

## **MEDIA RESOURCE CENTRE**

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## **CONTENTS**

### **PART 1**

1. ABOUT THE MEDIA RESOURCE CENTRE
2. BOARD AND STAFF
3. CHAIR'S REPORT
4. DIRECTOR'S REPORT
5. PRODUCTION REPORT
6. EXHIBITION & VENUE REPORT
7. PAGE OF GRAPHS
8. TREASURER'S REPORT
9. SPONSORS AND PARTNERS

### **PART 2**

FINANCIAL REPORT

Board's Report

Statement by Members of the Board

Detailed Balance Sheet

Income and Expenditure Statement

Statement of Cash Flows

Notes to the Financial Statements

Independent Auditor's Report to the Board



**MEDIA RESOURCE  
CENTRE**

# **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 nine years on, the MRC's core mandate has remained strong. The organisation provides a focal point for screen practitioners to meet, make and produce, and exhibit their work, provides subsidised access to facilities, equipment and advice, and engages in topical debate with government and industry. 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 Network, 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.

## **2. BOARD AND STAFF**

### **BOARD**

Chair  
Sandy Cameron

Chair Members' Production Group  
Not filled.

Chair Members' Exhibition Group  
Patti Greethead (also an elected board member in her own right)

Mike Walsh  
Elected

Hugh Sullivan  
(Until May 2013 did not stand for re-election)

James Brown  
(Until May 2013. Did not stand for re-election)

Anthony Keenan (Treasurer)  
Co-opted

Caroline Man  
(Elected . Resigned September 2013)

Marion Pilowski  
Co-opted

Allan Collins  
Co-opted.

### **STAFF**

Director  
Gail Kovatseff

Manager Programs & Development  
Shane McNeil

Exhibition Manager  
Mathew Kesting

Youth Coordinator  
Lisa Bishop

Production Coordinators  
Katie Powell  
Gareth Wilkes

Finance Officer  
Robyn Samuel

Marketing Coordinator  
Danielle Butler (until October)

Reception & Administration  
Kieran McNamara

Venue & Event Manager  
Andrea Freitas  
Rachel Heatherington

Technical Coordinator  
Ryder Grindle

Front of House & Projection  
Angela Schilling, Toby Branwell, Clair Bishop, Aaron Schuppan and Leo Moretti.

## CHAIR'S REPORT

As the Chair of the Media Resource Centre (MRC), I'm extremely proud to present the 2013 annual report. As a crucial hub of screen culture the MRC undertakes a diverse range of activities, including: overseeing extensive production and development initiatives for entry-level and emerging screen content practitioners; exhibiting a high-quality and broad independent and art cinema program; providing equipment, support, facilities and venue hire for the local industry sector; and presenting important events on the screen calendar such as the South Australian Screen Awards.

The MRC Board met on a regular basis throughout the year. One of the important issues addressed was the SAFC Program Review, sweeping in broad changes to the way development funds are expended in the state. The MRC made formal submissions and were engaged in discussions regarding the maintenance of policy regarding emerging practitioners. The MRC remains alert to the need to adjust its production and development programs to the changing landscape and this will be one of the immediate focuses for the board.

I want to thank the commitment of the MRC Board members. Allan Collins joined the Board late in the year and Tony Keenan, Marion Pilowsky, Patti Greethead and Mike Walsh continued to make a valuable contribution. Caroline Man resigned in order to take up a position and other opportunities within the MRC. I would like to acknowledge the work, expertise and energy of Marion Pilowsky who is stepping down at the 2014 AGM.

2013 was also the last full year I sat on the Board as constitutionally my tenure will come to an end at the 2014 AGM. It has been a pleasure to be on the board for the last six years, five of which was as the Chair. During this

period the MRC grew considerably as an organisation. The MRC production program is now the cornerstone of the services we offer our members with 23 professional productions made in 2013. We are seeing productions made at the MRC taking our members into the professional industry. The Mercury Cinema has cemented its place as the heart of screen culture in South Australia with an audience growth of almost 200% since 2007. Much of this positive growth is due to the tireless work of Director Gail Kovatseff, and I would like to acknowledge the magnificent work she and MRC staff have done during this productive period. Given the vulnerability of small arts organisations I am also pleased that I leave the organisation in a stronger financial state. The income has grown by 40% and reserves have tripled. I have thoroughly enjoyed my term as Chair, and wish the new board and the MRC all the best in the future, and I am confident the organization will continue its trajectory as a vital and vibrant Screen Cultural institution.

Sandy Cameron



## DIRECTOR'S REPORT

In 2013 the MRC achieved a number of long standing goals.

While the MRC undertook development programs with aspiring Indigenous filmmakers in the mid 1990s, no real progress on this engagement had taken place since by either the MRC or other bodies. In 2013, through a national partnership with National Indigenous Television (NITV), the MRC was able to support and manage the first Indigenous production initiative to take place in South Australia. Titled the Remote, Regional and Emerging Initiative the program supported five Indigenous filmmakers to each make a 13 minute documentary for broadcast on NITV. Undertaken in a very short timeframe, the project involved an intensive period of skilling up prior to the production window. Critical to the success of the project was not only the Indigenous filmmakers who all brought interesting and important stories about the local Indigenous community and individuals to the project but the MRC support team, led by contracted producer, Caroline Man with support from Gareth Wilkes.

As a result of negotiations by the Screen Network with ABC2, Raw Nerve realised a broadcast partnership. These negotiations were prompted by a long term request by Screen Australia, which funds Raw Nerve, to see a much stronger audience outcome for Raw Nerve than was being realized individually by filmmakers aiming for the festival circuit. Given the requirement by ABC2 for the films to be themed has meant that Raw Nerve no longer functions as an opportunity for emerging

filmmakers to make a film purely of their own vision. However the benefits of this is outweighed by the opportunity for filmmakers to get a broadcast credit with a film made so early in their career. Finding a way to support a more open opportunity at this level is something the MRC would like to pursue.

In 2013 the MRC also saw its five year plan to support webisodes come to fruition with the launch of the pilots of four series made through the MRC's Let's Make Web TV initiative. When we launched the initiative in 2012 it was the first funded program for a web series in the country. The 2013 launch took place as part of the Adelaide Film Festival, giving all of the filmmakers an international film festival credit. Preceding the launch was an outstanding forum, well managed by contractor Eliza Percival. The forum brought together all of the leading web-series makers in Australia and was very favourably received. The MRC's remains committed to this format in which emerging SA practitioners such as the team from Wastelander Panda have had such an impact.

In addition to these activities which have benefitted our members and the local industry the MRC finally took a step to improve the conditions for its staff. For the first time since moving into 13 Morphett Street in 1992, the MRC undertook a significant office refurbishment including building a training room.

The office refurbishment was a big change everyone look forward to but without a significant budget for the quality outcome finally achieved. Without adequate resources the renovation took place around us, causing much

stress involving a big extra workload for staff who spent time moving boxes, equipment and furniture from one space to another, including up and downstairs, in order for a new section to be started. Then to find themselves surrounded by these items for weeks. I would like to thank every involved for this contribution and acknowledge that the lion's share was done by Gareth Wilkes, who also provided solutions, including aesthetic, in conjunction with Marisha Mathews.

For the first time, the MRC offices look professional and stylish, a worthy coming of age given we have been at Morphett Street for twenty-one years. It gave us not only a nice and well-equipped training room to run our workshops but also a decent sized equipment room to cater for a new range of cameras and sound equipment purchased in 2013. This room has proved a much easier space in which to manage our equipment hire business, which included in 2013 just over \$100, 000 of free equipment use to our members.

Another great outcome for 2013 was the success of the Mercury. As a result of extending Seniors on Screen for a second calendar, the Mercury achieved its highest box office result since operating as a full time cinema. We also did the best venue hire on record. This is a tribute to the great work done by the Exhibition team led by Mat Kesting.

