30 bootcamp attendees through the entire filmmaking process (from concept development to post-production) to deliver technically and artistically robust narrative short films, micro-docs or TVC's.

All film production equipment and professional facilitators are supplied by the MRC and the final films are presented to family, friends and stakeholders at an open screening at the Mercury Cinema on the last day.

A dynamic learning and creative experience, the MRC's Filmmaker Bootcamps have been developed to foster creativity and provide an insight into the process of filmmaking for the broader community.

As a result of this, the MRC has now created a database of MRC members willing to act as tutors on future bootcamps and/or production workshops. This is a great way of offering financial assistance (as well as training) to our emerging filmmaker members.

In 2012, the MRC successfully ran bootcamps for Secondary Media Teachers, Secondary School Work Experience, and the Mental Health Coalition (as part of our ongoing *Mindshare* community project.)



As part of our popular Seniors on Screen program we also ran a Seniors Filmmaking bootcamp in August as well as a Tropfest Jr. bootcamp specifically targeted at primary and secondary school children, under our growing *Screen Seekers* program.

### MRC Work Experience

The MRC ran its annual Work Experience Bootcamp in the last week of June (25-29<sup>th</sup>) to coincide with the secondary school's semester break. There were 15 enthusiastic participants and despite the long hours for both staff and tutors, two short films were produced over the week and then screened to teachers, family and friends at the Mercury Cinema. Participant feedback suggested the bootcamp was a great success.

### Media Teacher's Bootcamp

Our inaugural Media Teachers Bootcamp was offered in April 14-18<sup>th</sup>, to coincide with the Term 1 school holidays. This bootcamp was generated from Secondary Media Teachers who requested a practical 'crash course' in filmmaking to allow them to increase their production skills, which they could then pass onto their students.

Run in conjunction with the Australian Education Union, 10 Secondary Media teachers were taught how to create a short film from script to screen in this week-long program. Working in two groups with MRC tutors, two short films were scripted, shot and cut in just 5 days. DVDs were then produced and forwarded onto all participants.

### **Mindshare Mental Health Bootcamp**

The MRC held another *Mindshare* Bootcamp from April 30<sup>th</sup> - May 4<sup>th</sup>, as part of its ongoing relationship with the Mental Health Coalition. Extending on from last year's extremely successful Mindshare program, this year's bootcamp hosted a mix of trained trainers from the original program and new participants. Participants used material previously generated from last year's "Cracking Up" comedy program to produce two short comedy films over the week.

### **Seniors' Filmmaker Bootcamp**

From 20-24<sup>th</sup> August, 12 Participants were broken into two teams tutored by MRC filmmakers. Covering all aspects of basic film development and production each group made a short film that screened at the Mercury on the Friday of the bootcamp. DVDs of the compiled films were then produced for each participant.

As a compliment to this, in 2011 the MRC devised *Screen Seekers* – a new school holiday program targeted specifically at youth. Comprising both an exhibition and a production stream, our production workshops and bootcamps allow participants 26 years or under to make a short film, a digital story and even develop their own web series.

As part of this program, we again offered the following popular bootcamp during the October school holidays;

### **Trop Jr. Bootcamp**



Run over five intensive days from 24-28<sup>th</sup> September, 22 participants aged 15 years or under worked under the creative and inspiring

tutorage of MRC staff Gareth Wilkes and Katie Powell and MRC tutors Aimee Knight and Victoria Cocks to devise and collaboratively produce four seven minute films for entry into the 2013 Trop Jr. Film Festival the following year.

Given that this year's Trop Jr. Signature Item (or TSI) was '*Jump*', each of the four groups took up the challenge to make a film that included the TSI for entry.

After much 'creative collaboration' amongst our young participants, the following four films were written, shot and edited in and around the MRC within the space of the week;

***National Jumping Championships***  
(Comic mockumentary)

***KIDnappers***  
(Comedy)

***The End of the World***  
(Poetic fable)

***How to Make A Horror Film***  
(Comic mockumentary)

We were delighted to discover that two of the four films produced during the 2012 Trop Jr. *Screen Seekers* bootcamp – *How to Make a Horror Film* and *National Jumping Championships* – were successfully shortlisted for 2013 Trop Jr Film Festival!



***How To Make A Horror Movie***

And for the second year running, we were extremely proud to learn that an MRC Trop Jr. short - *How to Make a Horror Film* - was selected as a national top 16 finalist for the second year in a row. We were even more excited to see it then win First Runner-Up in 2013!

This was an outstanding outcome for the potential of the bootcamp in only its second year and bodes wells for combined the talent of all the young filmmakers involved.

We intend to run another *Trop Jr.* workshop in the second half of 2013 under our *Screen Seekers* banner to capitalise on this growing success. It is highly anticipated that enrolments will increase based on the successful outcome of this, our premiere screen production program for youth.

### **Corporate Training Collaborations**

In 2012 the MRC were directly approached by Campbelltown City Council to produce a short promotional video for them entitled '*Eastern Hope - What is Healthy Living?*'

MRC emerging filmmakers were subsequently employed as crew to produce a five-minute video that promoted healthy living choices, which was screened at the official launch of the *Eastern Hope* lifestyles expo at the Campbelltown Community Centre on August 1<sup>st</sup>.

