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# ANNUAL REPORT

MEDIA RESOURCE CENTRE

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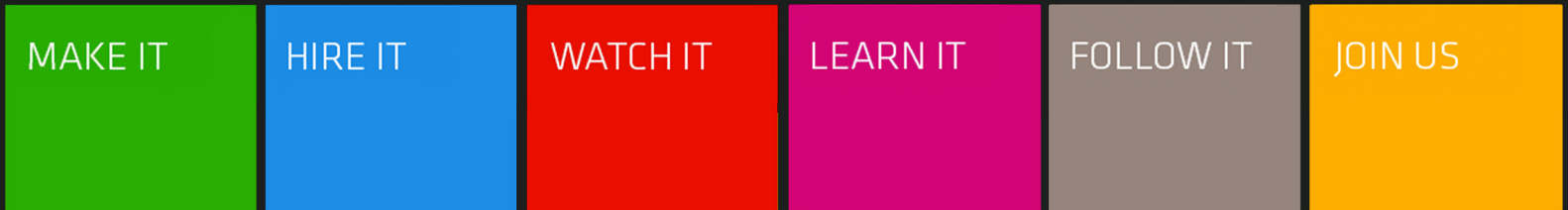
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## **MEDIA RESOURCE CENTRE**

13 Morphett St Adelaide SA 5000

(08) 8410 0979

[info@mrc.org.au](mailto:info@mrc.org.au)

[www.mrc.org.au](http://www.mrc.org.au)

[www.facebook.com/MediaResourceCentre](https://www.facebook.com/MediaResourceCentre)

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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. TREASURER'S REPORT
8. SPONSORS AND PARTNERS

### **PART 2**

FINANCIAL REPORT

Independent Auditors Report

Income and Expenditure Statement

Balance Sheet

Cash Flow Statement

Notes to the Financial Statements

Statement by Members of the Committee



# **1. ABOUT THE MEDIA RESOURCE CENTRE**

## **History and Purpose**

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

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

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  
Anthony Keenan  
(From May 2014)

Treasurer  
Anthony Keenan

Chair Members' Production Group  
Not filled

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

Mike Walsh  
Elected

Allan Collins  
Co-opted

Mark Knight  
Elected

Mark Stevens  
Elected

Sandy George  
Co-opted

Claire Harris  
Elected



## **STAFF**

### **Director**

Gail Kovatseff

### **Programmer**

Glenys Rowe (Feb 2015 – Nov 2015)

### **Exhibition Manager**

Mathew Kesting (seconded to Adelaide Film Festival Feb 2015 – Dec 2015)

### **Office Manager/Accountant**

Robyn Samuel

### **Production and Technical Coordinator**

Gareth Wilkes (until June 2015)

### **Production Coordinators**

Chrissy Kavanagh

Kath McIntyre (Feb-Mar 2015)

### **Venue and Event Coordinators**

Rachael Hetherington

Becci Love

(From July 2015)

Chrissy Kavanagh

(Until June 2015)

### **Projectionist**

Ryder Grindle

### **Arts Administrators**

Kieran McNamara

(Until April 2015)

Anthony Frith

(From April 2015)

### **Front of House and Projection**

Angela Schiling, Toby Bramwell, Claire Bishop, Fleur Jacka, Angelica Harris-Faull, Jasmine Bates, Rebecca Burnett, David Brookes

### **Volunteers**

Gilbert Kemp-Attrill, Dylan Warren, Barbara Lockett

### 3. CHAIR'S REPORT

I am pleased to present the 2015 Annual Report of the Media Resource Centre (MRC).

As the South Australian regional hub of screen culture and a national centre of excellence for burgeoning filmmakers the MRC undertakes a diverse range of activities. Our organisation originates and oversees extensive production and development initiatives for entry-level and emerging screen content practitioners; exhibits high-quality, broad independent and art house cinema as part of its screen culture program; provides equipment, support, facilities and venue hire for the local industry sector; and presents marquee events on the screen calendar such as the South Australian Screen Awards.

It is widely known that the MRC lost its Federal grant funds in mid-2014 via the decision taken by Screen Australia to completely sever funding support of state-based Screen Resource Organisations (SROs) and entry-level programs. The controversial decision to cut 25% of our recurring funding came into effect on 1 January 2016 despite continued representations to the Federal Government on our behalf, most notably by Senator Nick Xenophon, a long-time supporter of our organisation. Whilst we remain positive that we may regain some Commonwealth funding over time, given the key regional development role played by the MRC, we are also moving forward with our plans to counter the changed funding environment.

I noted in my address this time last year that despite withdrawing their triennial funding Screen Australia had been explicit in its praise of the MRC

as a centre of excellence and unique in our wide program offering. Our engagement with Screen Australia has remained at a high level and we are presently working towards delivering a number of supported projects. Since the withdrawal of funding from the SROs a number of our interstate counterparts have ceased operation. It has been explicitly impressed upon us that the MRC has reinforced its position in the national film landscape by not only continuing to operate but also building on its high standard of program delivery.

Midway through 2015 the South Australian Film Corporation (SAFC) finalised its review of their support of the MRC and entry-level. We were immensely pleased with the report's strong support for the MRC and its activities. Through SAFC CEO Annabelle Sheehan and her staff our organisations are working more closely than ever, their engagement and support a platform for us to foster closer industry ties within the state. Indeed one of the key observations made by Screen Australia has been how closely the industry works together in SA, more so than any other state. Working with SAFC, The Adelaide Film Festival, Adelaide Festival Centre, Arts Industry Council of South Australia, and partners across the local film industry we are confident that the MRC will continue to play an important dynamic role in the continued growth arts in the state.

In speaking of on-going backing I must make mention of Minister Jack Snelling and his office, in addition to Arts SA and their CEO Peter Louca. Both the Minister and Arts SA remain staunch supporters and patrons of the MRC & Mercury Cinema. We remain grateful for their continued

commitment. And given the success of our “Pollies Present” program in November it appears that they have spread the good word about the Mercury throughout State Parliament!

Throughout another challenging year the MRC board and staff have worked passionately and tirelessly on behalf of members and stakeholders. As always they are constantly resourceful and creative in sometimes trying circumstances, combining prudent financial management with innovative thinking to adapt to rapidly changing times. We continue to pursue opportunities with Screen Australia, at the same time

broadening our reach to open up new partnership avenues in marketing & sponsorship.