The MRC production team lead by Shane McNeil, and ably managed in his absence by Marion Pilowsky, also had a number of successes with our 2012 Raw Nerve film, *Who Owns The Street* launching at Sheffield Doco Fest in 2013 and

our Next Step film, *Pale Blue Dot* launching at the 2013 Adelaide Film Festival.

Financially the MRC posted a good financial result, despite the small deficit. We could have posted a reasonable cash surplus by recording an additional \$25,000 of our office upgrade as a leasehold improvement and more of our equipment purchases through our P&L. However the MRC's depreciation bill is already considerable for a small to medium arts organisation and we wished not to add to this annual cost by adding to our asset base. While the MRC continues to considerably diversify its income base, we remain aware that these are difficult times and it is prudent for us to keep our on-going expenses down.

I would like to thank the MRC Board and particularly the MRC Chair Sandy Cameron for their support throughout the year. I would also like to thank the MRC staff (Mat Kesting, Rachel Heatherington, Andrea Freitas, Ryder Grindle, Shane McNeil, Katie Powell, Gareth Wilkes, Robyn Samuels, Lisa Bishop and Kieran McNamara) who delivered great outcomes in a year when the environment was difficult. I also gratefully acknowledge the support of our major funders Screen Australia (particularly Chris Oliver), the South Australian Film Corporation (particularly Viron Papadopolous) and Arts SA (particularly Clare Tizard). The Office of Ageing also provided considerable support to Seniors on Screen and the Adelaide City Council continued to support the Mercury's screening programs.

Gail Kovatseff  
Director





## 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 of up to 7 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.

For the first time this year, *Raw Nerve* was operated in partnership with ABC2, who requested a theme be applied to the initiative and had the opportunity to select the films for national broadcast. The theme this year was Best Date/ Worst Date. All South Australian *Raw Nerve* films were selected for broadcast by ABC2.

This year three films were provided with \$4,000 cash investment, \$1,000 worth of mentorship 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, and his replacement while on unpaid leave, Marion Pilowsky,

working closely with Production Coordinator Katie Powell.

The MRC launched *Raw Nerve 2013* on April 4<sup>th</sup> at an information and networking session held at the Mercury Cinema. Interested applicants viewed previous *Raw Nerve* projects and were briefed on the revised guidelines and application process.

Applications for *Raw Nerve 2013* closed May 17<sup>th</sup> and 20 applications were received - a 20% decrease on the previous year.

A committee comprising producer Bettina Hamilton (*White Rabbit, Black Cat*), Guardian writer Jane Howard and MRC staff Shane McNeil, Katie Powell and MRC Director Gail Kovatseff met in early June and commissioned for production investment under the 2013 *Raw Nerve* initiative:

### ***Love in the Time of Television***

(Comedy) 5:24 min

**Synopsis:** *Two lovers brought together by a dating game show find there is a big difference between reality and reality tv.*

**Producer:** Murray Alford

**Director:** Neale Irwin

**Production Mentor:** Louise Pascale

### ***Contrails (later renamed Close in Heart)***

(Drama) 7:20 min

**Synopsis:** *While studying in Australia, a Muslim from Saudi Arabia has his faith tested when he falls deeply in love with a western girl.*

**Producer/Writer:** Danielle Tinker

**Director:** Daniel Principe

**Production Mentor:** Bill Bennett

## **Carbon Daters**

(Comedy) 5:46 min

**Synopsis:** *A story about archaeologist Brian who loves palaeontologist Greg, but Greg loves historian Keith, so Brian teams up with Greg to win the 'Rock On' Fossil Dig and score a date*

**Producer:** Adam Lemmey

**Writer/Director:** Meredith Calthorpe

**Production Mentor:** Hugh Sullivan

Following on from 2011 and 2012, 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 'green-lit' for production. We are pleased to report that all productions were problem free, shot within budget and all delivered on schedule.



**On the set of Carbon Daters**

The 2013 *Raw Nerve* screening was held at the Mercury Cinema on December 6<sup>th</sup> and was a successful exhibition of all our filmmakers' work. In addition to the on-set experience and extremely high production values attained, the outcomes from this initiative have been significant.

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 *Carbon Daters* receiving three nominations for *Best Comedy*, *Best Production Design*, *Best Sound Design* and *Close in Heart* receiving two nominations for *Best Editing* and *Best Sound Design*.

The 2013 *Raw Nerve* DVD has now been produced and is available for purchase from the MRC.



**Love in the Time of Television**

*"Raw Nerve was a fantastic opportunity for me to engage in the SA film community and to create something I was passionate about."*

### **MRC Member**

*"I'd heard about the MRC for years. I should have come here for your support sooner because it has been really good. "*

### **MRC Member**

## 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.

The MRC launched 2013 *Frame by Frame (FxF)* initiative on March 12<sup>th</sup> with an information and networking session at the Mercury Cinema.

Applications for the 2013 *Frame-By-Frame* closed on May 20.

Two projects were submitted but both were of extremely high calibre so both were immediately greenlit for production investment of \$3000, \$1000 mentorship, plus \$2,500 in-kind MRC support

### ***All The Colours***

Genre:Comedy/Drama

**Synopsis:** *Sue is a little lost until she finds her passion - making plasticine animals. All she wants to do is bring her imaginary worlds to life. But there are younger brothers who want to eat her creations, older brothers that want you to build them things which leads to Sue's other problem. She is rapidly exhausting her finite supply of clay.*

**Producer/Writer/Director/Animator:**

Claire Richards

**Production Mentor:** Vicki Sugars and Greg Holfield

### ***Peppercorn, Baby Corn, Unicorn***

**Genre:** Fantasy

**Synopsis:** *When a Grandmother Witch leaves her cottage to fetch some ingredients from the garden, her unattended little Granddaughter seizes the opportunity: hijacking her cauldron in the hope of making a unicorn.*

**Producer/Writer/Director/Animator:**

Makoto Koji

Both projects have submitted story concepts, storyboards and character sketches. Both projects were granted an extension until August 20<sup>th</sup> 2014.

## WEB TV! ONLINE PRODUCTION INITIATIVE



The following four projects were selected for funding on October 8<sup>th</sup> 2012:

### ***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

All four pilots premiere at the Adelaide Film Festival on 13 October 2013.



**Being Goode**

Following on from the success of the 2012 WebTV production initiative, the MRC again ran an information seminar to assist applicants in submitting the strongest applications. The following guest speakers presented at a WebTV information seminar;

### **Henry Inglis and Aaron McCann**

*Award winning writers, directors, producers and actors from WA, best known for their series of 'Henry & Aaron'.*

### **Enzo Tedeschi and Julian Harvey**

*Enzo Tedeschi & Julian Harvey created the multiple award-winning crowdfunded feature film The Tunnel, utilising an innovative and controversial model of funding and distribution.*

### **Mario Miscione**

*Mario Miscione is Co-President/Founder of Vault Media LLC and a publicist for Sony Pictures. His belief, 'that you don't need an army of people and millions of dollars to make compelling media', led him to co-create the acclaimed online webseries, The Vault in his living room.*

### **Christiaan Van Vuuren**

*Christiaan Van Vuuren, one-half of the renowned Van Vuuren Bros is behind viral hits such as 'The Fully Sick Rapper', 'Bondi Hipsters' and 'Kid in Cockpit', which have collectively received over 8 million hits worldwide, and earned them a YouTube following of 40,000+ Subscribers.*

### **Steinar Ellingsen**

*Steinar Ellingsen is a journalism lecturer and postgraduate coordinator in the Department of Journalism and Strategic Communication at La Trobe*



University and the creator of the award-winning documentary web series *The Inland Sea: An Australian Odyssey*.