The MRC also employed emerging filmmakers to produce and deliver the following corporate assignments this year;

#### ***Valley View Futures Project***

*Brief: To edit and post-produce 5 x 3 min video interviews by students of a resident 'Future Technologist' for online delivery. The MRC also supervised media students from Valley View Secondary School, who assisting MRC tutors with content delivery.*

#### ***Australian Cemeteries & Crematoria Association Annual Conference***

*Brief: Shoot and edit a 10 min 'Street Talk' video, comprising voxpop interviews from 19 exhibitors, to screen at the ACCA Annual Conference.*

These programs not only offer valuable corporate training for participants but also provide an income opportunity for emerging MRC practitioners, who are taught and supported to present briefs to clients as directors, cinematographers and producers.



In 2012, the MRC received an invitation to screen its short film productions on Aurora Community Channel. Aurora broadcasts on Channel 183 on Foxtel, Austar and Optus STV providers.

Aurora is dedicated to being the home of emerging filmmakers and currently lends support to a number of national short film festivals including the 48HR Film Project (Sydney and Melbourne), Canberra Short Film Festival, ATOM awards and WOW Film Festival.

They are also supporters of our sister organisation Metro Screen, who have likewise supplied Aurora with themed short films to promote on-air celebration of Mardi Gras, NAIDOC and International Women's Day.

The MRC compiled 8 x half hour segments for Aurora, predominantly programming films that have been produced through the MRC initiatives in 2009 and 2010, such as *Frame x Frame Animations*, *Tropfest*, *Raw Nerve* and *Clip It!* music videos

The MRC Aurora screening program transmitted nationally across Australia for 8 weeks beginning August 19<sup>th</sup>. Given its successful reception, we hope to produce another season of short MRC works from 2011 and 2012 for subsequent broadcast.

### **PRODUCTION CONSULTS**

The Media Resource Centre continued to offer advisory services including face-to-face consultations, telephone and email advice to all its financial members through 2012.

However given the increasing demands on part-time staff time combined with our expanding development role assisting emerging filmmakers in SA, the MRC – after discussions with the SAFC – is no longer consulting, developing nor advising on feature film or long-form television production. That remains the remit of the SAFC and Screen Australia.

The MRC remains responsible for short film development and production in SA – across all mediums - as it provides a pathway to long

form development and investment through existing agency programs. All specific enquiries regarding feature film and/or television development and production advice are now directed to the SAFC.



The 2012 call for SASA entries was launched in December 2011. Entry fees were raised to \$40 regular deadline, \$50 extended deadline and \$50 for feature entries. MRC Members received a 20% discount on all entries.

Based on problems encountered with some entries in 2010-11, the SASA 2012 guidelines were revised to now define short films as “30 minutes or under” and features as “60 mins or longer”. A second cast entry field was also added to the SASA application form allowing applicants to nominate up to two actors in any given film for Best Performance.

Entries for shorts closed on February 10<sup>th</sup> and for features on March 2<sup>nd</sup>. 74 short films were received as well as five features making this the largest SASA to date.

First round SASA industry judges met at the MRC on March 6<sup>th</sup> to shortlist nominees in each of the eight craft and eight genre categories. All nominated films were then forwarded to second round, interstate judges who determined the winner in each category.

SASA nominees were announced in a press release sent out March 15<sup>th</sup> with MRC productions receiving 33 nominations across the 16 eligible short form categories.

The winners were announced to capacity cinema audience at the 2012 SASA Gala Event held at the Mercury Cinema on April 20<sup>th</sup> 2012;

**Best Non-Narrative Film**  
*A Dance in the Garden Reminds Me*

**Innovation in Digital Media**  
*Big Stories, Small Towns*

**Best Music Video**  
*Cut You Out* (Hawks of Alba)

**Best Animation**  
*Sometimes The Stars* (The Audreys)

**Best Documentary**  
*Ball of Light*

**Best Comedy**  
*Steak Knife*

**Best Drama**  
*The Palace*

**Best Feature Film**  
*Shut Up Little Man*

**MRC Emerging Filmmaker**  
Sam King

**MRC Emerging Producer**  
Kirsty Stark

**Best Production Design**  
Bowen Ellames for *Beta*

**Best Sound Design**  
Pete Best & Scott Illingworth for *Stunt Love*

**Best Composition**  
Michael Darren for *Collision*

**Best Cinematography**  
Nick Matthews, ACS for *The Palace*

**Best Editing**  
Anthony Maras for *The Palace*

**Best Performance**  
Roy Phung for *Suburban Samurai*

**Best Screenplay**  
Anthony Maras for *The Palace*

**Best Direction**  
Anthony Maras for *The Palace*

**Best Short Film**  
*The Palace*

**People's Choice Award**  
*I Am Orpheus*

As a result of the outstanding quality of films on display and the ‘festive’ mood enjoyed by all, all 2012 sponsors have declared their intention to continue their sponsorship of SASA in 2013.



A compilation *Best of SASA* DVD was produced and is on sale at the MRC. Besides being a memento of the Gala Awards night, it also acts as an historical 'snapshot' of the best short films produced in SA over the past year.