Anthony Keenan



## 4. DIRECTOR'S REPORT

The Media Resource Centre has never doubted that we provide a significant pathway into the professional screen industry. More than this, given we exist in a regional centre with a screen industry of limited scale, this pathway is in fact irreplaceable. The SAFC's Review of the Entry Level Sector found that the MRC's convictions are very sound. Our role is widely supported by emerging practitioners, the tertiary sector and the screen industry. In confirming our relevancy the Review played an important role in securing our future funding via the South Australian Film Corporation. I would like to thank Annabelle Sheehan and her team for the renewal of their support for the MRC.

As we know our relevancy, a 2015 key focus was for the MRC to continue to advocate for a reversal of the decision to remove our federal funding. The loss of this funding is undoubtedly a blow of some proportion.

The MRC continued to support my involvement as the Chair of the Arts Industry Council of South Australia, of which I am grateful. In terms of the MRC issues, as the SA Arts Peak representative I found myself in the position to argue for the inclusion of film in the Terms of Reference for the Senate Inquiry into the Impact of the 2014 and 2015 Commonwealth Budget decisions on the arts.

With this inclusion, the MRC and other Screen Network Organisations had the platform along with the wider arts community to make their case against the cuts. The MRC submitted a comprehensive submission on the impact of these cuts on the entry-level sector. While this has not changed the

outcome, we continue to have a mechanism to argue our case federally.

At the same time, the MRC prepared for the new reality. From 2016 with no federal funds for entry-level filmmakers, the next generation had to learn the new pathways and how to succeed along them quickly. For this reason we developed the *New Screen Makers Conference* with its focus on entrepreneurship and new business and distribution models. We also focused on storytelling that could find an audience in order to make these new models workable. The conference was a sell-out success and with it we laid the groundwork for an overhauled workshop program in 2016. It is pleasing to write this knowing that this workshop program was over-subscribed and very positively received. Our Conference and overhauled workshops is part of our strategy to build a broader reputation, including nationally, to attract a wider net of supporters.

We also laid out a strategy to build on the growing success of the Mercury, aiming to extend our Seniors on Screen sessions, which we trialed in 2016. How this finally pans out is still to be determined but some signs are promising.

In September, we despaired over the announcement that our Sydney sister organisation Metro Screen would close. Our hearts went out to them but we stayed firm in our resolution to find a path forward.

Given the demands we are under the MRC and Mercury relies on the energy of a committed staff and board. Chrissy Kavanagh did a great job keeping on top of an evolving production program; contractor Kath

McIntyre was stellar in helping us drive the development of the New Screen Makers Conference and Anthony Firth was always a helpful presence. For the most part Mat Kesting was seconded by AFF and replaced by the indefatigable Glenys Rowe. As I said more than once it was like Mary Poppins joined the team. Our venue team Becci Love and Rachel Heatherington were excellent in the roles, and Rachel played an important role in marketing in Mat's absence. Ryder Grindle as always kept films on our screens and Robyn Samuel continued to steadily keep our office and accounting in line.

As important as our staff has been our board, particularly our wonderful Chair, Tony Keenan.

Gail Kovatseff  
Director



## 5. PRODUCTION REPORT

### Overview

2015 has been a challenging but exciting year for the MRC Production department, with enthusiasm for production initiatives, collaborative projects, and the launch of the *New Screen Makers Conference*.

In March 2015, we saw renewed interest in our *Raw Nerve* production initiative with 37 applications received. In the second half of the year we also reinstated the *Next Step* and *[Clip It!]* initiatives and introduced the new *It's All about Acting* initiative in partnership with Angela Heesom Casting.

In June, we collaborated with the SAFC and NITV, to provide focused mentoring, training and equipment access over a week to emerging indigenous filmmakers. The final results were five completed "microdocs" which were showcased at the Mercury Cinema and screened across 6 nights on NITV for NAIDOC week.

The inaugural *New Screen Makers Conference*, held on July 18 and 19, was a sellout and encouraged record numbers of new MRC memberships. Speakers and delegates alike were impressed with the program and was a valuable survey of what the emerging industry wants. This feedback established a template for workshops in 2016.

### Production Staff

Staffing has remained scarce in production throughout 2015.

Production Coordinator, Chrissy Kavanagh, went on a two month leave of absence to study documentary filmmaking in New York from late January to early April, at which point her position was covered by Kath McIntyre. In late May Technical and Production Coordinator, Gareth Wilkes resigned, at which point Chrissy Kavanagh moved into a full time role in production and later took on the title Project officer. Administrative assistant Anthony Frith, has been invaluable with his support of production and his management of equipment.

### 2015 PRODUCTION INITIATIVES

#### CLIP IT!

The *[Clip it!]* music video production initiative was coordinated with the support of Music SA, who sourced bands and ran band brand development workshops which all filmmakers were encouraged to attend on Feb 22, 2016. The selected filmmakers and bands are as follows;

Band: Cosmo Thundercat  
Filmmaker: Aaron Schupann  
Producer: Gilbert Kemp-Attril

Band: Nakatomi  
Filmmaker: Liam Sommerville

Band: Thom Lion and the Tamers  
Filmmaker: Tamryn Morriss  
Producer: Maxx Corkindale

Band: Wasted Wanderers  
Filmmaker: Adam Lemmey

Band: Auguste  
Song: Kingdom  
Filmmaker: Alfonso Coronel  
Producer: Rebecca Elliott

Content producer, Richard Coburn was also brought on board as director mentor for all projects giving feedback on edits and concepts.

The final clips will be completed by June 2016, and will have a Mercury Cinema screening on June 17.



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

## IT'S ALL ABOUT ACTING

***It's All About Acting*** was a new initiative for 2015. The MRC worked with Angela Heesom Casting to run a casting workshop for the shortlisted projects, and the selected project was cast with the assistance of Angela. The following project was selected:

### ***Nuts***

Writer/Director: Lucy Campbell  
Producer: Sophie Morgan.  
Director of Photography: Claire Bishop  
Editor: Peter Ninos

*A meek and alienated office worker's peaceful lunch break is shattered when an obnoxious punk eats his peanuts. Fed up with being bullied, he decides to stand up against the punk and in doing so, descends into a violent, psychotic rage.*

Mercury Cinema screened *Nuts* on April 29, 2016 with 2013 Next Step film *Bigger Man*. The film won two 2016 South Australian Screen Awards, Best Editing (Peter Ninos) and Best Performance (Brendan Rock).