### **Tatjana Alexis**

*Tatjana Alexis is a Sydney based actor and filmmaker, appearing in TV's Home and Away and the Australian feature The Black Balloon. She is best known for her work as the writer, director and lead actor of multi-award winning webseries SYD2030 which has been nominated for many local and international awards.*

### **Christian Russell**

*Christian Russell is Head of Digital at Clemenger BBDO Adelaide. After studying classics at Oxford, Christian made the dynamic move into the digital world and joined BBDO in 2009 as a Senior Producer. In 2010 he was elevated to Head of Interactive and joined the agency Board of Management in 2011. Christian drives BBDO's digital and social media strategy and has worked on many successful online campaigns.*

Deadline for applications for the 2013/2014 WebTV initiative closed on November 18<sup>th</sup>. An industry assessment committee comprising Tatjana Alexis and Christian Russell reviewed the 10 applications submitted and the following three web series were green-lit for production investment;

#### **Fandom**

(Factual Doco)  
4 x 8 min eps

**Synopsis:** *Whovians, Sherlockians and Trekkies (oh my!) This factual series enters the wide and wonderful world of Fandom and discovers just how a person's following shapes their personalities and identities.*

**Director:** Sam Hardy  
**Producer:** Murray Alford

### **Ted and Johnny**

(Comedy)  
4 x 8 mins eps

**Synopsis:** *The bleak but funny misadventures of Ted and Johnny, two friends who have never found their place in this world, but thankfully have each other.*

**Writer/Director:** Zane Roach  
**Producer:** Adam Lemmey

### **Golden Phung**

(Sketch Comedy)  
4 x 8 mins eps

**Synopsis:** *A wild and wacky journey through a world of martial arts, 1940's private eyes and giant floating heads that shoot lasers.*

**Line Producer:** Eleanor Perry  
**Director:** Craig Behenna

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.



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.

In addition, 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

As a result of numerous production delays, as detailed in last year's annual report, *Pale Blue Dot* made their final delivery on 31<sup>st</sup> October 2013. It was submitted to the 2014 SASA awards and received 4 nominations – *Best Drama*, *Best Cinematography*, *Best Editing* and *Best Production Design*.



**Pale Blue Dot**

In 2013, the MRC again ran the Next Step production initiative. The initiative was launched 12<sup>th</sup> March at an open information and networking session at the Mercury Cinema. The deadline for submissions was 6<sup>th</sup> May. 9 submissions were received overall and an industry committee comprising of Andrada Tudor, Marion Pilowsky and Sandy Lepore chose to green light the following production:

### ***Bigger Man***

(Thriller/Drama)  
15 mins

**Writer:** Christine Williams

**Director:** Nicholas Cleary

**Producer:** Christine Williams

*Bigger Man* is currently in post-production and we expect a first cut in May 2014.

*"I think the MRC is wonderful."*

**MRC member**

### **CLIP IT!**



*Clip It!* - our successful music video production initiative sponsored by Canon, was run with support from Arts SA. This year, the selection of teams

and bands was not done via a submission and approval process, but rather bands/artists were selected and put forward by Arts SA and the MRC paired them with strong emerging filmmakers whose sensibilities complemented the musicians.

This year the MRC granted \$1000 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.

The following clips were greenlit for production:

**Artist:** Kelly Manning  
**Song:** *Kimono My Place*  
**Producer/Director/DOP:** Liam Somerville & Dom Sergeant

**Artist:** Echoes and Empress  
**Song:** *London Town*  
**Producer:** Floodlight Media  
**Director:** David Roberts  
**DOP:** Cameron Roberts

**Artist:** Myles Mayo  
**Song:** *Already Home*  
**Producer:** Kath Dooley  
**Director:** Kath Dooley  
**DOP:** David Tang

**Artist:** The Baker's Suite  
**Song:** *The Evidence of Love*  
**Producer:** David Parkinson  
**Director:** David Parkinson  
**DOP:** David Parkinson

**Band:** City Riots  
**Song:** *TBA*  
**Producer:** Emily McAllan  
**Director:** Emily McAllan  
**DOP:** Emily McAllan

Three of the clips have been delivered thus far, with the remaining two expected in the coming weeks.

## NITV – Regional, Remote and Emerging Initiative

### REGIONAL, REMOTE AND EMERGING INITIATIVE

This year, the MRC received funding from NITV, SBS' Indigenous television station to produce 6 mini documentaries each with a \$2000 budget. Each of the Indigenous filmmakers went through a development process. Caroline Man was contracted to run the program as Production Coordinator.

The following documentaries were produced:

#### **Our Mob Dance** **Director:** Shirleen McLaughlin

**Synopsis:** *After moving to Adelaide from Alice Springs, Shirleen and her children discover the magic of Kururru, an acclaimed and award winning performing Arts Company based in Port Adelaide. It becomes a place to put down roots.*

**Stinga-T**  
**Director:** Chris Callaghan  
**Synopsis:** *Thibul Nettle (Stinga-T) is a young indigenous actor and musician with a powerful message.*

#### **Through the Eyes of Grace** **Director:** Dylan Coleman

**Synopsis:** *Mercy grew up on the Koonibba Lutheran Mission in South Australia. As an adult, the process of writing about these experiences bring difficult memories and pain, but unites her family.*

## Barbara's World

**Director:** Edoardo Crismani

**Synopsis:** *Barbara, the daughter of a white woman and Aboriginal father, begins a journey of discovery to understand her father's profound cultural legacy.*

## Uncle Matey

**Director:** Garth Agius

**Synopsis:** *Australia's longest living Aboriginal man, Uncle Matey, walked 638 miles from NSW to South Australia. Custodian of his language, keeper of unique and secret stories, he passed a legacy to a new generation.*

## SCIDOCS



Run in conjunction with CSIRO and the SAFC, SciDocs is an MRC production initiative which aims to assist emerging documentary filmmakers develop and produce an engaging and informative, science-themed 'mini-doc' – of up to 15 minutes – for submission into 2014 Scinema Festival of Science Film.

The MRC aimed to will select up to three projects to receive \$3000 production investment from the MRC and \$2700 in-kind support.

The deadline for submissions was 13<sup>th</sup> September 2013 and 6 submissions were received overall.

A committee of Joost den Hartog (Executive Director, AIDC) and Heather Croall (Director, Sheffield Doc Fest) provided assessment feedback and the following 3 projects were green-lit for investment:

## Shitshake

**Synopsis:** *When antibiotics themselves cause life threatening infection, what high tech medicine is the only effective treatment? Human faeces of course.*

**Writer/Director:** Paul Gallasch

## Thirty Something

**Synopsis:** *A number of Australian women and medical professionals reveal their personal experience and knowledge on the female ageing process, with a focus on mental and physical impacts, as a woman reaches thirty years of age.*

**Writer/Director:** Victoria Lewis

## Staged Shock

**Synopsis:** *Journey... into the heart of who we really are. David Mealor, Director and actor is revisiting Milgrim's infamous psychological shock experiments and developing a contemporary theatrical work that explores obedience and how close good is to evil.*

**Writer/Director:** Caroline Man

## 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.

Following on from 2012, The MPG again ran two production initiatives.



This 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 programmed 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 late May 2013 and 6 submissions were received. The MRC and Member's Production Group (MPG) selected the following two projects for in-kind support;

### **Reactions**

**(Comedy)** 1 minute

**Synopsis:** *A man can only take so much.*

**Writer/Director:** Phil Sandell

**Producer:** Christian Uppill

### **Slow Take**

**(Comedy)** 1 minute

**Synopsis:** *Sometimes you are your own worst enemy*

**Writer/Director:** Phil Sandell

**Producer:** Christian Uppill



*First Shot* allows entry-level filmmakers to apply for in-kind support from the MRC to produce a short seven-minute film, relative to their ability, experience - and most importantly - the dramatic potential of the script.

The MRC will offer up to \$2,500 worth of in-kind equipment and facilities hire for up to four projects per year.