## 6. EXHIBITION & VENUE REPORT

### Introduction

Over the last 20 years, the Mercury Cinema has established itself as the home of screen culture in South Australia and is the darling child of the Media Resource Centre. As one of few cinemas of its kind around the nation, it is the jewel of Adelaide's film scene and is where the romance of the cinema can be best enjoyed.

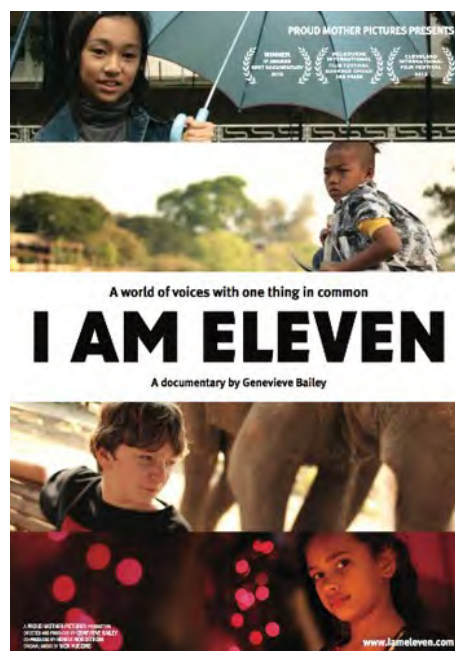
As one of only two cinema venues in the Adelaide CBD, the 186 seat Mercury and 38 seat Iris Cinemas are uniquely positioned in South Australia with both cinemas digitally equipped and the Mercury the only cinema in the state capable of presenting archival 35mm material using traditional changeover projection. The Mercury is also the only cinema in South Australia to boast state of the art 4k digital projection. Our expert projection is bolstered by the fact that our screenings are presented by a projectionist dedicated to the session and not caught between multiple screens as with larger cinema operations, many of which now simply present films from an automated computer.

The Media Resource Centre presents a range of in-house curated programs designed to cater for all ages and a wide variety of cinema tastes. These include the youth program Screen Seekers, South Australia's premier film society Adelaide Cinematheque, Seniors on Screen, Summer Scoops and OzAsia On Screen – the film component of the Adelaide Festival Centre's OzAsia Festival.

In 2012, all in house curated programs continued to record strong attendance and box office results demonstrating these unique cinema-going experiences remain of high value to South Australians.

To complement the Mercury's own curation and program brands, a range of film festivals are presented throughout each year and 2012 was no exception with seven festivals including Flickerfest, the best of Clare Valley Film Festival, Best of Melbourne Queer Film Festival, Bollywood and Beyond Film Festival,

Iranian Film Festival Australia, World of Women Film Festival and the Hola Mexico Film Festival.



A diverse selection of new release titles were also presented throughout the year as part of the Mercury's wider general program, including a range of films by Australian filmmakers. A stand out included the exclusive SA season of the independently produced *I Am Eleven*, the life affirming documentary directed by Genevieve Bailey that follows a series of eleven-year-olds from 15 countries as they reveal their thoughts about life and the world around them. Awarded 'Best Documentary' at the IF Awards and Melbourne International Film Festival Audience Award winner, the self-funded *I Am Eleven* was also the highest grossing independent Australian film in 2012 and one the Mercury was proud to champion. Live Q & A / Meet The Filmmaker Sessions were held following the premiere screenings of *I Am Eleven*, *Taj*, *Hail*, and *All The Way Through Evening*.

***“The Merc., the movies, the atmosphere and anticipation of movies to come. Love the Cinémathèque club!!! ”***

***Eleanor, Mercury Cinema Patron.***

# ADELAIDE CINÉMATHEQUE

Adelaide's premier film society, the Adelaide Cinematheque, celebrated its 25<sup>th</sup> anniversary in 2012. First presented at Adelaide University, the Cinematheque has been presented by the Media Resource Centre at the Mercury Cinema for the majority of its existence and for several years now has been presented every Monday and Thursday evening at 7.30pm where it has grown to become an iconic film activity for an increasing audience. Curated by the Exhibition Manager, the MRC Members Exhibition Group and MRC staff, the Cinematheque offers year round film engagement and has been referred to as the 'year long film festival'.

The unprecedented increase in attendance and membership sales reported in 2011 was maintained in 2012. Growth in attendance by young adults under 30 years was witnessed and is credited to a concerted social media presence. Some 72 sessions were presented in 2012 and the audience appeal of sci-fi was evident with two of the most attended focuses consisting of sci-fi films. This included the *Future Imperfect* season presented in May that comprised the 70s dystopian sci-fi films *Soylent Green*, *West World*, *Logan's Run* and *Alien*. In season two, *My Destination: Unknown – Eighties Sci-Fi* presented in September continued the trend. Other stand out focuses included *All That Decadence: Access Hollywood* featuring *The Bad and The Beautiful*, *Sunset Boulevard*, *Whatever Happened to Baby Jane?* and *Mulholland Drive* and *John Cassavetes: Explorer of the Soul* featuring *Shadows*, *Opening Night*, *A Woman Under the Influence* and *The Killing of a Chinese Bookie*.

