



2011

Annual Report

Media Resource Centre

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

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



Governance

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

The organisation is governed in accordance with its Constitution by a Board of Management, which delegates the day-to-day operations to a Director and other staff. Members of the Board are elected by the membership at the Annual General Meeting for a term of two years,

and may stand for up to three consecutive terms. The Board may also second individuals to the Board for a time, especially those who can bring desired skills and experience. The Board appoints the Director of the MRC, but the Director is not a member of the Board.

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

Partnerships and Sponsorship

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

Partnerships also play a vital role in enabling the MRC to deliver a variety of special projects and events. The MRC gratefully acknowledges the generosity of all of its supporters and in particular its major funders, without which delivery of its current programs would not be possible.

In 2011 partners and sponsors included:

The Adelaide City Council, Ausmusic, The Australian Centre of Social Inclusion, Bigpond Adelaide Film Festival, APRA, AC Arts, Arts SA, Actors Ink, Australian Animation Festival, Australian Centre for the Moving Image, Allens Music & Billy Hyde, Australian Film Television and Radio School, the Australian Centre of Social Innovation, Australian International Documentary Conference, Adelaide's Child, Adelaide Fringe, Austrade, The Advertiser, the Adelaide Festival Centre's OzAsia OnScreen Festival, Australian Writers Guild – SA Branch, Autism SA, Australian Education Union, Barossa Valley Brewing, European Union Delegation to Australia, Best FX, Burger Theory, Canon, The Cutting Room, City of Holdfast Bay, Chapel Lane Studios, Department of Trade and Economic Development, Department of Premier and Cabinet, Department of Foreign Affairs and Trade, Department of Health and Ageing, Festival of Unpopular Culture, Format, Flinders University, Flickerfest, FreeRange Future, Hola Mexico Film Festival, Helping Hand, Iranian Film Festival, Jetty Road Retailers, Jurlique, Kelly & Co Lawyers, Made With Lava, Melbourne Cinémathèque, Mental Health Coalition, Manhattan Shorts Film Festival, Madman Entertainment, Menz Fruchocs, Mind Blowing Films, Miranda Brown Publicity, Messenger Press, Music SA, National Film and Sound Archive, Northern Sound System, New India Restaurant, Nippy's Orange Juice, Oasis Post, Picture Hire Australia, Pro AV Solutions, Pulling Things, Radio Adelaide, Rising Sun Pictures, Rosnay Organic Wines, Screen Producers Association of Australia, South Australian Film Corporation, S15/15, Screen Australia, SPAA Fringe, Smokin' Gun, Screen Australia, Screen Development Australia, Tens News, Total Photographic, Tropfest Short Film Festival, University of Adelaide, Windows on Europe Film Festival and Zambrero.

Board

Chair

Sandy Cameron

Chair, Members' Production Group

Bowen Ellames

Chair, Members' Exhibition Group

Patti Greethead

Viron Papadopoulos (resigned)

Elected

Ruth Cross (resigned)

Elected

Theodor Wyeld

Elected

Kate Croser

Elected

Hugh Sullivan

Elected

James Brown

Elected

Anthony Keenan

Co-opted

Rob Richards

Co-opted

Toby Moritz

Co-opted

Staff

Director

Gail Kovatseff

Manager Programs and Development

Shane McNeil

Exhibition Manager

Mathew Kesting

Special Projects Coordinator

Lisa Bishop

Production Coordinator

Katie Powell (from May)

Equipment and Facilities Coordinator

Brad Halstead

Digital Media Officer

Louise Pascale

Finance Officer

Maureen McNamara

Marketing Coordinator

Josh Fanning

SASA Coordinator

Bettina Hamilton

Reception and Administration

Jane Howard

Venue and Event Manager

Tom Glaister (January to April)

Ross McHenry (May to December)

Projectionist

Ryder Grindle, Toby Branwell, Andy Marshall

Front of House

Keifer Cheung, Angela Schilling, Shaylee Leach, Heather McNab, Indianna Davis, Jessica Martin, Louise Sawtell, Simon Collinson, Andrew Potter, Luke Davies

Chair's Report

On behalf of the Board of the MRC it is my pleasure to present the 2011 annual report.

As you will quickly absorb from these pages, we have had another successful and busy year across all arms of the organisation. Our production initiatives supporting varying genres continue to provide strong stepping-stones for emerging creative talent as well as garnering success for the produced individual works, the Mercury Cinema has reported an outstanding period as Adelaide's home of independent cinema, and our community projects and workshops continue to have great impact in numerous sectors. We take pride in the fact that the MRC is regarded as a strong model for a successful Screen Development Agency at a national level.