The aim of the program was to assist entry-level filmmakers to 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.

Raw Nerve was again 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 One Night.

This year three films were provided with \$4,500 cash investment, \$1,500 worth of mentorship plus \$2,500 in-kind investment, to be used on MRC equipment and facilities hire. The MRC also attached Hugh Sullivan as a director/script mentor to all three projects.

This Initiative was overseen by Production and Technical Coordinator Gareth Wilkes until

his departure in May 2015, when it was overseen by, and coordinated by Chrissy Kavanagh.

There were 37 Applications for Raw Nerve 2015, making it the biggest submission in the initiatives history. A 170% increase on the previous year.

A committee consisting of Hugh Sullivan, Anna Vincent, Matthew Bate and Andrada Tudor met on April 14 and decided on 3 projects; ***The Worst Alien in the World***, ***Meteor*** and ***The World Wheel***.

#### ***The Worst Alien in the World***

Producer: Rebecca Elliott

Mentoring Producer: Sandy Cameron

Director: Anthony Frith

Writer: Anthony Frith

#### ***Meteor***

Producer: Thu Minh Nguyen

Director: Gilbert Kemp-Attrill

Writer: Gilbert Kemp-Attrill

Mentor Producer: Julia de Roeper

#### ***The World Wheel***

Producer: Carly Wight

Director: Christopher Spencer

Writer: Christopher Spencer

Mentor Producer: Justin Wight

For the second year in a row Hugh Sullivan (***The Infinite Man***) was attached as Production Mentor to all three projects and the resounding response to his mentorship was positive. We are pleased to report that all productions were problem free, shot within budget and all delivered on schedule.

The 2015 *Raw Nerve* screening was held at the

Mercury Cinema on November 13, and was a successful exhibition of all our filmmakers' work. All films were nominated for the South Australian Screen Awards and are yet to have their ABC2 screening with no transmission date scheduled as yet.

## next step

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

In 2015, Next Step funded the following project:

#### ***Smashed***

(Thriller/Drama) 10 mins

Co-Writer: Dave Haddin

Co-Writer and Director: Sean Lahiff

Producer: Michael Clarkin.

***Smashed*** is the story of three young men, two of whom encounter their own grisly demise



on a deserted country road. They struggle to deal with their horrific fate and desperately decipher what they can do to avoid it if they had a second chance.



### **Peppercorn, Babycorn, Unicorn** (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

The completed project screened with films from 2014 initiative Women Make Shorts on May 18, 2015. Peppercorn Babycorn Unicorn, won Best animation and Best Sound Design (*Christopher Larkin*) at the South Australian Screen Awards and Makoto was nominated for Best Direction.

### **OUR STORIES OUR WAY**

The NITV Regional, Remote and Emerging Initiative was run again in 2014 and was renamed to Our Stories Our Way. Three projects were selected with the following Indigenous projects were completed;

#### ***I Kept the Beat***

Director: Michael Crismani  
*A story following Michael on his journey through music from Coober Pedy to LA using archival footage and photographs and interviews with his family.*

Editor/Story Consultant: Dave de Vries

#### ***Just Harry***

Director: Andrea Fraser  
Story Consultant: Kath McIntyre  
Editor: Veronica Buhagiar  
*Just Harry follows the brave journey of an Aboriginal Transgender woman who followed her heart in the game of love and life. It will explore how she has embraced her sexuality in a world that continues to persecute and ridicule the Transgender Community.*

#### ***Voices of Our Future***

Director: Joel Brown  
Producer: Haidarr Jones  
Editor: Peter Ninos  
*Two different Indigenous students have travelled far from home to gain a higher education. They are both equally passionate and know that they can make a huge impact on their communities.*



In 2014, a new initiative was launched building on the success of the 2013 NITV Regional, Remote and Emerging Initiative. Two 10 minute dramas with a \$7000 cash budget and \$5000 in kind budget

were commissioned by an industry panel featuring Pauline Clague (NITV) and Melissa Juhanson (SAFC). The projects are:

### ***Spin Out***

Writer: Dylan Coleman & Staurne Glastonbury  
Director: Dylan Coleman  
Producer: Caroline Man  
Mentor: Sophie Hyde

Jimmy just wants the excruciating pain in his back from the taser to go away, so he can get back to his training, but his solution has him looking into the face of death when he really needs to be looking out for his little sister.

### ***It's Too Cool***

Writer/Director: Alexis West  
Producer: Nara Wilson  
Mentor: Sophie Hyde  
Story Consultant: Alison Tilson

The *First Story* Films had a cast and crew screening combined with the NITV Our Stories Our Way films on December 11, 2016. *Spin Out* screened with a temporary sound mix and the producer has secured extra funding and support from the SAFC to complete the film and submit it into festivals.

## **MICRODOCS INITIATIVE**

The SAFC, NITV and MRC collaborated to run an intensive 5 day workshop (June 1-5) to create 5 micro documentaries with indigenous SA filmmakers. The MRC facilitated the workshop by providing equipment, editing suites, training space and also facilitation support from conception to delivery. The final projects were screened at the Mercury cinema on July 8 to an

audience of 70 people and were also screened nightly on NITV during NAIDOC week.

The following projects were created:

### ***A Time for Reflection***

Filmmaker: Nara Wilson  
Uncle Stevie, a local Kaurna Elder from Adelaide brings us his thoughts and perceptions of NAIDOC Week. **A time for Reflection** on how far we've come us a country together and also who educates us on some of Adelaide's local sacred sites.

### ***Reflections on Karrawirra Parri***

Filmmaker: Alexis West  
On the banks of Karrawirra Parri (River Torrens) at Piltta Wodli, Katrina Power, a proud Kaurna woman and language advocate, explains the significance of this sacred place for herself, Kaurna people, and the wider community.