Silent ReMasters was again presented with the financial support of the Australian Performing Rights Association (APRA/AMCOS) and the generous support of AJ Sound, Mile End. The program aims to foster the development of our local musicians looking to work in the film industry by enabling an opportunity for musicians to compose and perform an original score to a classic silent film. Local musicians Luke Eygenraam and Ben Campbell performed to *The Kid Stakes*, Jarrad Payne performed to *The General*, Jesse Schuppan performed to *Nosferatu* and local group *Steering by Stars* performed to *The*

*Gaucha*. This program has become an entrenched highlight of the Adelaide Cinematheque and is a unique opportunity for musicians and composers in South Australia.



Screen Seekers is a film program that offers young people aged 8 – 26 years the opportunity to appreciate, engage with and actively participate in school holiday activity focussed solely on screen culture and filmmaking. With support from Arts SA and the Adelaide City Council, the strategic intent of Screen Seekers is to establish a youth arm to the Media Resource Centre and help develop the next generation of filmmakers, as well as build the next generation of Cinematheque devotees.

In terms of exhibition Screen Seekers has a clear strategy - to target Vacation Care Programs with an alternative to the big blockbusters shown in commercial multiplexes. It offers a fun and social experience of film that is delightful, memorable, independent, inspiring, challenging and entertaining. Using themes that appeal to children, the idea is to couple a fun activity along with the screening of a film. In 2012 attendances at themed days were pleasing; *Animal Day* (177), *Magic Day* (196), *Sci-Fi Day* (149) and *Christmas Day* (222). The ticket price included an iceblock and a sausage sizzle. To show our support to local filmmakers, some feature films were screened together with a short film made by South Australians.

In 2012 we expanded the exhibition side of Screen Seekers by screening the Australian independent film *I Am Eleven* to primary and secondary school schools. We also highlighted the OzAsia OnScreen films suitable for children with the Screen Seekers brand.



Billed as 'An over 50s club for the digital age', Seniors on Screen is a community activity that in 2012 included the presentation of 22 screenings, five workshops, three forums and two guest speakers. Since its inception five years ago, the screening program has grown to become a weekly activity for many with screenings held every Friday morning at 11am from mid July to December. The screening program has evolved to become a survey of the very best in world cinema, presenting key films selected from Sydney, Melbourne and Brisbane Film Festivals and other international film events. Anecdotal feedback about the film selections includes comments relating to "not being treated like old people" and being "respected as adults" in relation to the content of the films chosen. Screenings have grown in popularity with each edition - 2012 saw an average attendance of 93 per session, a 55% increase on the previous year. The 2012 program was launched by ABC Local Radio presenter, Peter Goers followed by the SA premiere of Ken Loach's *The Angel's Share*. Other screening highlights included *Once Upon A Time In Anatolia*, *Monsieur Lazhar*, *Hope Springs* and *The Sapphires*.

In addition to weekly film screenings, in 2012 the Ruby Award winning program featured five workshops including *Seniors Digital Storytelling*, *Seniors Filmmaker Bootcamp*, *Editing for Seniors*, *Sound Design for Seniors* and *Songwriting for Seniors*. All workshops were well attended and it is the intention of the Media Resource Centre to invite new partnerships and to expand the range of art-forms presented within the workshop program.

A new forum *From The Page To Screen: The Adaptation of Books to Film* was presented to accompany screenings of John Madden's take on Deborah Moggach's novel *The Best Exotic Marigold Hotel* and Andrea Arnold's contemporary interpretation of Emily Bronte's classic, *Wuthering Heights*. The presentation

was given by Dr Kerry Goldsworthy, freelance writer, former Melbourne University literature academic and former editor of *The Australian Book Review*. Continuing the tradition of previous years, a forum overviewing a national cinema was presented. In 2012, *Everything You Ever Wanted to Know About [Japanese] Cinema but Were Too Afraid to Ask* was presented to coincide with the first week of the OzAsia Festival. The presentation was made by Dr Mike Walsh, Flinders University lecturer and Adelaide Film Festival programr.

The Media Resource Centre gratefully acknowledges the support of Arts SA and the Adelaide City Council for the support of this much loved community program.



*Take Shelter*

The second edition of the Mercury's summer film festival was presented 20 January – 4 March 2012. The broad concept of the festival is to present film festival films that would not otherwise have a theatrical screening, or only had a short life in Adelaide, during the heat of the summer when it is an ideal time to retreat to a cool cinema. Highlights included Johnnie To's *Life Without Principle*, Miranda July's *The Future*, Jeff Nichol's *Take Shelter*, Nicolas Winding Refn's *Drive* and Gereon Wetzel's foodie doc *El Bulli: Cooking In Progress*.



ADELAIDE FESTIVAL CENTRE'S



As part of the Adelaide Festival Centre's OzAsia Festival, the Media Resource Centre curates and presents the festival's film program, OzAsia On Screen. Presented 12-30 September, the program featured 18 films, including 10 South Australian premieres and five Australian premieres with films from 10 countries. Selections for the program were influenced by the Exhibition Managers' attendance of the Busan International Film Festival, the largest Asian Film Festival.