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 29<sup>th</sup> April 2013 and Member's Production Group (MPG) then selected the following two projects for in-kind support;

### **After School**

**(Drama)**

6:59 min

**Synopsis:** *A story about a school boy who has failed an exam but does not want his father to know about it. He decides to kill himself and his father's wrath and his family's shame.*

**Writer/Director:** Rubik Roy  
**Producer:** Paramita Roy

### ***Tiny Scratches***

**(Drama)** 7:00 min

**Synopsis:** *In a quiet beach car park, the lives of three complete strangers down on their luck collide. The bizarre experience reminds each one that a shot at redemption is always possible.*

**Writer/Producer:** Luke Wissell  
**Director:** Anna Caroline

## **IN-HOUSE PRODUCTION SUPPORT**

In its role as a dynamic screen centre creating, realising and supporting our membership to make films, the MRC offers 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.

### **Jungle Phillips** **(Documentary)**

**Synopsis:** *Jungle Phillips is a mentally disabled South Australian artist who is given the opportunity to exhibit his work in France.*

**Writer/Director:** Mike Retter  
**Editor:** Chris Luscri

### **Coffee** **(Comedy)**

**Synopsis:** *The story of Pete, a good guy who is good at his job. Pete wants a promotion but has serious competition. Pete's plan is to work hard and run a good clean campaign. As the competition heats up, Pete will have to decide on friendships versus work.*

**Producer:** Pia D West  
**Writer/Director:** Steve Lockley

### **Level 17** **(Action/ Sci Fi Web Series)**

**Synopsis:** *"Level 17" is about a young man called Ethan and the people of Adelaide who want to find out the truth about IOB Corp. Due to the military presence they can't, so they form a resistance regardless that the city has been evacuated and is in lockdown. The resistance continues to fight until answers are found.*

**Writer/Director:** John DeCaux  
**Producer:** Adam M Carter

### **The Bugles Call** **(Comedy)**

**Synopsis:** *Two boys meet in the halls of their private school while waiting to be caned for their discovery of the female kind.*

**Writer:** David Castle  
**Director:** Kelly Schilling  
**Producer:** Eleanor Perry

### **The Champ** **(Comedy)**

**Synopsis:** *An underdog tale about David Darlington's struggle for victory in the fictional world of Kung Fu Karaoke.*

**Writer/Director:** Sam Cherry  
**Producer:** Emma McGavisk

### **The Claw 2** **(Comedy)**

**Synopsis:** *The Claw 2 finds Chris Fisher 10 years later on his quest to find the super power he once had.*

**Writer/Director:** Quentin Kenihan  
**Producer:** Katie Powell

### **The Dating Scene (Comedy)**

**Synopsis:** *Dating can be dangerous*

**Writer/Director:** Alex Vickery-Howe  
**Producer:** Alyssa Mason

## **WORKSHOPS**



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

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

In 2013, the MRC successfully hosted the following workshops;

### **Writing Toolkit/ Toolkit for Genre Writing (Storynerds)**

This two-day workshop will provide you with the fundamental skills to put

your short film ahead of the pack. It will show you how to generate good ideas, construct engaging scripts, solid supporting documents and abide by the golden rule 'getting the story' across to your audience.

There were 9 participants who attended the course on the weekend of 23<sup>rd</sup> and 24<sup>th</sup> March.

### **Doco Essentials (Paul Gallasch & Katie Powell)**

Run over the weekend of September 7<sup>th</sup> and 8<sup>th</sup> this course explored the essential tools needed to create insightful and engaging documentaries. 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. Two short 'mini-obdocs' were then scripted, shot and screened on the second day by the 14 participants.

### **Film Law & Business Seminar (Arts Law Centre of Australia)**

This one-day workshop was designed to help bridge the gap between Art and Business, covering a range of topics from copyright, moral rights, and contracts to liability, insurances and accounting. Speakers from Arts Law Australia, RSM Bird Cameron (Accounting), Webster Hyde Heath (Insurance) presented to 11 participants.

MRC subsidised Production Coordinator Katie Powell and Administration Assistant Kieran

McNamara to attend as part of their professional development

The workshop was run on the 4<sup>th</sup> May 2013 in the Iris Cinema and had 6 participants in attendance.

## **Norwood Council - Short Film Masterclass**

Hosted on the 2<sup>nd</sup> of May, Shane McNeil delivered a talk on short filmmaking and career considerations to 12 youths residing in Norwood, Payneham and St Peter's Council District. Several MRC short films were used as 'case studies' to promote our successful script development and production programs.

## **NITV Seminars**

A series of workshops were offered to MRC Members, with a focus on participants of the NITV Regional, Remote and Emerging Initiative to prepare the filmmakers for production of their projects. These were:

### **NITV Legals Seminar**

- Half day seminar on 24<sup>th</sup> August offering NITV participants basic legal advice in areas such as contracting, copyright, moral rights and chain of title.
- Conducted in partnership with Arts Law Australia
- 8 MRC participants attended, plus 2 filmmakers from SAFC's NITV program

### **NITV Documentary Techniques Workshop (5 Sept)**

- Offering NITV participants basic skill training in on-location

documentary capture, on-screen interviewing as well as editing techniques

- 8 MRC participants attended.
- Tutored by Rowan Pullen and Caroline Man

### **NITV Camera & Lighting Workshop (6 Sept)**

- Offering NITV participants basic skill training in camera operation and lighting techniques
- 8 MRC participants attended.
- Tutored by award-winning Indigenous cinematographer Alan Collins

### **NITV Sound Workshop (7 Sept)**

- Half day workshop offering NITV participants basic skill training in location sound recording
- 8 MRC participants attended
- Tutored by Will Sheridan

### **NITV Editing Workshop (28-29 Sept)**

- Offering NITV participants basic skill training in editing and best media management practices, using both Adobe Premiere Pro and Final Cut Pro
- 8 MRC participants attended.
  - Tutored by Rowan Pullen

## **DIGITAL STORYTELLING**

In 2013, 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 continued our popular Seniors Digital Storytelling program with a workshop in June, attended by 6 participants.

## **FILMMAKER BOOTCAMPS**

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 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.

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 2013, the MRC successfully ran these bootcamps:

### **MRC Work Experience**

The MRC ran its annual Work Experience Bootcamp in the week of 2<sup>nd</sup> – 6<sup>th</sup> December. 6 Participants made three short advertisements for the Mercury Cinema advertising MRC equipment hire, the Mercury Candy Bar and Mercury Cinema etiquette. All participants gave great feedback and claimed the bootcamp was a big success.

### **Filmmaker Bootcamp**

The general access filmmaker bootcamp was run from 13<sup>th</sup> – 17<sup>th</sup> July. MRC filmmaker Krystall Penhall and MRC staff member Ryder Grindle tutored 10 Participants, with instruction covering all aspects of basic film development and production. One short film and an advertisement for the Mercury Cinema were produced and DVDs of the compiled films were then manufactured for each participant.

### **Seniors' Filmmaker Bootcamp**

From 20-24<sup>th</sup> May, 10 participants were instructed by MRC Member Liam Somerville and MRC Staff Member Ryder Grindle. Participants were divided into two teams, each creating one short film and one advertisement for the Mercury Cinema. DVDs of the compiled films were then produced for each participant.

### **Come Out Festival Filmmaker Bootcamp**

As part of the Come Out Festival in South Australia, the MRC offered a bootcamp for youth to create a film for the festival under the theme of "dreaming the future".

Run from April 15<sup>th</sup> to 19<sup>th</sup>, 14 participants created 2 short films, "The Future Kids React!" and "Thirsty Times"

## Anglicare Bootcamp

Commissioned by Anglicare in partnership with Adelaide High School, this bootcamp was run from 3rd - 7<sup>th</sup> June. 17 year 10 students from AHS participated as part of their Red Cross training. The MRC facilitated an information and briefing day as well as a script development day before the official bootcamp. Four MRC tutors guided them through the week to produce 8 x 1-2 min web shorts with a focus on the impact of drug and alcohol abuse.