### ***Uncle Gundy***

Producer: Haidarr Jones  
Director: Joel Brown  
**Uncle Gundy**, Tyrone Power, and Tyrone's young son fish together and discuss the cultural significance of the sea to the Narungga people, and explore the different levels of learning that are shared through generations to show how the ocean is looked after and respected.

### ***Symbol of Strength***

Filmmaker: Pascoe Braun  
The Aboriginal flag has become an iconic symbol. It's a flag that has the potential to unite Australia. In this documentary, Pascoe Braun explores people's perception of what the Aboriginal flag represents,

and the significance of where it was created in Adelaide.

### ***Walking With Us***

Filmmaker: Dylan Coleman

**Walking With Us** explores a collection of connection stories about the importance of cultural protocol as told by Aboriginal Elders from a range of groups in South Australia. They share teachings of their past and propose ways forward by coming together to reinvigorate cultural protocol as a collective, calling for a framework agreement and a Treaty.

## **WORKSHOPS**



### **SENIORS WORKSHOPS**

In 2015, the MRC successfully hosted the following workshops:

### **SENIORS' DOCO ESSENTIALS**

In 2015, the Seniors Doco Essentials course partnered with the West End Association to produce two short documentaries about local thriving business in Adelaide's West End, **Alec's Hairdresser** and **The Pancake Kitchen**.

Two teams of seniors, with facilitators Peter Ninos and Liam Somerville produced the two documentaries over 4 days in September.

## **ADOBE PREMIERE PRO EDITING**

MRC Member Sam Hardy ran a two-day editing training course in the MRC's new training room in September 2015. 4 participants of varying skill levels participated in the workshop.

## **DIGITAL STORYTELLING**

In 2015, 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 to tell their stories in their own words.

We continued our popular Seniors Digital Storytelling program with a 3 day workshop in June attended by 6 participants. The workshop was facilitated by Caroline Man with Veronica Buhagiar and Morgan Wright assisting.

### **YOUTH WORKSHOPS**

#### **ISHOOT WORKSHOP**

From July 14-16, 2016 we ran our first iShoot workshop aimed at 8-13 year olds. The hands on tablet/ipad course was sold out and ran by Media teacher/ Filmmaker Jessica Rossi.

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.

All film production equipment and professional facilitators are supplied by the MRC. The following Bootcamps were run in 2015;

### **TROP JR BOOTCAMP**



Run over five intensive days from September 28 - October 2, 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. The following filmmakers facilitated the project; Emily McAllan, Calen Vanstone and Anthony Frith.

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; **Buttons, Out of Order** and **Virus**. Unfortunately the films were not selected as finalists. They are however listed on our website

### **MRC CLIENT ENGAGEMENT PROGRAM**

Further to the MRC workshops, seminars and bootcamps, the MRC engages with corporate clients as a means of providing its

members with opportunities to learn about client engagement in a professional working environment, while backed by the support of the MRC Production Team. In 2015, the client engagement projects were:

### **ACH BOOTCAMP**

The ACH Group commissioned the MRC to run a bootcamp on their behalf to assist seniors in creating short films discussing what good living for seniors looks like over a course of 12 weeks. The program was facilitated by filmmakers Peter Ninos and Liam Somerville.

### **RED CROSS BOOTCAMP**

In March 2015, the MRC ran a bootcamp for the Red Cross with Adelaide High School students for the "No Regrets" campaign. The Bootcamp was facilitated by Ryder Grindle, Jeremy Aubert and Liam Somerville. They produced the 7 short films; ***Cockadoodle don't, Cake V1, Phone a friend, Talking to us, Cake V2, Sharing ain't caring, Safe sext and Not getting a no isn't a yes.***

The project had an intimate launch on Tuesday September 8 at the Mercury Cinema with students and key stakeholders in attendance.

### **ANAT AND ADELAIDE CITY COUNCIL CORPORATE FILM**

In 2015, students from the Warriappendi Secondary School participated in a series of workshops with the Australian Network for Art and Technology to create animations for Adelaide's iconic Rundle Lantern.

The MRC was asked to document the process and produce a 5

minute documentary, for ANAT and the Adelaide City Council. The film **Art in the Evening: Warriappendi School Project** was created by Chrissy Kavanagh, Anthony Frith and Haidarr Jones, and launched online on March 2, 2016.

#### **SCIENCE EXCELLENCE AWARDS DOCUMENTARY PROJECT**

The 2015 Scientists award nominee documentaries are client engagement projects with the Department of State Development and RiAus. Each project is on an SA scientist, and showcases their life, work and the impact of being honored by the nomination or win. The following filmmakers and scientists were selected after a selection committee assessed several proposals.

Scott Groom – Scientist  
Director: Emily Mcallan

Craig Simmons – Scientist  
Director: Nicholas Crouch  
Editor: Eddie Powell

Tristan Goss - Scientist  
Director: Lucy Campbell  
Producer: Matt Hill

Maria Parrapilly - Scientist  
Director: Deb Shaw  
Producer: Amber Venner

Douglas Green - Scientist  
Director: Deb Shaw  
Producer: Amber Venner

The final outcome for each team are as follows;  
3-minute documentary to be screened on Australia's Science Channel

90 second clip to screen at the 2016 Science Excellence Awards  
2 x 30 second clips to be used in 2016 Science Excellence Awards online marketing.

#### **NEW SCREEN MAKERS CONFERENCE 2015**

Held on July 18 and 19 the inaugural *New Screen Makers Conference* was a sold out success. The conference speakers were organized by Kath McIntyre, with event and coordination support from MRC Staff.

The conference aimed to educate and inspire filmmakers in the latest convergence media trends and opportunities. Filmmakers now need to connect to audiences early and develop business plans that maximise income streams by monetising their content. Filmmakers now need to know how to develop an audience early, finance, create content, market and distribute to channels that pay.

The *New Screen Makers Conference* was born out of the current situation in the media landscape and feedback from the MRC focus groups held in early 2015. We needed to give the new generation of screen makers access to the knowledge and skills on how to create, produce and monetise their content. The conference speakers chosen were all experts in storytelling, audience focused new content platforms and monetising content.

The conference appealed to the current membership base and the broader community attracting new members to the MRC, with

membership numbers doubling in 2015 as a result of the push.

#### **MRC MEMBERSHIP**

##### **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 2015. With increased application numbers to initiatives this resulted in over 100 consults through the year, both in relation to applications and general production guidance.