The opening film and first event of the entire festival was the SA premiere of Kore'eda Hirokazu's *I Wish*. Also from Japan, *A Letter To Momo* was a popular addition to the program. Other notable films include two films on filmmaking *Golden Slumbers* from Cambodia and *The Woman In The Septic Tank* from the Philippines. Hong Kong art cinema was represented with Anne Hui's *A Simple Life* and Pang Ho-cheung's *Love In The Buff*. The OzAsia Festival had a general focus on India in 2012 and to compliment this a program of Indian films was presented including four contemporary dramas, two documentaries and a retrospective presentation of Homi Wadia's *Diamond Queen* from 1940 featuring Mary Evans, the Australian actress who starred in a dozen over the top Indian action adventures.

### Marketing

The exhibition team maintained its strategy of developing social media campaigns in conjunction with conventional methods. Social media has proven to be a cost effective and often effective way of promoting screening events and the Mercury has managed to develop one of the largest arts organization Facebook followings in Adelaide with over 3000 likes! We continue to market and cross promote with partner organisations including the Adelaide Film Festival, the Australian International Documentary Conference, Format, Fringe Benefits, Feast Festival, Adelaide and Flinders Universities, Study Adelaide and various media organisations appropriate to individual film events.



*Drive*

### Members' Exhibition Group

The MEG continues to provide support to the Exhibition Manager, Mercury Cinema and MRC.

The members generously volunteered to assist the Mercury Cinema program. As in other years the activities of the group included, contribution of suggestions of film titles for our various screening programs, assistance in writing the copy for the Cinémathèque program flyer, hands on help in preparing promotional material, photographing patrons at gala events and assisting in the arduous task of mail-outs with each successive season of films. In addition help was provided to tidy up our membership databases and from time to time help in front of house.

Members also supported all other screening and touring programs, such as Summer Scoops, Cineamtheque, OzAsia, Seniors On Screen and Hola Mexican Film Festival.

Patti Greethhead MEG Chair



### Venue Hire

Following the upgrade of the Mercury foyer in 2011, the cinema has continued to attract new hires and develop this part of the MRC business. There is scope to grow this area of the business further by attracting additional high-end and corporate hires and plans to market the venue to potential clients are well underway.



The Mercury and Iris Cinemas gratefully acknowledge the hiring of the cinema and venue by production companies, industry organisations, government bodies, not-for-profit entities, cultural organizations, touring festivals, distributors and the public.



*Mercury Cinema*

## **7. TREASURER'S REPORT**

In a challenging year the Board is pleased to be announce that the MRC has been able to turn a profit once more, albeit slightly smaller than 2011. Our financial performance and records have garnered an unqualified audit opinion from our independent auditors, consistent with the results achieved throughout the tenure of current management. That we continue to achieve a surplus and healthy financial position, despite the tenuous nature of our base funding, is testament to the capability and resourcefulness of our passionate and committed management team led by Gail Kovatseff.

We've commented for a number of years now about the MRC's reliance on grant funding, on-going special projects and the difficulty with the lack of consistency of these activities. This year revenue from special projects was down by more than half as we fell victim to a significantly scaled down level of project activity. Effective management of our expense line has seen the MRC remain profitable in spite of the hit to revenue brought about by the scaled level of investment in projects. We note that improved accounting practices within the MRC now provide a heightened view into finances and provide management the ability to more readily anticipate and react to changes within our commercial circumstances.

Our key commercial challenge in the coming year and beyond will be navigating the changed pathways brought about by the updated SAFC strategic direction as outlined

in the Chairman's Report. The financial viability of our organisation is dependent on our ability to not only assist in the development of local film-makers but also support our up and coming professionals navigate the often competing industry channels.

Returns from exhibition and cinema remain strong and our widely recognised and innovative programs have consolidated audiences at the Mercury at the high water mark of the past few years. Despite our success in recent times in attracting audiences we still encourage members and supporters to get involved to influence the direction and focus of our program to ensure it stays interesting and relevant to our member base.

Looking at financial statements, whilst we have generated a profit members will note that we required a small draw on cash to offset the fall in project revenue. However cash reserves are still at a healthy level and liabilities are flat year-on-year. The MRC Board is ever vigilant on finances, mindful that a large part of our revenue is essentially at the behest of our stakeholder benevolence.

In summary, we are a member organisation. In light of the changes within the local sector it is more important than ever that our base not only participates in the life of the MRC but also provides direction for our future activities. By continuing to deliver to the needs of early career film, video and interactive media makers and lovers of screen culture within South Australia we ensure that the MRC remains commercially viable.

Tony Keenan  
Treasurer



*Mercury Cinema Foyer*

**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**

**Financial Statements**  
**For the year ended 31 December 2012**

**NKM Accounting**

Suite 17, 116-120 Melbourne Street  
NORTH ADELAIDE SA 5006

Phone: 08 8267 4800 Fax: 08 8239 0728  
Email: [nat@rugari.com.au](mailto:nat@rugari.com.au)

**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**

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**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Board's Report**  
**For the year ended 31 December 2012**

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Your board members submit the financial accounts of the MEDIA RESOURCE CENTRE INC for the financial year ended 31 December 2012.