## Trop Jr. Bootcamp



Run over five intensive days from 30<sup>th</sup> September to - 4<sup>th</sup> October, 16 participants aged 15 years and under worked with MRC tutors to devise and collaboratively produce three seven minute films for entry into the 2014 Trop Jr. Film Festival the following year.

Given that this year's Trop Jr. Signature Item (or TSI) was 'Monster', 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;

### ***Fright Night at The Cinema***

(Horror/Comedy)

### ***A Monster Ate My Homework***

(Comedy)

### ***They Made Me***

(Drama)

## MRC Training Program

Further to the MRC workshops, seminars and bootcamps, the MRC engages with clients on a one-on-one or team basis to provide training in a focussed and customised way. In addition, to a number of individual bookings with Gareth Wilkes, the MRC Production and Technical Coordinator, the following training corporate programs were provided:

### **Adelaide City Council**

Z xΩ

*Production and Editing*

*2 participants for 3 days*

*Run by Gareth Wilkes*

### **Coffey International**

*Editing*

*5 Participants over 1 day*

*Run by Gareth Wilkes*

## Client Engagement Program

In 2013 the MRC realised a number of partnerships with NGO's, state and local government departments, education institutions and other membership based organisations to deliver additional opportunities to the MRC membership. These projects both train emerging filmmakers to work with clients and give them paid work as producers, directors and cinematographers.

### **Consulate General of Canada**

MRC was approached by the Consulate General of Canada to produce two 'minidocs' as part of their *Canada Down Under. Doing Business with Canada* program, highlighting

cultural links between Australia and Canada businesses. Tender was offered to MRC based on the strength and quality of our TradeFilm web corporate produced for Austrade in 2012. Shot and edited in-house using MRC members as camera and sound.

## **DPC Riverside Development**

MRC was approached by Department of Premier and Cabinet to produce a small internal corporate in March 2013 and a confidential media release documenting the progress of the Riverside urban development for launch mid June 2013. The confidential media release was commissioned on the basis of the quick turn around of the earlier project.

## **Valley View Futures Project**

To edit, graphically enhance and post-produce 5 x 3 minute video interviews by Valley View Secondary School students of a 'Future Technologist' for online delivery to the Education Department.

## **NCR Cloud Business Accounts System**

To produce 2 x 60 sec corporate videos about use and features of NCR's new point-of-access, sales system for online delivery via NCR's website and trade events. The 2 projects were produced in-house whilst training MRC emerging filmmakers as crew. Both videos were received extremely well by the client.

## **Playford Alive 'Sharing Stories'**

The MRC was approached to produce a 15 minute corporate video about the Playford Alive renewal for online delivery via Urban Renewal Authority's website. As well as a teaser trailer of

the larger corporate video and individual thumbnail edits of each interviewee.

Unforeseen delays with the client and casting saw this project come into conflict with other projects, which led to significant delays. The final pieces of the project were delivered late December.

## **Pembroke College 'Unreel Film Festival'**

Run in conjunction with Pembroke College and Anomaly Media (*The Martyr*), this project supported 42 Year 10 Media Studies students at Pembroke College to produce 6 short films as part of their media curriculum education.

The MRC engaged Anomaly Media to deliver and run various production masterclasses in direction, art, cinematography, editing, production, sound and casting and to supervise production. All six films premiered at a screening of on 25<sup>th</sup> October at The Regal Cinema.

## **Age Matters**

MRC was approached by the Department of Premier and Cabinet to produce 6 x 30/60 second PSAs for embedding on SA Dept for Ageing/Work Safe SA websites. Six scripts were researched and devised by promoting positive representations of aged personnel in the workforce. After script approval, four scripted productions employing MRC emerging filmmakers as crew were shot and an additional two microdoc productions were also shot.

## **Helping Hand Team Training**

Helping Hand engaged the MRC to produce a training video for their new peer based training method launched in 2013. The MRC engaged KaruKaru

Animation (Web TV participants – Miniambra) to create a short animated film as scripted and directed by Marion Pilowsky. Helping Hand invested \$60,000 into the project and the final product was extremely well received by the client, which described it as a game changer in training videos for their sector.

### **RAA ‘On the Road’ Production Initiative**

The RAA engaged to MRC to run a production initiative whereby four teams of emerging filmmakers were selected to receive \$6,000 cash and \$3000 in-kind support to create a “Day in the life of an RAA driver” mini-doc and a short scripted film promoting an aspect of RAA services. The projects were:

**“A Day in the Life of Nathan”**  
Liam Somerville & Dom Sergeant

**“Do You Like Disco?”**  
Liam Somerville & Dom Sergeant

**“A Day in the Life of Phil”**  
Alex Vickery-Howe and Mira Soulis

**“A Day in the Life of Ian”**  
Chris Daniels and Stephen Banham

**“No Job Too Small”**  
Chris Daniels and Stephen Banham

**“A Day in the Life of Ralf”**  
Daniel Phillips and Andrew Graue

**“Crash Talent”**  
Daniel Phillips and Andrew Graue

Alex Vickery-Howe’s concept of “RAA History” was so well received by the client that they provided additional funds to a total value of \$22,000 cash and \$3000 in-kind support to realise the projects as a cinema advertisement.

These programs offer valuable training to MRC members who are taught and supported to present briefs to clients as directors, cinematographers and producers.

### **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 2013.

However given the demands on part-time staff 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 directed to the SAFC.

*“Thank you for your continued encouragement and support...Working with the MRC over the last couple of years has been such a great experience and I’ve learned so much over the course of making those two films.”*

**MRC member**



## EXHIBITION AND VENUE REPORT

### Introduction

The Media Resource Centre has operated the Mercury Cinema since its inception in 1992 and in this time the Mercury has earned the reputation as the home of screen culture in South Australia. The CBD located Mercury is the most dynamic cinema in South Australia – in terms of programme content, technically and as a venue for hire.

For many years, the Mercury has presented a diverse range of screen content. In house curated programmes designed to cater for all ages and a wide variety of cinema tastes include our youth programme Screen Seekers, South Australia's premier film society Adelaide Cinémathèque, Seniors on Screen, Summer Scoops, DocDelights and OzAsia on Screen – the film programme of the Adelaide Festival Centre's OzAsia Festival.

A wide selection of touring festivals are presented at the Mercury and in 2013 included the Brazil Film Festival, Flickerfest, Iranian Film Festival Australia and Hola Mexico Film Festival. With each edition, the Adelaide Film Festival and the Australian International Documentary Conference's DocWeek festival are part-presented at the Mercury in addition to other key events including the environmental sustainability event Transitions Film Festival and the film programme of Adelaide's Feast Festival.

The Mercury is technically equipped to present archival 35mm

material using traditional changeover projection methods alongside state-of-the-art 4K projection facilities and practically everything else in between. Recent years have witnessed significant changes in how cinemas are operated. Most projectionist positions have been made redundant with automated computer systems taking over the role and in some cases even the role of opening and closing the cinema door between sessions! However at the Mercury, an experienced projectionist is dedicated to every session, a significant point of difference.

Unlike typical cinema operations, the Mercury prides itself on offering tailored service to its venue hire customers. Our expert projection is bolstered by the fact our screenings are presented by a projectionist dedicated to the session and our foyer is a place of engagement, not merely a waiting room. Hiring the Mercury for your event means that your event will be the sole focus of the Mercury for that time. The person coordinating the venue and your event will also probably be the person who first took your enquiry, offering a seamless process from start to finish.

### Adelaide Cinémathèque

The local champion of film as the sixth art form is the Adelaide Cinémathèque, South Australia's premier film society, presented by the Media Resource Centre at the Mercury Cinema. For 26 years, the film society has been exploring the rich tapestry of film history - extrapolating ideas and celebrating works of filmmakers from around the world, with sessions presented

twice weekly at 7.30pm on Monday and Thursday evenings. Curated by the Exhibition Manager, the MRC Members Exhibition Group and MRC staff, the Cinémathèque offers year round film engagement and has been referred to as the 'year long film festival'.