#### **EQUIPMENT HIRE**

Equipment hire has been steady and still proves to be an essential element of our production initiative and client engagement programs. As a business model, we we're still maintain a moderate level of hires from interstate and overseas film crews.

## 6. 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 program content, technical capabilities and as a venue for hire.

For many years, the Mercury has presented a diverse range of screen content. In house curated programs designed to cater for all ages and a wide variety of cinema tastes include our youth program, Screen Seekers, South Australia's premier film society Adelaide Cinémathèque, Seniors on Screen, Sunday Sessions and OzAsia on Screen. The Mercury is also home to the South Australian Screen Awards, our State's highest accolade in screen.

A wide selection of touring festivals are presented at the Mercury and in 2015 these included Flickerfest, the Japanese Film Festival, the Iranian Film Festival Australia and Transitions Film Festival. Other key events included the Adelaide Film Festival, and the Australian International Documentary Conference DocWeek screening program.

The Mercury is technically equipped to present archival 35mm 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 we have a dedicated projectionist for every session - a significant point of difference and a testament to the showmanship and service that distinguishes the Mercury.

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 an event means that the 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.

In 2015, Exhibition Manager Mathew Kesting was seconded to the Adelaide Film Festival as the festival's Programs Manager from February - December. Acclaimed producer Glenys Rowe stepped in to manage programming at the Mercury during this time.

### Adelaide Cinémathèque

Paris, New York, Melbourne and Adelaide all share at least one thing in common – they have a Cinémathèque. Put simply, this is a museum of film where film history is celebrated and put within a context that educates audiences to

better understand contemporary screen culture, for to understand the present one must have an understanding of the past.

The Adelaide Cinémathèque, South Australia's premier film society, presented by the Media Resource Centre at the Mercury Cinema has for 28 years 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 7pm 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'.

It was a good year for the Cinémathèque with membership remaining consistent with previous years. Glenys was able to take advantage of an extensive network of contacts and present special meet the filmmaker sessions and 'fire-side' chats with filmmakers such as Richard Lowenstein, director of *Dogs In Space*.

The Cinémathèque maintained partnerships with key festivals including OzAsia Festival and the Adelaide Film Festival with a variety of co-presented sessions such as the immensely popular Akira Kurosawa retrospective presented as part of OzAsia.

Silent ReMasters was again presented with the financial support of the Australian Performing Rights Association (APRA/ AMCOS) and the generous and continued support of AJS Lighting Sound

Events. The Silent ReMasters 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 musician and groups performed new scores live in cinema to the screenings of the classic silent films.

### **Screen Seekers**

Screen Seekers is a program for young people that encompasses film screenings and workshops. In 2015 a filmmaking bootcamp was again run with the aim of assisting young people in Adelaide interested in filmmaking to produce short films for entry to the Tropfest Jnr competition.

Vacation Care screenings are presented as part of Screen Seekers where vacation care centres (OCSH) bring groups of children to see a film and enjoy a sausage sizzle for a bargain price. The motivating concept is to engage children to viewing films in a cinema environment.

### **Seniors on Screen**

Seniors on Screen is a program of film screenings complimented by a diverse range of workshops and forum discussions running from late March to December.

The screening program doubled in 2015 following trials in 2014 with screenings presented every Tuesday morning in addition to the regular and highly successful Friday morning presentation.

From a modest beginning, this program has grown into the most popular of the Mercury's flagship



screening programs and is a highlight of the screening week for all involved. Survey feedback suggests the success of the program rests in the programming being a contemporary survey of world cinema with selections from notable international film festivals. It is most definitely not a program pitched to a pre-conceived notion of “an old person”.

In 2015 the program featured workshops including: Digital Storytelling, Doco Essentials, *The Mercurials* choir, Computer editing using Premiere and Mobile Movie Making. Other special events included Glenys Rowe revealing the secrets of her night at the Oscars, Kerryn Goldsworthy, former Australian Book Review editor leading a discussion following the screening of *Far From the Madding Crowd* and a suite of several activities in partnership with the South Australian Living Artists Festival.

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

**“I love coming to Seniors on Screen. There are so many good films!”**  
***Seniors patron***

**“I have made new friends at the Seniors film screenings and really enjoy coming to the Mercury”** ***Seniors patron***

### **Summer Scoops**

Summer Scoops, the Mercury’s

very own summer film festival, presented thirteen carefully selected films across multiple sessions 14 Jan – 1<sup>st</sup> March 2015. The broad concept of the festival is to present a selection of film festival titles that would not otherwise have a theatrical screening in South Australia 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 premiere season of four films direct from the Lincoln Centre’s New Directors/ New Films program at MoMA, NYC.

### **AIDC DocWeek**

In partnership with the Australian International Documentary Conference, the Mercury presented DocWeek 20-25 February. This was a public program of documentaries presented in parallel with the conference. Guest programmer, international documentary “King Maker” Thom Powers, documentary programmer of Toronto Film Festival, Doc NYC and New York’s *Stranger Than Fiction*, selected five titles and attended DocWeek to present his program. A total of eight films were presented and included the Oscar winning film *Keep on Keepin’ On* by Alan Hicks who participated in an audience Q&A and the World premiere of the controversial environmental documentary *Frackman* directed by Richard Todd and produced by Trish Lake. The MRC wishes to acknowledge the support provided by The Hawke Centre, Uni SA, for this program.

### **OzAsia Festival**

As part of the Adelaide Festival

Centre's OzAsia Festival, the Media Resource Centre curates and presents the festival's film program. Presented annually in September, the 2015 film program comprised 14 films including two retrospectives – the master Japanese director Akira Kurosawa and one of Hong Kong's greatest directors, Ann Hui. The program also included the SA premiere of Joshua Oppenheimer's *The Look of Silence* the follow up to his Oscar nominated *The Act Of Killing* which also screened as part of the program.