Rather than repeat the achievements that will be detailed in the other sections of the report, I will touch upon recent strategic issues facing the MRC.

As raised in last year's annual report and annual general meeting, many would be aware we had ongoing discussions with the South Australian Film Corporation regarding the MRC moving to the new Adelaide Studios premises at Glenside. After lengthy deliberations, we came to the conclusion that it would be best for the organisation to remain based at Morphett St for the time being. The main reasons for this were economic and administrative: at the time we could not gain a precise overview of how much our overheads would increase due the move; and that as we are committed to maintaining the Mercury Cinema the management issues that would arise from splitting the organisation over two spaces would prove to be challenging. We would review this decision on an ongoing basis depending on opportunity and circumstances.



In terms of our future focus, we are keen to ensure that the MRC is an innovative Screen Development Agency operating from a robust financial position. We need to ensure that our range of services meet the current needs of emerging content makers and the wider film going community. By bringing in initiatives that are relevant to building properties and careers in the online space, such as webisodes, alongside traditional filmmaking and our outstanding exhibition program we can ensure that we are integral to the future of the South Australian creative industries. We will strengthen our key partnerships with government and funding agencies, as well as our industry,

community and corporate partners to ensure this happens on the appropriate resources.

I would like to take this opportunity to thank the MRC staff and volunteers for their outstanding and tireless work over the course of the year. On behalf of the board I would like to give heartfelt thanks to Director Gail Kovatseff for her excellent leadership of the team. Also thank you to our many funders and project partners, including Screen Australia, the SAFC and Arts SA.

My thanks also go out to the Members' Production Group, the Members' Exhibition Group, and to my fellow board members who have provided their time and knowledge during this past year.

I hope to see you all during 2012 in our wonderful upgraded Mercury foyer, whether it be before a sold out Cinematheque session, or schmoozing at an industry networking event.



Sandy Cameron
Chair

Director's Report

2011 was a very successful year for the Media Resource Centre with many programs doing well and upgrades to our cinema foyer.

Exhibition was possibly the most successful year in the MRC's history, with the real success being Adelaide Cinémathèque, which exceeded budget expectations by 55%. Since 2008 we have seen an overall increase in box office of 215% and an increase in Cinémathèque box office of 315%. This was an exceptional result given we lost funding for Adelaide Cinémathèque from Screen Australia. This improvement was the outcome of four years of hard work, upgrading our marketing material, paying for professional publicity, building a strong social media following and finally expanding our programming style to attract a younger audience.

Years of covering our depreciation meant the MRC had the funds in reserve to upgrade the foyer, which hadn't been touched since 1992 except for replacing carpet. The aim of the upgrade was to make the cinema foyer more inviting to our audiences, encouraging them to hang around longer, and to create a sophisticated space to attract high-end hirers. We wanted the foyer to match the caliber of our quality presentation on the screen.

The interior designer was Lena Fenwick who aimed for a French flavour given our role as the home of Adelaide Cinémathèque. A stunning light piece, which looks like melting Mercury, was purchased from Milan and much of the new tables and seating also came from Italy. We painted, purchased wallpaper from London, replaced carpets and fridges and up-dated the candy bar. Mercury Marketing Coordinator, Josh Fanning skillfully finished the design by capturing the spirit of the MRC as a centre of independent screen practice and independent cinema by commissioning hand made objects and furniture quoting the original Mercury symbolism detailed on the foyer bar, developed by Grey Street Studios in 1992. The upgrade included the purchase of a wrap around LED sign in order to promote the product of the Mercury and MRC to the tens of thousands of cars which daily drive past the cinema.

In production we saw many of the films we funded in 2010 do well in 2011 – Raw Nerve film, *Murder Mouth* by Maddie Parry screened at major festivals nationally and internationally such as 2011 Slamdance Film Festival (US), the Doxa Documentary Film Festival in Vancouver, at Endidocs in Edinburgh and nationally at prestigious festivals such as the Brisbane International Film festival and was a winner of Best Short Documentary at the IF Awards, The Bondi Short Film Festival and the St Kilda Short Film Festival. Made through the Tropfest Production Initiative, *Sumo Lake* screened at prestigious animation festivals such as Helsinki's Animatrix Animation Festival and The Seoul International Cartoon & Animation Festival. It has more than 250,000 visits on Vimeo. Numerous MRC production initiative films screened at the Dugong Film Festival and the Shorts Film Festival in Adelaide. The Director of the MRC Next Step film, *Unfinished Thoughts*,

Dimi Pouliotis was nominated for Melbourne City Council's Emerging Filmmaker of the Year and he won the same award at the Shorts Film Festival.