Strong attendances and membership sales were recorded in 2013, yet it was difficult to match the peaks witnessed in 2012. Some 75 sessions were presented between March and December. Highlights included the opening season, *Cory McAbee – Crazy Space-age Cowboy* featuring the Australian premiere of McAbee's new film *Crazy and Thief*. Mr McAbee attended the Cinémathèque launch direct from New York and performed a very memorable live musical performance following the premiere screening. A season of films investigating life in Britain under the rule of Margaret Thatcher by directors Ken Loach, Peter Greenaway, Stephen Frears and Mike Leigh was presented coincidentally at the time of the passing of the former prime minister. Other director focuses included Richard Linklater, Roman Polanski, Michelangelo Antonioni, John Ford, Steven Soderbergh and Neil Jordan. Career highlights of actresses Charlotte Rampling and Pam Grier were canvassed as well as 10 seasons of 3-4 films that explored various themes in cinema. The South Australian premiere of Ulrich Seidl's *Paradise* trilogy (*Paradise: Love*, *Paradise: Faith*, *Paradise: Hope*) was presented as part of the Cinémathèque immediately following their Australian premiere's at Sydney

and Melbourne International Film Festivals.

Partnerships with the Adelaide Festival Centre's OzAsia Festival and the Adelaide Film Festival were formed in order to reach new audiences and cross promote the film society. A programme of four recently restored classic titles made by the great Indian director, Satyajit Ray, were presented as part of the OzAsia partnership and proved to be one of the most popular programmes of the year.

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 programme 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 musician and groups Matthew Timms, Sparkspitter, Doe and Bellows performed new scores live in cinema to the screenings of the classic silent films *Broken Blossoms* (1919), *The Lodger* (1926), *L'Age D'or* (1930) and *Greenhilde* (1926) respectively. This programme remains a highlight of the Cinémathèque calendar and always attracts a great deal of interest for its unique nature.

**Please refer to graphs on page at end of this report.**

### **Screen Seekers**

Screen Seekers is a programme for young people that encompasses film screenings and workshops. In 2013 two filmmaking bootcamps were presented, one in association

with the Come Out Festival. This bootcamp produced five short films that were presented at a public screening at the Mercury Cinema during the Come Out Festival. The screening was held on a Sunday afternoon and accompanied by a sausage sizzle. Another bootcamp was designed to assist young people in Adelaide interested in filmmaking to produce short films for entry to the Tropfest Jnr competition, a couple of which made the shortlist.

Vacation Care screenings are presented as part of Screen Seekers where vacation care centres are invited to bring groups of children to see a film and enjoy a sausage sizzle for bargain price. The motivating concept is to engage children to viewing films in a cinema environment. Films presented in 2013 included *Bully*, *Elephant Tales*, *Ponyo*, *Bugsy Malone* and *Gremlins*.

Screen Seeker presentations also included a 'Young Cinematheque Night' where people aged 15-20 gained free entry to the Adelaide Cinematheque for a night. *Shadow of the Vampire* was presented. Screen Seeker sessions were also presented as part of OzAsia Festival, where *Gattu* from India and *The Mirror Never Lies* from Indonesia were presented at times suitable for young people to attend. *Gattu* was nominated for Best Children's Feature Film at the Asia Pacific Screen Awards while *The Mirror Never Lies* won the award for Best Children's Feature Film at the same awards.

## Seniors on Screen

Seniors on Screen is a programme of film screenings presented every Friday morning complimented by a diverse range of workshops and forum discussions. In response to increased demand and the success of the programme in previous years, Seniors on Screen was expanded in 2013 to commence earlier in the year to incorporate two seasons presented April to December.

Across the two seasons, the 2013 programme saw 37 films presented, six workshops, four discussion forums, and four meet the filmmaker question and answer sessions. Attendance and box office sales at Seniors on Screen screenings is the real headline of this year's exhibition report. The average attendance at screenings continued to grow to a triple figure average (112 people) per session – the highest recorded for this programme yet. With extra support from the Office of the Ageing we demonstrated that this program could not only sustain the interest of patrons for a longer period but increase the average attendances.

Special guests featured as part of Seniors on Screen 2013. Season one was officially launched by The Hon. Mark Butler MP, Minister for Mental Health and Ageing. Season two was opened by SBS Film presenter, Screen International journalist and former *Encore* editor, Sandy George. Meet the filmmaker sessions were held following the SA premiere's of *Bathing Franky* (director Owen Elliott and writer Michael Winchester) and *Lasseter's Bones* (director Luke Walker and cinematographer Adrian Price) as well as *My Five*

*Last Girlfriends* (producer Marion Pilowsky) and *Pablo's Villa* (director Matthew Salleh and producer Rose Tucker).

Other South Australian premiere screenings featured as part of Seniors on Screen included Pablo Larrain's *No*, Orri Jonsson's *Grandma* *Lo-Fi: The Basement Tapes of Sigridur Nielsdottir*, Michael Altman's *American Songwriter*, Sally Potter's *Stories We Tell*, Emin Alper's *Beyond the Hill*, Ishii Yuya's *The Great Passage* and Reis Celik's *Night of Silence*.

From a modest beginning, this programme has grown into the most popular of the Mercury's screening programmes and is a highlight of the screening week for all involved. Survey feedback suggests the success of the programme rests in the programming being a contemporary survey of world cinema with selections from notable international film festivals. It is most definitely not a programme pitched to a pre-conceived notion of "an old person".

In addition to the weekly film screenings, in 2013 the Ruby Award winning programme featured five workshops including *Seniors Digital Storytelling*, *Seniors Filmmaker Bootcamp*, *Editing for Seniors*, *Sound Design for Seniors*. Other artforms were introduced to the workshop programme. In 2013 a very popular "Introduction to Silver Jewellery Making Workshop" was presented by the Jam Factory.

The adaptation series *From The Page To Screen: The Adaptation of*

*Books to Film* continued with great success in 2013 and was convened by Dr Kerryn Goldsworthy, freelance writer, former Melbourne University literature academic, former editor of the Australian Book Review and extensively published author and blogger. Audience members were encouraged to read Leo Tolstoy's *Anna Karenina*, F. Scott Fitzgerald's *The Great Gatsby* and Julia Strachey's *Cheerful Weather for the Wedding* in advance of the screenings of the recent remakes of each of the films before joining a discussion led by Dr Goldsworthy after the film.

A constant of each year is the presentation of a lecture exploring a national cinema. In 2013 *Everything You Ever Wanted to Know About (Russian) Cinema But Were Too Afraid To Ask* was presented by Dr Thomas Redwood and was preceded by a retrospective presentation of Andrei Tarkovsky's classic film *Mirror (Zerkalo)*. Dr Redwood has researched the films of Tarkovsky and published a book *Andrei Tarkovsky's Poetics of Cinema*.  
**Please refer to graphs on page at end of this report.**

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

*"We love the family feel of the gatherings and seeing the same loyal faces each week. The chats after the show are always very enjoyable."*

**Seniors on Screen patron**

## **OzAsia On Screen**

As part of the Adelaide Festival Centre's OzAsia Festival, the Media Resource Centre curates and presents the festival's film programme, OzAsia On Screen. Presented 11-29 September, the film programme comprised 20 films making it a substantial component of the overall festival, and featured 14 South Australian premieres. More than 5000 attendances were recorded to film sessions during the 2013 festival, a slight increase on the previous year.

A partnership was formed with the Asia Pacific Screen Awards, Asia Pacific's highest accolade in film, where a selection of the winning films from the 2012 awards were showcased. All were SA premieres and highlights included Brillante Mendoza's *Thy Womb* from the Philippines, Kim Ki-duk's *Pieta* from Korea and Anurag Kashyap's *Gangs of Wasseypur Parts 1 and 2* from India.