### **Art After Dark**

Art After Dark continued in 2015 and is an initiative to reinvigorate the West End as an Arts precinct. The premise of the initiative is a calendar of Thursday after 5pm events with exhibitions, films, music, talks, and workshops. Arts organisations: Jam Factory, Media Resource Centre and Mercury Cinema, Australian Experimental Art Foundation, Nexus Arts, SAHMRI, Worlds End Hotel, FEAST Festival, Leigh Warren Dance, Fowlers Live, AC Arts Light Square Gallery, UniSA's Bob Hawke Prime Ministerial Centre, Kerry Packer Civic Gallery, Samstag Museum of Art, Adelaide Festival Centre and West Bar with SASA Gallery.

### **South Australian Screen Awards (SASA) Gala Awards Night and "Best of" Screenings**

The Media Resource Centre celebrates South Australian filmmaking through producing the State's highest accolade in screen, the South Australian Screen Awards. Through a rigorous nominations and judging process, award recipients are recognized

through the presentation of 20 awards at a Gala Awards event followed by a weekend of "Best of SASA screenings". The 2015 Gala Awards event was a great success and the Best of SASA screenings provided audiences with the opportunity to see the very best work of our local filmmaking talent on the big screen.

### **VENUE REPORT 2015**

From industry and government showcase events to children's birthday parties, the Mercury Cinema offer a unique venue for hire featuring auditoriums ideal for large (Mercury Cinema) or small (Iris Cinema), formal or informal events, as well as a fully licensed bar, two entertaining areas and dedicated front of house and projection staff. With state of the art facilities, including a new and recently invested in capability to record presentations and live webcast, the Mercury Cinema is a dynamic and adaptable cinema and venue for hire. A new lighting system in the Iris enables coloured and strobe lighting functions in the auditorium adding to the hire experience for specialist events.

Showcase festivals and industry events hiring the venue included the Australian International Documentary Conference's DocWeek, Transitions Film Festival, Adelaide Film Festival and Feast Festival, niche mini-film festivals Adelaide Kids Film Festival, Reel Rock Film Festival, Australian Surf Film Festival and Trash-a-rama.

In 2015, the Mercury maintained a high level of corporate and

government hires including Reconciliation Week screenings for the Department for Communities Social Inclusion, Active Ageing Australia screenings, a forum for the Greens, Fringe Festival screenings, and a host of independently organised public screenings, fundraising and social club nights. We have seen ongoing usage of the facilities by Indian and Nepalese community groups as well an ongoing hire relationship with a South African Film distributor. The cinema also hosted a number of screenings for MRC produced film's, a fabulous way of cross-pollinating our audiences.

A contra arrangement was maintained with the Jam Factory exchanging use of the Iris Cinema for use of the Jam Factory boardroom. The Jam Factory talks are a weekly fixture in the Iris calendar. The Iris is also used for film castings and has become a popular venue for kid's parties.

The demand for the venue

continued to grow in 2015 with another year of increased growth in venue hires. The professionalism and exceptional customer service provided by the Mercury's front of house team has benefited the reputation of the Mercury as a boutique venue capable of servicing a wide variety of events at the highest of standards.

## **MEG REPORT**

The MEG exists to provide support to the Exhibition Manager, Mercury Cinema and MRC. Over the past year its members have assisted by providing suggestions and recommendations of themes and film titles for our regular screening programs of Cinémathèque, and Seniors on Screen. In addition, they have been involved in promotion and publicity of our programs, assisted with surveying Cinémathèque patrons to evaluate the seasons' success and have helped out with our touring festivals.

## 7. TREASURER'S REPORT

As we flagged in our last annual report, 2015 was the final year of our federal government grant funding, Screen Australia having made the decision in May 2014 to remove all funding to the entry level sector nationally. From 1 January 2016 our Commonwealth grant funding ceased, at a cost to our annual budget of more than \$200,000, any monies from Screen Australia now coming via individual program or project funding.

Obviously this has necessitated considerable change in the way we manage our finances, however, the Board, Director and staff have made significant progress in adapting our operations to cater for the transition. Specifically we have sought to keep permanent salaries to a core group of staff, bringing in contract expertise for projects as required. Despite traditionally running lean operations, we have made further expense cuts where we have been able in an effort to sustain our essential activities in entry-level programs and exhibition.

On the revenue side our strategy has included an enhanced focus on marketing and sponsorship. In all our activities we have maintained a basic policy to keep fixed costs to a minimum, aiming to spend funds only where there is budgeted revenue to cover the expense. This management approach sees us post a higher cash reserve at the end of 2015, providing a solid base from which to work in 2016. We envisage minimal negative impact on our activities in the short term.

Cinema box office takings and venue hire delivered another slight increase year-on-year. The Mercury and our screen culture programs remain self-supporting, not requiring additional funds from other sources, and we continue to attract an ever increasing range of sponsors and program investors. That being said, we are also working very hard to broaden our base through innovative engagement of program partners, both old and new.

Membership funds more than doubled in 2015, another welcome sign of the tremendous support that the organisation enjoys across the local film industry. Special projects were also higher year-on-year however some of that revenue has carried forward into 2016.

Highlights of the MRC's 2015 results:

- 6% reduction in total expense line
- reduction in permanent salaries
- improvement in cash reserves
- increase in Exhibition and Cinema
- greater individual grant and project monies
- 100%+ increase in Member funds

In what are obviously challenging times we not only covered our depreciation expense again, an achievement in itself for a small not-for-profit, we also achieved a surplus of almost \$20,000 to add to the healthy cash reserves that will underpin the MRC as it transitions to new funding arrangements. This result is again a great credit to the

resourcefulness, resilience & dedication of our Director and staff. These are difficult financial times that by nature bring about considerable pressure on everyone. My commendation and

thanks to all who have contributed to this strong result.