A very big success was the Mindshare (www.mindshare.org.au) project funded by Arts SA, which the MRC developed and produced in partnership with the Mental Health Co-alition of SA with The Messenger Press as the media partner.

The aim of the project is to share creativity and storytelling as a means to de-stigmatise mental health in the public's perception. While filmmaking and digital storytelling was fundamental to the project, the concept was expanded to include any work which could be presented digitally such as writing, photography and music.

Critical to using the site for destigmatisation was reaching an audience and a website was developed to house the content with strategies put in place to promote the site and continue to grow the content so that it encouraged new and on-going visitation. The MRC ran numerous workshops in filmmaking, digital storytelling, using social media such as face book and twitter, how to blog and content management of a website. Train the Trainer was integral to the program so that filmmaking content could continue to be made with limited resources once the MRC was no longer involved.

Launched by the Minister for the Arts, John Hill in October 2011, the project has been an outstanding success with over 10,000 visits from across Australia and nationally in the first six months. Over 44 individual stories were told in the Messenger Press as part of the media partnership.

The scope of Mindshare built on the legacy of the last few years where the MRC has upped the ante on community social media projects such as the Big Stories, Small Towns and Seniors on Screen, both of which have won significant awards. Through-out 2011, the MRC continued to work in partnership with Freerange Future and Helping Hand to develop the Aged Care, Digital Lifestyles project which is developing a tablet application for use in aged care settings to overcome feelings of social innovation. The project has been funded through the Bold Ideas, Better Lives competition run by The Australian Centre of Social Innovation.

Mindshare was delivered by the Production team, which is led by the outstanding Manager of Production and Development, Shane McNeil. Joining the MRC team in 2011 was Digital Media Officer, Lousie Pascale who

produced Mindshare. She did a stellar job also producing new training templates, which can now be used for all of the MRC's community projects as well as managing the very well received workshops with people with Autism. Another outstanding new member of the team was Production Coordinator Katie Powell who successfully delivered a number of the production initiatives and particularly the Clip It Project, which was acclaimed at its launch. Also part of the team was Technical Coordinator, Brad Halstead who finished with the organisation at the end of 2011.

A new program developed by the MRC was Screenseekers, funded by the MRC in conjunction with Arts SA and the Adelaide City Council. This program is the beginning of the MRC's ambition to build a youth-arm. Coordinated by the energetic Lisa Bishop, who also curated the screening program, Screenseekers was a great success with good attendances at the screenings and the first youth filmmaking workshop for 10-15 year olds saw its two films make the shortlist for Tropfest Jr and one was a finalist. A vibrant new brand was developed for this program by soon to graduate graphic designer, Ben McPherson.

The Exhibition team was responsible for the massive turn around of the cinema and special recognition must go to its manager and curator, Mat Kesting for his highly professional management of the Mercury Cinema and his broad programming ability. Marketing Coordinator, Josh Fanning continued to successfully build our social network profile and was responsible for coordinating the new website delivered in March 2012. MRC Administrator, Jane Howard contributed considerably to our social media profile working with Josh on the Mercury's and running the MRC's production team's. Jane, along with Katie Powell, Shane and Brad delivered an outstanding South Australian Screen Awards.

The Media Resource Centre is ably supported by its board led by Sandy Cameron as Chair, Tony Keenan as Treasurer and Toby Moritz as Secretary. Board members Patti Greethead contributed considerably to Seniors on Screen and Rob Richards organised the purchase of the LED sign. Kate Croser always provides salient advice and James Brown, Hugh Sullivan and Theodore Wyeld continue as strong supporters of our program.

The MRC would like to thank its major funders, Screen Australia and South Australian Film Corporation and the continued support of Arts SA. Adelaide City Council also provided some key project funds to the Mercury Cinema.



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, entertaining short films, up to 15 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.

Each year four films are provided with \$4,000 cash investment, plus \$2,500 in-kind investment, to be used on MRC equipment and facilities hire.

Over the previous year, all Screen Development Agencies met regularly to ratify a national set of Raw Nerve guidelines and protocol. In February 2011, it was commonly agreed that all agencies would now produce three short films (instead of the previous four) at \$4000 each, up to a maximum of 10 minutes each, and attach a paid production mentor to each team.

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

Applications for the 2011 Raw Nerve closed April 18th and 20 applications were received; a 25% increase on last year. An industry-led committee comprised of Matt Bate (Closer Productions), Bettina Hamilton (Black Cat White Rabbit Productions) and Luke Jurevicius (Vishus Productions) assessed the applications under the new national guidelines and criteria.