A diverse array of films from the Austral-Asian region were presented in the general OzAsia on Screen programme including Charlie Yeung's *Christmas Rose* from Hong Kong, Ishi Yuya's *The Great Passage* and Kamila Andini's *The Mirror Never Lies*, from Indonesia.

A showcase of four recently remastered films by Indian auteur Satyajit Ray were presented in partnership with the Adelaide Cinémathèque and proved to be immensely popular with audiences.

The Media Resource Centre gratefully acknowledges the support of the Hong Kong

Economic and Trade Office and the Japan Foundation for their support of this programme.

## **Summer Scoops**

Summer Scoops, the Mercury's very own summer film festival, was presented for the third consecutive year, with 17 films presented across 74 sessions, 17 January – 17 February. The broad concept of the festival is to present a selection of film festival titles that would not otherwise have a theatrical screening as well as carefully selected films that deserve another outing on the big screen, during the heat of the summer when it is an ideal time to retreat to a cool cinema. Highlights included the exclusive season of UK comedy *Sightseers* (Dir. Ben Wheatley, 2012), the environmental/photography doc *Chasing Ice* and the see-it-to-believe-it doc *The Queen of Versailles*.

## **Doc Delights**

Theatrical documentary has experienced a renaissance and in 2013 the Mercury responded by initiating a new programme, *Doc Delights*, to showcase the very best of theatrical documentary. The programme commenced with SA theatrical premiere seasons of Australian documentaries Lawrence Johnston's *Fall Out*, Lynne-Maree Milburn's *In Bob We Trust*, Luke Walker's *Lasseter's Bones* and the Adelaide Film Festival Audience Award winner, Sophia Turkiewicz's *Once My Mother*. The programme was met with a great deal of interest and support from local audiences and the Mercury aims to make this programme a regular fixture.

## Touring Festivals

Every year, the Mercury Cinema plays host to a plethora of touring film festivals, many of which celebrate the cinema of specific nations or regions and form a central point for communities to meet and engage as well as providing an opportunity to promote cross cultural understanding to the wider community.

2013 was no exception, kicking the year off with the *Brazil Film Festival* showcasing 11 new release films from Brazil. One thing is for sure – Brazilians know how to party! The opening night premiere of *Heleno* about the soccer star, was followed by an extravaganza of dance, food and Caipirinha's!

The Mercury's commitment to short film and development of our local filmmakers was supplemented by the presentation of Australia's only Academy Accredited and BAFTA recognized short film festival, *Flickerfest*. This festival celebrated its 23<sup>rd</sup> anniversary in 2013 and always guarantees a great experience, with only the very best films being selected from around the world.

For the third consecutive year the Mercury showcased the Iranian Film Festival Australia (IFFA). Curated by experts in Iranian cinema, IFFA tours Australia to key locations including the Mercury, Brisbane Powerhouse, Dendy Newtown Sydney, The Arc Cinema Canberra and the Australian Centre for the Moving Image Melbourne. The opening night and SA premiere of *Snow on Pines* was complimented by an after party, with a local Gypsy band and dancing. The festival is always very

well received by the local Persian and Iranian communities and in 2013 attracted a much wider audience, which was reflected in a substantial increase in box office to make this festival the most financially successful of all touring events presented at the Mercury in 2013.

The Hola Mexico Film Festival is a much-loved event by all at the Mercury, where it has been presented for the last eight years. Mexico is a film powerhouse, and this festival showcases the very best of cinema from the previous year from that country while also presenting a small retrospective. The Sol Beer Hola Opening night is always a night to remember and an highlight on the Mercury screening calendar.

*"I have seen a lot of important films premiere here, and this place has extreme sentimental value for me. The decor is quirky, the staff is fantastic, I have a lot of great memories from here."*

**Mercury patron**

*"The Mercury staff and volunteers are fantastic & the 2013 program was great. Many thanks for providing us 'Seniors' with a cheap, entertaining Friday. I look forward to attending each week. Congratulations!"*

**Seniors on Screen patron**

## VENUE REPORT 2013

From industry showcase events to children's birthday parties, the Mercury Cinema offers a unique venue for hire featuring auditoriums ideal for large or small, formal or informal events, as well as a fully licensed bar, two entertaining areas and dedicated front of house and projection staff. Boasting the state's best projection facilities and brand new silver screens, the Mercury Cinema, offers the highest possible visual presentation and is the most dynamic of all cinema venues available for hire in South Australia.

Showcase festivals and industry events including the Australian International Documentary Conference's *DocWeek* festival and the Adelaide Film Festival were presented at the Mercury Cinema in 2013. The Mercury is also proud to have hosted other quality events in 2013 including Transitions Film Festival and Feast Festival as well as numerous corporate, government and individual hires. Community and fundraising film screenings were particularly popular.

Since refurbishing the Mercury foyer two years ago, demand for the venue has significantly increased and this is reflected in venue hire revenue. There was a 25% increase in venue hire over 2012 and hire has increased by 40% since 2010.

## MEG CHAIR'S REPORT

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:

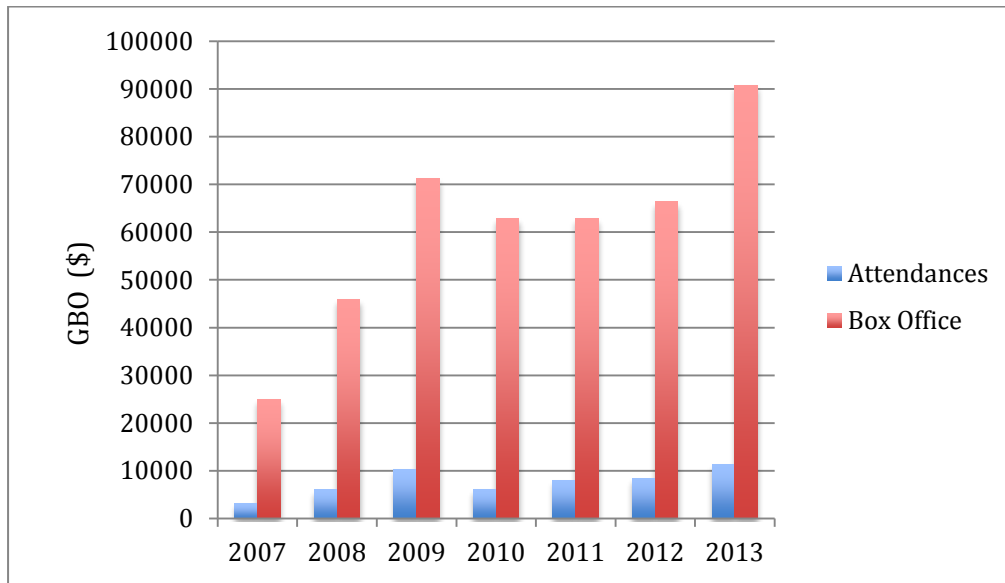
- Contribution of suggestions themes and of film titles for Cinémathèque & Seniors on Screen. Of note was the timing of our "Thatcher's Britain" sessions that had an unexpected boon as it screened the week Margaret Thatcher died. It sparked national interest with Radio National's Jason di Rosso interviewing Exhibition Manager Mat Kesting for his program.

- 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.