## 8. SPONSORS AND PARTNERS

Adelaide Festival Centre,  
Adelaide Film Festival,  
AC Arts,  
APRA/AMCOS,  
AJ Sound,  
Angela Heesom Casting,  
Australian Film Television and Radio School,  
Australian International Documentary Conference,  
Adelaide Artists Agency,  
Adelaide Studios,  
Adelaide Festival Centre's OzAsia Festival,  
Art After Dark,  
Arts SA,  
Anomaly media,  
Asia Pacific Screen Awards,  
Australian Writers Guild – SA Branch,  
Ausmusic,  
Best FX,  
Canon Australia,  
Carclew Youth Arts,  
CityMag  
The Cutting Room,  
Chaffey Bros Wine Co,  
CSIRO,  
Department of Premier and Cabinet,  
Diamonds Camera, Video & Digital,  
Flinders University,  
Five Thousand,  
Flickerfest,  
Hawke Centre/UniSA  
Hills Cider Company,  
Independent Art Foundation,  
Iranian Film Festival Australia,  
Japan Foundation,  
Jam Factory,  
Kojo,  
LB Events,  
Mad Promo,  
McLaren Vale Beer Co (Vale Ale),  
Melbourne Cinémathèque,  
Masthead Studios Pty Ltd,  
MusicSA,  
National Film and Sound Archive,  
NITV,  
Office for the Ageing/SA Health,  
Picture Hire Australia,  
Pro AV Solutions,

Radio Adelaide,  
RSM Bird Cameron,  
Screen Producers of Australia,  
South Australian Film Corporation,  
Screen Australia,  
Screen Network Australia,  
State Theatre Company  
Storynerds,  
Tafe SA,  
Three D Radio,  
Transitions Film Festival,  
University of Adelaide,  
Uni of SA (Magill),  
Video Blocks

**MEDIA RESOURCE CENTRE INC.**  
**FINANCIAL REPORT**  
**FOR THE YEAR ENDED 31 DECEMBER 2015**

**CONTENTS**

Report of the Committee	2
Independent Auditor's Report	3
Income & Expenditure Statement	5
Balance Sheet	6
Cash Flow Statement	7
Notes to Financial Statements	8
Statement by Members of the Committee	12



**MEDIA RESOURCE CENTRE INC.**

**REPORT OF THE COMMITTEE**

**FOR THE YEAR ENDED 31 DECEMBER 2015**

Your committee submit the financial statements of the Media Resource Centre Inc. for the financial year ended 31 December 2015.

**Committee Members**

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

Chairperson & Treasurer:	Anthony Keenan	
Public Officer:	Gail Kovasteff	
Committee:	Mike Walsh	Mark Knight
	Patti Greethead	Sandy George
	Allan Collins	Mark Stevens
	Claire Harris	

In accordance with Section 35 (5) of the Associations Act 1985, the committee hereby states that during the financial year ended 31 December 2015:

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

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

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

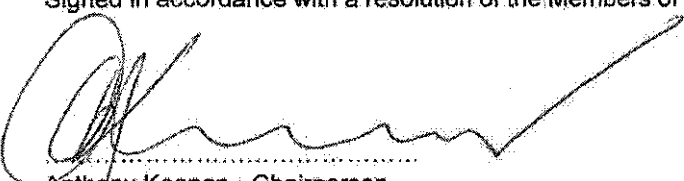
**Principal Activities**

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

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

Operating Result	31/12/2015	31/12/2014
	\$	\$
The surplus / (deficit) from ordinary activities amounted to:	19,637	1,120

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

  
Anthony Keenan - Chairperson

  
Mark Stevens - Committee Member  
Dated this 17 day of May 2016

**RSM Australia Pty Ltd**

Equinox Building 4, Level 2, 70 Kent Street Deakin

ACT 2600

GPO Box 200 Canberra ACT 2601

T +61 (0) 2 6217 0300

F +61 (0) 2 6217 0401

**INDEPENDENT AUDITOR'S REPORT**  
**TO THE MEMBERS OF**  
**MEDIA RESOURCE CENTRE INCORPORATED**

We have audited the accompanying financial report, being a special purpose financial report, of the Media Resource Centre Incorporated, which comprises the balance sheet as at 31 December 2015, the income and expenditure statement and the cash flow statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

*Committee's Responsibility for the Financial Report*

The committee is 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 (SA) 1985 and is appropriate to meet the needs of the members. The committee's responsibility 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 conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

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

*Independence*

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

*Opinion*

In our opinion, the financial report presents fairly, in all material respects, the financial position of the Media Resource Centre Incorporated as of 31 December 2015 and its financial performance for the year then ended in accordance with Note 1 to the financial statements and the Associations Incorporation Act (SA) 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 the Media Resource Centre Incorporated to meet the requirements of Associations Incorporation Act (SA) 1985. As a result, the financial report may not be suitable for another purpose.

**RSM AUSTRALIA**

**R MILLER**  
Director

Dated: 20 May 2016  
Canberra, Australian Capital Territory

**MEDIA RESOURCE CENTRE INC**

**INCOME EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2015**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>Income</b>		
Interest	9,574	12,308
Operating grants	498,986	476,000
Special projects	172,521	219,146
Production support	37,235	70,293
Exhibition & Cinema	284,048	278,814
Membership subscriptions	8,696	4,272
Sundry income	4,727	1,017
Administration	13,394	922
	<u>1,029,181</u>	<u>1,062,772</u>
<b>Expenditure</b>		
Administration	230,446	201,457
Advertising & publicity	9,837	23,729
Audit fees	4,500	5,150
Bad and doubtful debts	4,560	2,811
Depreciation	52,216	50,466
Exhibition & cinema	115,402	109,092
Employee entitlements	5,940	6,316
Lease payments	4,387	3,708
Production support	160,281	160,109
Repairs & maintenance	10,186	9,528
Salaries - ordinary	374,089	447,831
Superannuation	37,550	40,760
Website development	150	695
	<u>1,009,544</u>	<u>1,061,652</u>
<b>Surplus / (Deficit) before income tax</b>	19,637	1,120
Income tax expense	1 (f) -	-
<b>Surplus / (Deficit) after income tax</b>	<u>19,637</u>	<u>1,120</u>
Retained surplus at the beginning of the financial year	460,473	459,353
Retained surplus at the end of the financial year	<u>480,110</u>	<u>460,473</u>