### **Board Members**

The names of board members at the date of this report are:

Sandy Cameron - Chairperson  
Anthony Keenan - Treasurer  
Toby Moritz - Public Officer  
James Brown - Member  
Patti Greethead - Member  
Marion Pilowsky - Co-Opted  
Hugh Sullivan - Member  
Theodor Wyeld - Member

### **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 for emerging filmmakers. This includes providing a focal point for screen practitioners to meet, learn, produce and exhibit their work. Activities also include providing equitable access to affordable equipment, facilities, information resources, advice concerning production, distribution and exhibition, as well as advocacy for members and the public.

### **Significant Changes**

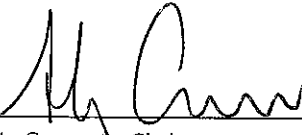
No significant change in the nature of these activities occurred during the year.


### **Operating Result**

The profit from ordinary activities after providing for income tax amounted to .

Yearended	Yearended
31 December 2012	31 December 2011
\$	\$
7,663	52,556

Signed in accordance with a resolution of the Members of the Board on :

  
\_\_\_\_\_  
Sandy Cameron - Chairperson

  
\_\_\_\_\_  
Anthony Keenan - Treasurer

---

The accompanying notes form part of these financial statements.



**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Statement by Members of the Board**  
**For the year ended 31 December 2012**

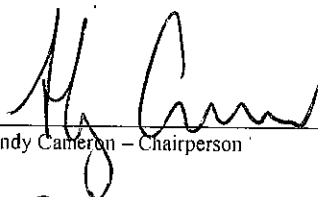
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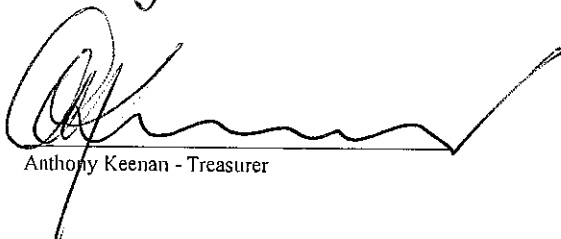
The Board has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the Board the Income and Expenditure Statement, Detailed Balance Sheet, Cash Flow Statement, and Notes to the Financial Statements:

1. Presents fairly the financial position of MEDIA RESOURCE CENTRE INC as at 31 December 2012 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.
3. In accordance with section 35(5) of the Associations Incorporation Act (SA) 1985, the Board of Media Resource Centre Inc hereby states that during the financial year ended 31 December 2012:
  - (a)
    - i) no officer of the Association;
    - ii) no firm of which an officer is a member; and
    - iii) no body corporate in which an officer has a substantial financial interest, has received or become entitled to receive benefit as a result of a contract between the officer, firm or body corporate and the Association.
  - (b) no officer of the Association has received directly or on directly from the Association any payment or other benefit of a pecuniary value.

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

  
Sandy Cameron - Chairperson

  
Anthony Keenan - Treasurer

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The accompanying notes form part of these financial statements.

**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Detailed Balance Sheet As At 31 December 2012**

	2012	2011
	\$	\$
<b>Current Assets</b>		
<b>Cash Assets</b>		
Cash At Bank	71,997	36,265
Cash on hand	1,500	1,500
	<u>73,497</u>	<u>37,765</u>
<b>Receivables</b>		
Trade debtors	51,023	62,826
	<u>51,023</u>	<u>62,826</u>
<b>Inventories</b>		
Stock on hand- at cost	3,194	3,194
	<u>3,194</u>	<u>3,194</u>
<b>Other</b>		
ANZ Short Term Deposit	0	103,664
ANZ Cash Management Acc	99,548	91,025
MRC Donation Fund	1,220	1,220
ANZ Term Deposit \$180K	189,945	180,000
Prepayments - insurance	8,559	12,484
Other - debtors wages	0	412
	<u>299,272</u>	<u>388,805</u>
<b>Total Current Assets</b>	<u><b>426,986</b></u>	<u><b>492,590</b></u>
<b>Non-Current Assets</b>		
<b>Property, Plant and Equipment</b>		
Plant & equipment - at cost	814,846	775,849
Less: Accumulated depreciation	(611,377)	(573,848)
	<u>203,469</u>	<u>202,001</u>
<b>Total Non-Current Assets</b>	<u><b>203,469</b></u>	<u><b>202,001</b></u>
<b>Total Assets</b>	<u><b>630,455</b></u>	<u><b>694,591</b></u>

The accompanying notes form part of these financial statements.

**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Detailed Balance Sheet As At 31 December 2012**

	2012	2011
	\$	\$
<hr/>		
<b>Current Liabilities</b>		
<b>Payables</b>		
Unsecured:		
Trade creditors	16,067	37,134
Accruals	0	8,154
	<hr/> 16,067	<hr/> 45,288
<b>Current Tax Liabilities</b>		
GST clearing	15,046	(815)
Amounts withheld from salary and wages	5,678	(2,612)
	<hr/> 20,724	<hr/> (3,427)
<b>Provisions</b>		
Employee entitlements - annual leave	24,218	28,791
	<hr/> 24,218	<hr/> 28,791
<b>Other</b>		
Advance payments- unspent project money	108,412	162,420
	<hr/> 108,412	<hr/> 162,420
<b>Total Current Liabilities</b>	<hr/> 169,421	<hr/> 233,072
<b>Total Liabilities</b>	<hr/> 169,421	<hr/> 233,072
<b>Net Assets</b>	<hr/> 461,034	<hr/> 461,519
<hr/>		
<b>Members' Funds</b>		
Accumulated surplus (deficit)	461,034	461,519
<b>Total Members' Funds</b>	<hr/> 461,034	<hr/> 461,519

The accompanying notes form part of these financial statements.