Six applications were short-listed to undergo an intensive six-week script development period with Shane McNeil and Katie Powell.

For the second time in 2011, the MRC allowed individual writers to apply to the initiative without a producer or director attached.

The committee was pleased to note that two of the final four films eventually greenlit for production - *A Few Nervous Habits* and *Walking Abroad* - were submitted by first time screenwriters.

All shortlisted applicants were provided script feedback and production advice and attended relevant MRC workshops; Directing for Short Film, Producing for Short Film and the free Arts Law seminar.

Short listed projects then were resubmitted to an industry committee on July 7. However given the strong field the Industry Committee were deadlocked in votes. After

discussions with the MRC Director and Board, it was decided that four of the five projects could be supported for investment in 2011 without affecting the overall budget allocation. Approval was sought and then granted from Screen Australia.



In 2011, the MRC produced the following four films through its Raw Nerve initiative:

A Few Nervous Habits (Black Romantic Comedy)
11.06 min HD Colour

Office worker Judy wakes up one morning with an orange in her vagina and believes this may prevent her from ever finding true love. But her colleague Roger does not give up so easily...

Producer:	Aaron Nash
Writer:	Fiona Sprott
Director:	Michael Hill
Production Mentor:	Kelly Schilling



The Other Side of Desire (Fantasy Romance)
11.30 min HD Colour

Meek factory worker Emma accidentally stumbles into a hidden nocturnal world of passion and desire, but is she ready for her dreams to come true?

Producer:	Liz Dooley
Writer/Director:	Kath Dooley
Production Mentor:	Vicki Sugars

Rapture (Coming-of-age Drama)
13.23 min HD Colour

On the final day of her summer holidays, 12 year old Sidney sets out to photograph her suburban surrounds before she prepares for the impending disruption known as 'life'...

Producer/Editor:	Krystle Penhall
Writer:	Seth Williams
Co-Producer/Director:	Aimee Knight
Production Mentor:	Sophie Hyde



Walking Abroad (Mystery Thriller)

10.35 min HD Colour

Pragmatic Jude thinks she sees her dead grandmother walk past her window. She doesn't believe it so she forces her sister to watch and wait with her until the old woman reappears...

Director: Louis Maddiford
 Writer: Nicola Walker
 Producer: Rebecca Elliott
 Production Mentors: Christopher Houghton & Michael Clarkin

This year the MRC instigated a more rigorous pre-production process with all participants being required to engage with industry production protocol and hence required to submit all their 'paperwork' before being 'greenlit' for production.

There were numerous logistical difficulties in scheduling four Raw Nerve productions back-to-back throughout September and October at the exact same time as our eight Clip It! music videos were shooting. However we are pleased to report that all productions were problem free, shot within budget and all delivered on schedule.

The 2011 Raw Nerve screening was held at the Mercury Cinema on Friday 16th December and was a successful exhibition of the filmmakers work. Apart from the on-set experience and extremely high production values attained, the outcomes from this initiative have been significant.

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

The connective pathway between existing MRC programs and Raw Nerve was certainly made apparent this year.

Producers Aaron Nash and Rebecca Elliott both came to Raw Nerve immediately after respectively producing the short films *Isis* and *The Burger Joint*, through the 2010 MPG's Got Genre? initiative.

Rebecca Elliott also produced a music video for Ride into the Sun's song *New Sunday* as part of our 2011 Clip It! production initiative.

Director Louis Maddiford had been participating with the MRC in 2010, producing an online corporate for Maton Guitars through our TradeFilms initiative.

In 2008, Producer Krystal Penhall and Writer/Director Aimee Knight previously teamed up to produce a successful MRC I Can See Queerly Now 'minidoc' entitled *Talk Derby to Me*.

Writer Seth Williams had previously written and co-produced *Things Have Changed* for Raw Nerve in 2009. And in 2010 Seth wrote the award-winning short *Toot, Toot*, which was supported by the MRC through its sponsorship of the SASA Emerging Producer Award, given to the film's producer Megan Huitema.

We are also 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 four Raw Nerve films were entered into the 2012 South Australian Screen Awards with *Rapture* receiving four nominations for Best Editing, Best Composition, Best Cinematography and Best Drama. *A Few Nervous Habits* received three nominations for Best Screenplay, Best Comedy and Best Performance, while *The Other Side of Desire* received nominations for Best Composition and Best Production Design.

The Raw Nerve 2011 DVD has now been produced and is available for purchase from the MRC.



This initiative aims to assist emerging animators develop and produce engaging, entertaining short animations of up to 5 minutes in length in any genre. Supported through investment from the SAFC, the Media Resource Centre again facilitated the production and mentorship of two short animated films over a 10-month period from September 2011 – June 2012.