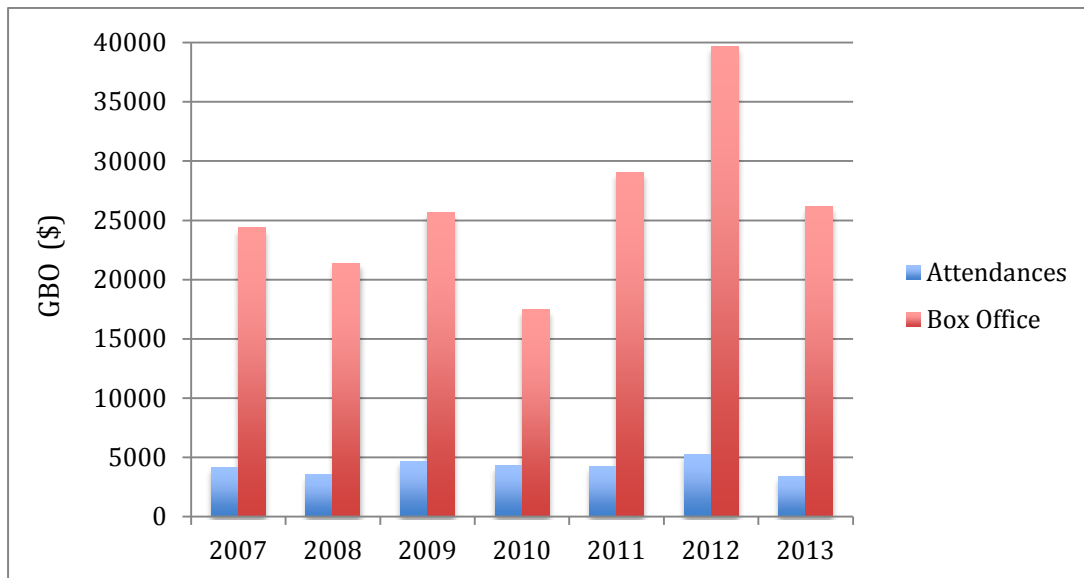
Members also strongly supported all other screening and touring programs, such as Summer Scoops, OzAsia, Iranian Film Festival and Hola Mexican Film Festival.

Patti Greethead  
MEG Chair

## PAGE OF GRAPHS

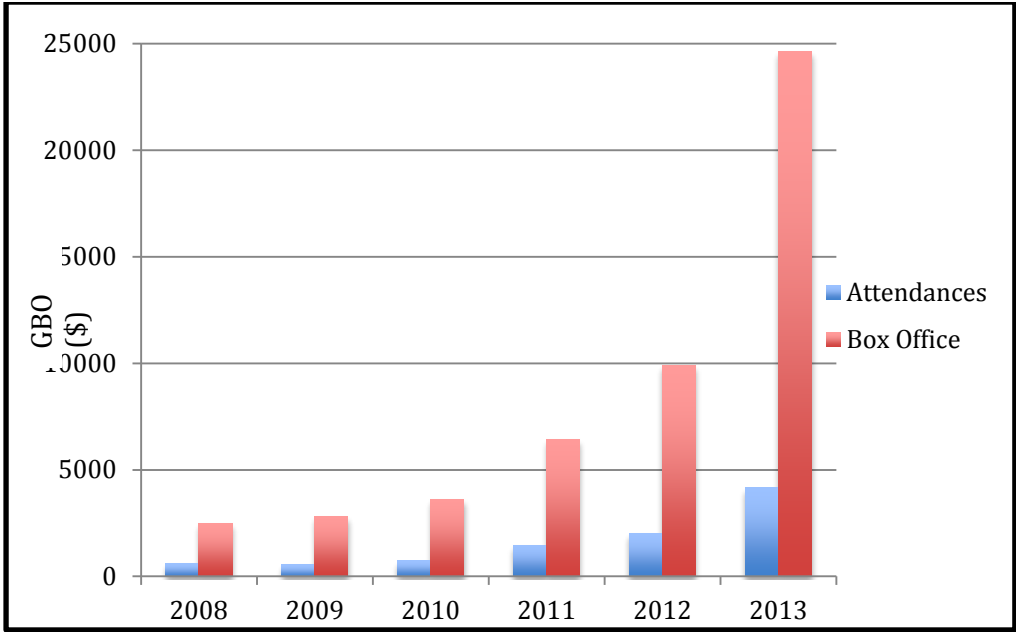


**General Box Office attendance (all screening excepting Cinémathèque) 2007-13**



**Adelaide Cinémathèque 2007-2013**





**Seniors on Screen attendances 2008-13**

## TREASURER'S REPORT

Each year our annual report emphasises to our members and stakeholders the reliance our organisation has, by its nature, on our grant funding from both state and federal governments. This year was no exception and we will continue to rely on grant funding to provide the foundation financial support upon which we build our activities and programs.

In spite of our reliance on grants, and in the face of an often difficult and challenging external environment, the MRC staff have again been very creative and resourceful in their approach, generating a 20% increase in revenue over our 2012 result. This revenue outcome was equal to our strongest results in recent years and is a great credit to our Director and her staff, coming as the result of increased partnerships in production, the success of our client engagement program and an improvement in cinema box office takings and venue hire. Highlights of the MRC's 2013 revenue results were:

- sourcing an additional \$85,500 from alternate sponsors and program investors including the Adelaide Film Festival and NITV.
- securing over \$165,000 from a range of non-government organisations, government departments and local government for client engagement training services and youth workshops. These services gave emerging filmmakers some excellent additional filmmaking opportunities and work as facilitators and trainers. Many of the

participants were new to the MRC's programs.

- earning over \$333,000 through hire and box office of our venues, facilities and cinema.

Whilst the net result is a small deficit it must be noted that the MRC continues to cover depreciation, generating a cash flow surplus for the year. In addition the MRC began to account for long-service entitlements for select long term staff, increasing our administration expenses.

With a change in accounting approach, the MRC adopted a more conservative treatment of long-term bad and doubtful debts; new processes have been put in place to better manage B&DD to ensure they do not accumulate beyond a minimal level.

Finally, the MRC also elected not to take up a large amount of the office upgrade as lease-hold improvement as a management strategy to minimize our depreciation bill in coming years when funds are forecast to be tight due to diminished government resources.

Under trying local economic circumstances, and in uncertain funding environment, the MRC has produced another solid financial result. Profitability has been preserved, cash reserves remain strong as we continue to develop and maintain high standard programs and facilities for practitioners and audiences alike. That we are able to successfully adapt with flexibility and creativity is testament to the capabilities of Gail and her team.

## **SPONSORS AND PARTNERS**

Adelaide Film Festival, Adelaide Pressed Metal, Adelaide High School, APRA, AJ Sound, Image, Australian Institute of Architects (SA), Australian Performing Rights Association, Adelaide's Child, Australian Film Television and Radio School, the Australian Centre of Social Innovation, Australian International Documentary Conference, Adelaide Artists Agency, Adelaide Studios, Adelaide Festival Centre's OzAsia OnScreen Festival, Arts SA, Anglicare, Australian Writers Guild – SA Branch, Ausmusic, Barossa Valley Brewing, Benchtop Manufacturers, Best FX, Burp Mexican Restaurants, Canadian Consulate, Carclew Youth Arts, The Cutting Room, Chaffey Bros Wine Co, Chapel Lane Studios, CSIRO, Department of Premier and Cabinet, Department of Foreign Affairs and Trade, Department of Health and Ageing, Diamonds Camera, Video & Digital, Flinders University, Flickerfest, Hola Mexico Film Festival, Footage Firm Inc., Hills Cider Company, Homewood Cabinets, Helping Hand, Hong Kong Economic and Trade Office, Iranian Film Festival Australia, Japan Foundation, Jurlique, Kelly & Co Lawyers, Kojo, Magazine Gallery, McLaren Vale Beer Co (Vale Ale), Melbourne Cinémathèque, Mental Health Coalition, Mediawave.tv, Madman Entertainment, Robern Menz, Mind Blowing Films, Miranda Brown Publicity, Messenger Press, MusicSA,

National Film and Sound Archive, National Campus Band Competition, NITV, NKM Accounting, Oasis Post, Office for the Ageing, Picture Hire Australia, Our Kitchen, Pembroke Secondary School, Pro AV Solutions, Radio Adelaide, Rosnay Organic Wines, Scinema Film Festival, Screen Producers Association of Australia, South Australian Film Corporation, Screen Australia, Screen Network Australia, Storynerds, Three D Radio, Total Photographic, Twilight & Magill Film Festival, University of Adelaide, Uni of SA (Magill) and You Tube.