**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Income and Expenditure Statement**  
**For the year ended 31 December 2012**

	2012	2011
	\$	\$
<b>Income</b>		
Interest received	19,609	11,680
Operating Grants	471,222	461,038
Special projects	189,615	395,394
Production Support	62,502	59,633
Exhibition & Cinema	215,168	239,357
Membership subscriptions	7,505	10,171
Sundry income	7,613	8,153
Administration	1,621	909
Total income	<u>974,855</u>	<u>1,186,335</u>
<b>Expenses</b>		
Administration	165,114	143,418
Audit fees	4,000	6,151
Depreciation	37,529	27,850
Exhibition & Cinema	152,518	162,667
Holiday pay	(4,573)	13,744
Lease payments	5,115	4,702
Production support	109,827	240,833
Salaries - ordinary	438,249	470,682
Subsidies provided	2,512	18,421
Sundry expenses	1,928	1,069
Superannuation	41,431	44,242
Website development	13,542	0
Total expenses	<u>967,192</u>	<u>1,133,779</u>
<b>Profit from ordinary activities</b>	<u>7,663</u>	<u>52,556</u>
<b>Profit from ordinary activities</b>	<u>7,663</u>	<u>52,556</u>
Profit (loss) from prior year adjustment	(8,148)	0
<b>Net profit (loss) attributable to the association</b>	<u>(485)</u>	<u>52,556</u>
<b>Total changes in equity of the association</b>	<u>(485)</u>	<u>52,556</u>
Opening retained profits	461,519	408,963
Net profit (loss) attributable to the association	<u>(485)</u>	<u>52,556</u>
<b>Closing retained profits</b>	<u>461,034</u>	<u>461,519</u>

The accompanying notes form part of these financial statements.



**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Statement of Cash Flows**  
**For the year ended 31 December 2013**

	2012	2011
	\$	\$
<b>Cash Flow From Operating Activities</b>		
Receipts from customers	967,049	1,151,038
Payments to Suppliers and employees	(984,274)	(1,148,177)
Interest received	19,609	11,680
Interest and other costs of finance	(5,115)	(4,702)
Net cash provided by (used in) operating activities (note 2)	<u>(2,731)</u>	<u>9,839</u>
<b>Cash Flow From Extraordinary Items</b>		
Net cash provided by (used in) extraordinary item (note 3)	<u>(8,148)</u>	<u>0</u>
<b>Cash Flow From Investing Activities</b>		
<b>Payment for:</b>		
Other Assets	412	1,032
Payments for property, plant and equipment	(38,997)	(75,930)
Net cash provided by (used in) investing activities	<u>(38,585)</u>	<u>(74,898)</u>
Net increase (decrease) in cash held	(49,464)	(65,059)
Cash at the beginning of the year	413,674	478,733
Cash at the end of the year (note 1)	<u>364,210</u>	<u>413,674</u>

The accompanying notes form part of these financial statements.

**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Statement of Cash Flows**  
**For the year ended 31 December 2012**

2012

2011

**Note 1. Reconciliation Of Cash**

For the purposes of the statement of cash flows, cash includes cash on hand and in banks and investments in money instruments, net of outstanding bank overdrafts.

Cash at the end of the year as shown in the statement of cash flows is reconciled to the related items in the balance sheet as follows.

Cash At Bank	71,997	36,265
Cash on hand	1,500	1,500
ANZ Short Term Deposit	0	103,664
ANZ Cash Management Acc	99,548	91,025
MRC Donation Fund	1,220	1,220
ANZ Term Deposit \$180K	189,945	180,000
	<u>364,210</u>	<u>413,674</u>

**Note 2. Reconciliation Of Net Cash Provided By/Used In Operating Activities To Net Profit**

Operating profit (loss)	7,663	52,556
Depreciation	37,529	27,850
Changes in assets and liabilities net of effects of purchases and disposals of controlled entities:		
(Increase) decrease in trade and term debtors	11,803	(23,617)
(Increase) decrease in prepayments	3,925	6,913
Increase (decrease) in trade creditors and accruals	(29,221)	15,793
Increase (decrease) in other creditors	(54,008)	(75,782)
Increase (decrease) in employee entitlements	(4,573)	13,744
Increase (decrease) in sundry provisions	24,151	(7,618)
Net cash provided by (used in) operating activities	<u>(2,731)</u>	<u>9,839</u>

**Note 3. Reconciliation Of Net Cash Provided By (Used In) Extraordinary Item**

Profit (loss) on extraordinary items	0	0
(Increase) decrease in prior year adjustments	(8,148)	0
Net cash provided by (used in) extraordinary item	<u>(8,148)</u>	<u>0</u>

The accompanying notes form part of these financial statements.