As a result of the low number and poor standard of applications received in 2010, the MRC production team actively sought to increase awareness of this year's Animation Initiative.

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

A free FxF information and networking seminar was held at the Mercury Cinema on April 13th in preparation of the launch. Key speakers included Justin Wight (Monkeystack),

Luke Jurevicius (Vishus Productions) and Greg Holfeld (Panic Productions). There was a successful turn out of potential participants, which translated in 11 applications being received, a 50% increase upon last year.

Applications for the 2011 Frame-By-Frame closed on May 23. An assessment committee comprising Greg Holfeld (Panic Productions), Eddie White (PRA) and Louise Pascale (MRC) met on June 22 and recommended that the following four applications be shortlisted for further script and production development.

Her Name Was...

Annie Nguyen

Donut Holes 2: Donut Gatherers

Robin Tatlow-Lord

Vanishing Point

Morgan Read

Butterflies Blue

Ching Yee Ng

Unfortunately Ching Yee Ng became illegible due to her relocating to Melbourne. However in support of her strong application the MRC still provided her with a script consultation. Morgan Read also had to withdraw his application after he received an internship with Rising Sun Pictures. The remaining two applicants - Annie Nguyen and Robin Tatlow-Lord - were subsequently approved for production investment by the committee, provisional upon their resubmission material. Both these projects then moved into a six-week development phase, which included;

Script consultations with Eddie White and Greg Holfeld to help applicants revise scripts for resubmission

Production development with Eddie and Greg to create extended visual references (including mood boards and character sketches) pending resubmission

The formal attachment of a dedicated Producer who will provide a detailed budget and a production schedule for each animator.

All development materials were resubmitted to MRC on 26 August. The two final projects selected for FxF production investment were:

Donut Holes 2: Donut Gatherers

Harry just wants to read his comics but it's donut season and Harry's Dad enlists his help to harvest the ripe donuts from the trees before they spoil. The second short animation in the planned 'Donut Holes' trilogy.

Writer/Animator: Robin Tatlow-Lord
Producer: Chrissie Cavanaugh



Her Name Was...

Dadaist fable about a most unusual girl born of a butterfly eaten by a spider that was eaten by a shark, searching for love and acceptance.

Writer/Animator: Annie Nguyen
Based on the poem *Metamorphosis* by Hugo Barata
Producer: Alexandra Blue

Throughout their pre and production periods, both teams received one-on-one script development from Supervising Producer Shane McNeil, production assistance from Production Co-ordinator Louise Pascale, plus invaluable hands-on mentorship from award-winning animators Eddie White (People's Republic of Animation) and cel animator/illustrator Greg Holfeld (Panic Productions)

Both animations are in final stages of post-production and scheduled to be delivered to the MRC by June 30th 2012.



Supported by the SAFC, the MRC's Tropfest Production Initiative aims to assist MRC filmmakers develop and produce an engaging, entertaining 7 minute short specifically for entry into the Movie Extra Tropfest 2011 competition.

Each year up to two films are provided with a \$10,000 cash budget, plus \$5,000 in-kind investment to be used on MRC equipment and facilities hire to achieve this.

However, based on the poor standard of applications received in 2010, it was agreed this year that the MRC would only fund applications that the committee recommended as being "competitive for selection as one of the 16 finalists for this specific festival, given that it has now gone international." *

Given the MRC's success at previous Tropfest festivals, the committee were directed to select projects that were the most 'suitable' for a Tropfest audience, rather than the 'best' written.

The 2011 MRC Tropfest committee comprising Matilda Brown (award-winning actress/director and 2009 and 2012 Tropfest finalist) and AFI award-winning writer/director Ashlee Page, met on 12th September to assist management select up to two projects for production investment of \$10,000 and \$5,000 in-kind support.

This year the MRC received seven applications and after much robust discussion, the committee agreed to support the following two projects for production investment and entry into the Tropfest Film Festival in January 2012.

A Tortured Mind (Comedy)

HD 7:00 mins (recut to 7:50 mins) Colour

Loosely based on what potentially history could have been; a somewhat truish story. A caveman inventor who can see the future, longs for the past when boy always got girl.

Writer/Director: Dave Wade
Producer: Bettina Hamilton

Suburban Samurai (Comedy)

HD 7:00 mins Colour & B/W

A Samurai living in the 'burbs discovers his true worth by smacking down parking inspectors. Honour. Vengeance. Politeness.