The accompanying notes form part of these financial statements

**MEDIA RESOURCE CENTRE INC**

**BALANCE SHEET  
AS AT 31 DECEMBER 2015**

	Note	2015 \$	2014 \$
<b>Current Assets</b>			
Cash	2	519,432	432,528
Trade Receivables	3	107,276	37,162
Prepayments		4,360	7,387
Accrued Interest		1,036	1,252
Stock		3,377	1,720
<b>Total Current Assets</b>		<u>635,481</u>	<u>480,049</u>
<b>Non-Current Assets</b>			
Plant & Equipment	4	<u>136,481</u>	<u>175,620</u>
<b>Total Non-Current Assets</b>		<u>136,481</u>	<u>175,620</u>
<b>Total Assets</b>		<u><u>771,962</u></u>	<u><u>655,669</u></u>
<b>Current Liabilities</b>			
Trade Creditors		30,224	13,729
Other Payables	5	37,990	18,752
Provisions - employee entitlements	6	54,482	48,542
Unspent project funds		169,156	114,173
<b>Total Current Liabilities</b>		<u>291,852</u>	<u>195,196</u>
<b>Total Liabilities</b>		<u><u>291,852</u></u>	<u><u>195,196</u></u>
<b>Net Assets</b>		<u><u>480,110</u></u>	<u><u>460,473</u></u>
<b>Members Funds</b>			
Retained Surplus		<u>480,110</u>	<u>460,473</u>
<b>Total Members Funds</b>		<u><u>480,110</u></u>	<u><u>460,473</u></u>

The accompanying notes form part of these financial statements

**MEDIA RESOURCE CENTRE INC**

**CASH FLOW STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2015**

		<b>2015</b>	<b>2014</b>
		<b>\$</b>	<b>\$</b>
	<b>Note</b>		
<b>Cash Flow From Operating Activities</b>			
Receipts from customers		950,863	1,165,198
Payments to suppliers and employees		(856,286)	(1,050,264)
Interest received		9,791	12,343
Interest and other costs of finance		(4,387)	(3,708)
<b>Net cash provided by / (used in) operating activities</b>	<b>7</b>	<u>99,981</u>	<u>123,569</u>
<b>Cash Flow From Investing Activities</b>			
Payments for plant and equipment		<u>(13,077)</u>	<u>(14,418)</u>
<b>Net cash provided by / (used in) operating activities</b>		<u>(13,077)</u>	<u>(14,418)</u>
Net increase / (decrease) in cash held		86,904	109,151
<b>Cash at the beginning of the year</b>		432,528	323,377
<b>Cash at the end of the year</b>		<u><u>519,432</u></u>	<u><u>432,528</u></u>

The accompanying notes form part of these financial statements

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2015**

**1. Statement of Accounting Policies**

This financial report is a special purpose financial report prepared in order to satisfy the financial requirements of the Association Incorporation Act (SA). The committee has determined that the association is not a reporting entity.

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

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

**(a) Cash and Cash Equivalents**

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

**(b) Revenue and Other Income**

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

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

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

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

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

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

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

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

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

**(e) Impairment**

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

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2015**

**(f) Income Tax**

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

**(g) Leases**

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

**(h) Trade and Other Payables**

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

**(i) Employee Benefits**

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

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



**MEDIA RESOURCE CENTRE INC.**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2015**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>2. Cash Assets</b>		
Cash at bank	18,241	12,113
Cash on hand	1,635	1,500
Cash management account	273,919	205,709
Term deposit	216,161	210,116
MRC donation fund	9,476	3,090
	<u>519,432</u>	<u>432,528</u>
<b>3. Trade Receivables</b>		
Trade receivables	107,276	37,162
	<u>107,276</u>	<u>37,162</u>
<b>4. Plant and Equipment</b>		
<b>Cost</b>		
Balance at 1 January	363,776	349,358
Additions	13,077	14,418
Disposals	(30,120)	-
Balance at 31 December	<u>346,733</u>	<u>363,776</u>
<b>Depreciation</b>		
Balance at 1 January	188,156	137,690
Depreciation for year	52,216	50,466
Write-back on disposals	(30,120)	-
Balance at 31 December	<u>210,252</u>	<u>188,156</u>
<b>Carrying Amounts</b>		
At 1 January	175,620	211,668
At 31 December	136,481	175,620
<b>5. Other Payables</b>		
GST payable	13,164	4,896
Accruals	12,411	3,667
Amounts withheld from salaries and wages	8,889	10,214
Other	3,526	(25)
	<u>37,990</u>	<u>18,752</u>
<b>6. Provisions</b>		
Employee entitlements - annual leave	26,924	24,429
Employee entitlements - long service leave	27,558	24,113
	<u>54,482</u>	<u>48,542</u>

**MEDIA RESOURCE CENTRE INC.**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2015**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>7. Reconciliation of Net Cash to Operating Activities</b>		
Operating surplus / deficit	19,637	1,120
Depreciation	52,216	50,466
Changes in assets and liabilities		
(Increase) / decrease in trade receivables	(70,114)	109,980
(Increase) / decrease in prepayments	3,027	36
(Increase) / decrease in stock	(1,657)	2,465
(Increase) / decrease in accrued interest	216	35
Increase / (decrease) in trade creditors	16,495	(38,511)
Increase / (decrease) in other creditors	19,238	(13,091)
Increase / (decrease) in provisions	5,940	6,316
Increase / (decrease) in unspent project funds	54,983	4,753
<b>Net cash provided by / (used in) operating activities</b>	<b><u>99,981</u></b>	<b><u>123,569</u></b>

**8. Economic Dependence**

The ongoing operations of the association are dependent on receiving the triennial funding from Screen Australia and South Australian Film Corporation. The current funding period covers the financial years 31 December 2013 to 31 December 2015.

The MRC continues to be in funding relationships with the South Australian Film Corporation, Arts SA, Office for the Ageing and Adelaide City Council. Following the loss of Screen Australia funding, to the amount of \$240,000 per annum, the MRC plans to use its reserves for the period of adjustment. The MRC Strategic Plan is working towards a break even result by 2018.

MEDIA RESOURCE CENTRE INC.

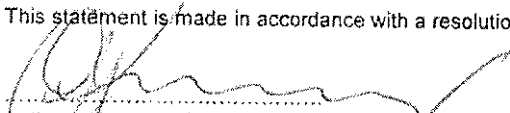
STATEMENT BY MEMBERS OF THE COMMITTEE

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

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

- 1 Presents fairly the financial position of the Media Resource Centre Inc. as at 31 December 2015 and its performance for the year ended on that date.
- 2 At the date of this statement, there are reasonable grounds to believe the Media Resource Centre Inc. will be able to pay its debts as and when they fall due.

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



Anthony Keenan - Chairperson



Mark Stevens - Committee Member

Dated this 19<sup>th</sup> day of May 2016