**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Notes to the Financial Statements**  
**For the year ended 31 December 2012**

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**Note 1: Summary of Significant Accounting Policies**

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporations Act of South Australia. The committee has determined that the association is not a reporting entity.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where specifically stated, current valuations 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.

**(a) Property, Plant and Equipment (PPE)**

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

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

Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

**(b) Impairment of Assets**

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible 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.

**(c) Employee Benefits**

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

**(d) Cash and Cash Equivalents**

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

**(e) Revenue and Other Income**

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

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

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

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**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**

**Notes to the Financial Statements**  
**For the year ended 31 December 2012**

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**(f) Leases**

Leases of PPE, where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership, are transferred to the association, are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for that period.

Leased assets are depreciated on a straight line basis over the shorter of their estimated useful lives or the lease term. 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.

**(g) 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 assets and liabilities statement are shown inclusive of GST.

**(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.

## **Note 2: Remuneration & Retirement Benefits**

### **Directors' Remuneration**

Number of directors whose income from the Association or any related parties was within the following bands:

	2012	2011
\$ 0.00 to \$0.00	0	0

## **Note 3: Superannuation Commitments**

The entity participated in multiple superannuation funds to provide benefits to employees on retirement, death or disability.

## **Note 4: Auditors' Remuneration**

Remuneration of the auditor of the Association for:

Auditing or reviewing the financial report	4,000	6,151
Other services	0	0
	<u>4,000</u>	<u>6,151</u>

## **Note 5: Contingent Liabilities**

Estimates of material amount of contingent liabilities, not provided for in the accounts, arising from:

	<u>0</u>	<u>0</u>
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**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Notes to the Financial Statements**  
**For the year ended 31 December 2012**

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	<u>0</u>	<u>0</u>
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**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Notes to the Financial Statements**  
**For the year ended 31 December 2012**

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**Note 6: Related Parties**

The Board acknowledges the existence of a sponsorship agreement between Kelly & Co Lawyers and the Media Resource Centre, pursuant to which Kelly & Co receives certain benefits as a sponsor of the centre. The Board acknowledges that Mr Toby Moritz is a member of the Board and a member of the firm, Kelly & Co Lawyers.

**Note 7: Events Subsequent to Reporting Date**

Since the end of the financial year no material events have occurred.

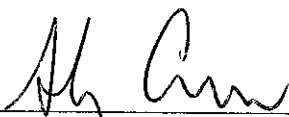
The financial effects of the above have not been brought to account in the accounts at 31 December 2012.

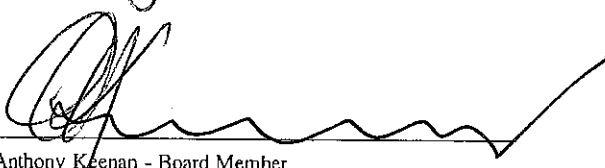
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**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**  
**Certificate by Member of the Board**  
**For the year ended 31 December 2012**

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1. We are members of the Board of MEDIA RESOURCE CENTRE INC.
2. We attended the annual general meeting of the association held on .
3. We are authorised by the attached resolution of the Board to sign this certificate.
4. This annual statement was submitted to the members of the association at its annual general meeting.

  
\_\_\_\_\_  
Sandy Cameron - Board Member

  
\_\_\_\_\_  
Anthony Keenan - Board Member

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The accompanying notes form part of these financial statements.

**MEDIA RESOURCE CENTRE INC**  
**ABN 57 865 211 307**

**Independent Auditor's Report to the Members**

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**Report on the Financial Report**

We have audited the accompanying financial report, being a special purpose financial report, of MEDIA RESOURCE CENTRE INC (the association), which comprises the Statement by Members of the Board, Income and Expenditure Statement, Balance Sheet, notes comprising a summary of significant accounting policies and other explanatory notes for the financial year ended 31 December 2012.

**Committee's Responsibility for the Financial Report**

The committee of MEDIA RESOURCE CENTRE INC are responsible for the preparation of the financial report and have determined that the basis of preparation described in Note 1, is appropriate to meet the requirements of the Associations Incorporation Act of South Australia 1985 and is appropriate to meet the needs of the members. The committee's responsibilities also includes such internal control as the committee determine is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

**Auditor's Responsibility**

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those 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 association's preparation of the financial report that gives a true and fair view, 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 association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

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

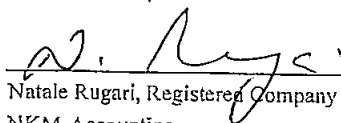
**Auditor's Opinion**

In our opinion, the financial report presents fairly, in all material respects, the financial position of MEDIA RESOURCE CENTRE INC as at 31 December 2012 and its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the Associations Incorporation Act of South Australia 1985.

**Basis of Accounting**

Without modifying our opinion, 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 INC to meet the requirements of the Associations Incorporation Act of South Australia 1985. As a result, the financial report may not be suitable for another purpose.

Signed on: 18 March 2013



Natale Rugari, Registered Company Auditor  
NKM Accounting

S17-116 Melbourne Street North Adelaide S A 5006