Writer/Director: Craig Behenna
Producers: David Ngo & Dan Joyce



The committee felt that *Suburban Samurai* and *A Tortured Mind* were of a high enough standard - relative to budget and the targeted Tropfest audience - to be competitive for selection.

However while the MRC is contractually committed to the SAFC to only fund up to two films for Tropfest each year, the committee felt that - given at least two to three animations make the Top 16 Tropfest Finalists each year - it was sage to also support a short animation that was already nearly completed. Hence the committee also agreed to fund the following animation, which was seeking only nominal post-production support;

Clarence's Kite (CG Animated comedy)

3D Animation 3:08 mins Colour

An uplifting story about a boy and his kite and the tree that comes between them...

Writer/Director: Thomas Cant
Producers: Chris Spencer & Thomas Cant



The team behind *Clarence's Kite* had previously approached the MRC seeking some extra finance to complete post-production. The Tropfest committee felt given the quality of animation and storytelling presented in their application, that it was a great opportunity to partner with them and support their project to completion. Hence it was formally decided to fund three projects this year by slightly reducing the investment given to the two 'live action' projects in order to support *Clarence's Kite*. It was agreed that the animation be granted \$2000 to complete post, composition and sound mix (at a heavily discounted rate courtesy of sponsors Best FX) while both *A Tortured Mind* and *Suburban Samurai* were each allocated \$9000 (instead of \$10000) cash towards their production costs.

All projects were successfully uploaded to the Movie Extra Tropfest website by January 5th 2012. All three 2012 MRC Tropfest films – *Suburban Samurai*, *A Tortured Mind* and *Clarence's Kite* - were then shortlisted out of hundreds of entries, making it down to the Top 60 short films from across Australia.

Suburban Samurai and *Clarence's Kite* managed to survive the next shortlist cull and successfully advanced within the competition to the last 17 places, relying on a public vote to secure them a place within the Final 16 Tropfest films.

Despite a lengthy and intensive media campaign run by the MRC in conjunction with Miranda Brown Publicity, both films unfortunately missed out. However all three completed films were premiered at the SA Tropfest open screening run by the MRC in conjunction with City of Holdfast Bay and were extremely well received by the local audience.

All three films were also entered into the 2012 South Australian Screen Awards with *Suburban Samurai* receiving six nominations for Best Direction, Best Editing, Best Performance, Best Screenplay, Best Comedy and Best Short Film. *Clarence's Kite* received two nominations for Best Composition and Best Animation, while *A Tortured Mind* received a nomination for Best Production Design.

next step

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

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

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

One MRC member is 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.

Given the high standard of application demanded from our premiere production initiative, only six projects were received which satisfied all the criteria required for production investment.

An industry-led committee comprising Matt Cormack (Closer Productions), Vicki Sugars (Velvet Orange), Sandy Cameron (MRC Chair), Gail Kovatseff (MRC) and Penny Harrold (Project Officer, SAFC) met on October 11th and shortlisted the following three projects for further script and project development;

The Martyr (Political drama)

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

Writers: Dan Phillips and Nick English
Director: Dan Phillips
Producer: Dan Vink

The Volunteer (Sci-fi drama)

In a world where voluntary euthanasia is mandatory at 70, 69 year old Bill must now spend his last few days alive trying to save his life.

Writer: Emily Steel
Director: Gareth Wilkes
Producer: Christine Williams

Pale Blue Dot (Sci-fi drama)

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
Director: Aaron Schuppan
Producer: Dan Joyce

Shane McNeil met with all shortlisted applicants and directly relayed the committee's feedback. Due to a clash with the SAFC's Short Film Fund round, it was resolved to extend the resubmission deadline until November 17th. The committee then interviewed all three shortlisted teams on November 24th.

It would be a gross understatement to say it was an extremely competitive round. So much so that after hours of deliberation the committee remained deadlocked, being unable to select only just one project for production investment. Eventually – and not without much debate and deliberation – the committee finally selected *Pale Blue Dot* to receive Next Step production investment from the MRC in 2012.

However, given that the applying producer Dan Joyce also has two SAFC Short Film Fund applications simultaneously green lit at the same time, the committee agreed that in order to best fulfil the development aim of Next Step it is to be contracted that Dan must engage another Emerging Producer to assist him with the production. Dan has since kindly agreed to collaborate with Kirsty Stark – winner of SASA 2012 MRC Emerging Producer Award – in this role.

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

Pale Blue Dot is currently in contracting with the MRC with pre-production to begin in February and production scheduled to commence late June.

As a demonstration of the exceptionally high ranking of the two unsuccessful applications, the committee agreed that each team be offered MRC in-kind support for four days equipment hire, Public Liability insurance coverage and facilities usage should they decide to produce their shortlisted Next Step film anyway.

The director and producer of *The Martyr* - Dan Phillips and Dan Vink - have taken up this offer and have now partnered with the MRC seeking further script advice and production support. They have also employed crowd-funding through Pozible to encourage general investment in their worthy (and highly topical) project. It is anticipated that *The Martyr* will go into production in the second half of 2012.



TradeFilms aims to bring MRC filmmakers and Australian businesses together to create promotional material for Austrade.

TradeFilms is an incredibly successful production initiative which had previously provided MRC members such as Dario Russo and Sam King (Italian Spiderman, Danger 5), with the opportunity to produce films for the private sector - learning to work to a corporate brief and fixed budget, dealing with both clients and government.

In 2009, the MRC received \$36,000 from Austrade to produce five short, corporate videos designed to promote successful small businesses wishing to enter the Japanese market. Pre-production was then subsequently postponed due to internal restructurings within the Department of Trade.

In early 2010, Austrade revised their original brief, instead requesting that the MRC now produce short films promoting active market sectors in Japan with the aim of encouraging other small businesses in Australia to seek out similar opportunities.

After a general call for tenders, the MRC selected four production teams to work with individual businesses and create 3-4 minute, online 'web corporates', highlighting the export potential for Australian companies in selected key sectors of the Japanese marketplace.



In 2011, emerging MRC filmmakers Matthew Salleh & Rose Tucker (Urtext Films), Tracey Baron & Linda Kennedy and Louis Maddiford (LCM Films) were respectively attached to TradeFilms clients Jurlique, Vitor Marketing and Maton Guitars. Urtext Films also won the tender to produce a separate educational web corporate for collected institutions QBIT, Navitas, Clive International and Woodcroft College who wished to attract Japanese students.

Austrade worked closely with the MRC and each team on creating an educational and marketing brief to maximise the sales potential of each TradeFilm, relative to each client's brief. Unfortunately, Clive International was forced to withdraw

from production following the tsunami tragedy in Northern Japan in March 2011.

Chris Rees, Consul General and Senior Trade Commissioner in Osaka, visited the MRC on May 6th to review the cuts. He was exceedingly happy with the quality of all MRC productions and the general progress and MRC reporting to date, given the difficulties incurred after the disaster in Japan.

TradeFilms was successfully launched on February 22nd at the Mercury Cinema, in conjunction with Japanese Business Council of Australia (JABC). Stakeholders from Government, industry and from the represented companies attended. Richard Harris, SAFC CEO, officially opened the launch under Austrade's new "Australia Unlimited" brand. After the premiere screening of the films, a Q&A was held with each filmmaking team.

All four web corporates received much acclaim from both Austrade and their respective clients at the screening. Most notably, existing footage from the local Jurlique shoot was purchased outright by Jurlique in the United States for promotional use. Jurlique have also continued to commission Urtext to produce corporate films for them. This is a huge credit to the production team at Urtext Films and the quality of production they achieved on a limited budget

Austrade have now distributed each film to its respective client and have also embedded the films in both the Department of Trade and Japanese Australian Embassy websites.



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, including their new DSLR camera and L-series lens kit.

In 2011, the MPG facilitated two MRC production initiatives in conjunction with the MRC;

Got Genre?

In late 2009, the MPG launched a new initiative entitled Got Genre? It was designed to assist MRC members develop and produce a short film of a particular genre and interpret that genre in a creative, unique and resourceful way.

The MPG committee met on Feb 15th to assess five applications for this year's Got Genre? initiative. The

committee selected the following three projects to each receive \$4,000 worth of in-kind investment to be used on MRC equipment and facilities hire;

The Burger Joint (Heist Comedy)

8.40 min HD Colour

Luke's life suddenly spirals out of control while trying to contain his wayward brother's next attempted robbery at a burger joint.

Writer: Ben Mylius
Producer: Rebecca Elliott
Director: Amy Killin

"Wanted to say thanks again for all the support you've given to the script and to me through the process. I have learned a huge amount and got a huge buzz out of everything, particularly working with actors and camera, and gotten more excited about the potential for storytelling through film. Feel much more knowledgeable than I did even six months ago sitting in the Mercury foyer and chatting through plotlines with you! Thanks again for all your help. The MRC's lived up to its name as a great community learning environment for emerging filmmakers!" ~ Ben Mylius, Writer/Director

Isis (Sci-fi Thriller)

13.23 min HD Colour

A mysterious thief must escape a laboratory where a vicious night-guard has unknowingly cornered her.

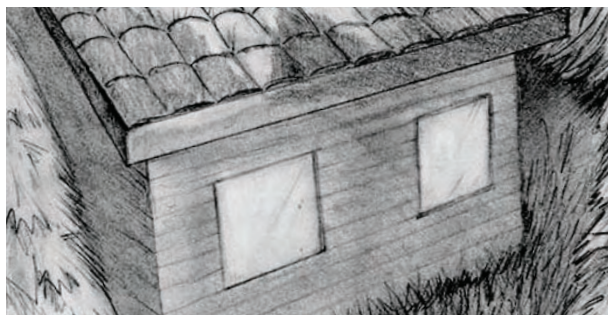
Writer/Director: David Tang
Producer: Aaron Nash

The Dream Lodge (Surrealist Cel Animation)

5.25 min HD B/W

Whilst sleeping, a man dreams of an evening in a forest cabin where he is tormented by his surroundings.

Writer/Animator: Brett Walter
Animation Mentor: Greg Holfeld



Katie Powell acted as MRC Supervising Producer on all productions. Each team also had an MPG mentor attached to their project. Given the often-solitary nature of animation production, Brett Walter (*The Dream Lodge*) produced his film under the generous mentorship of experienced cel animator and illustrator, Greg Holfeld.
All Got Genre? films – together with the two MRC

animations commissioned in 2010 *Top Dog* and *The Devil and the Deep Blue Sea* – successfully premiered to a full house at the Mercury Cinema on November 26th.

The Dream Lodge went on to receive two 2012 SASA nominations for Best Sound Design and Best Animation, which is an amazing achievement for first-time MRC animator Brett Walter.



Clip It! was an exciting, new MRC production initiative sponsored by Canon Australia and run in conjunction with Music SA. It aimed to pair rising SA bands with emerging MRC filmmakers to produce up to 10 music videos. The bands were sourced by Music SA and PJ Murton (Northern Sound System) who did a brilliant job selecting an eclectic range of varied, upcoming local artists.

All songs were uploaded to the MRC's Clip It! Vimeo channel, allowing filmmakers to access and listen to each song before selecting up to two for submission pitches.

Similar to our Frame by Frame launch, the MRC also hosted a series of free information seminars prior to the application deadline. These sessions were designed to promote the initiative, as well as create an awareness and understanding of the music video genre for intending applicants.

Clip It! was officially launched on April 20th at the Mercury Cinema, at the first information and networking seminar. All selected Music SA bands attended and were introduced to potential filmmakers.

This introductory gathering was followed up by two more music video seminars - Archetypal forms, tropes and genres in music videos and how to best use them (on April 27th) and Local music video production case studies with Q&A (on May 4th)

The deadline for Clip It! applications from MRC filmmakers was May 30th. The MRC received 14 strong applications for all the songs.

An joint film and music industry committee comprising Daniel Randell (General Manager, Music SA) and Gordon Anderson (Industry Development, Music SA) and Kelly Haines (MPG Representative) met on June 20th and successfully matched the following MRC director/producer/DOP teams to the following bands;

Mere Theory (All Walls Will Fall)

Director: Daniel Philips
Producer: Kirsty Stark
DOP: Dave Gregan

Poetikool Justice (Bring it!)

Director: Josef J. Weber
Producer: Heather Gryst
DOP: Sam King

Grenadiers (Old Uncle Scratch)

Producer/Director: Kelly Carpenter
DOP: Vivyan Madigan

Brillig (The Hearse Song)

Director: Andrew Shanks
Prod: Dan Vink
DOP: Dave Gregan

Ride Into The Sun (New Sunday)

Director: Josef J. Weber
Producer: Rebecca Elliott
DOP: Vivyan Madigan

Simplex (Be Somebody)

Producer/Director/DOP: Sarah McDonald

Lyla (Into Yer Bones)

Producer/Director: Amy Handley
DOP: Maxx Corkindale

Hawks of Alba (Cut You Out)

Producer/Director: Matt Vesley
DOP: Sam King



A 'Behind the Scenes' teaser was commissioned during production to promote Clip It! and was sent out with a press release prior to the premiere screening.

The eight clips premiered to two ecstatic full houses at the Mercury Cinema on December 9th, beginning with a cast and crew premiere screening and immediately followed by a media screening for the public.

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

Likewise as can be seen from the crew involved, the

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

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

A private screening for SAFC staff was also held subsequent to the launch. While not being in a position to offer any extra financial support to the MRC for this particular initiative, the SAFC were praiseworthy of the professional outcomes achieved by our members on no budget.

Perhaps the best outcome was Clip It! participant Josef J. Weber using his two Clip It! projects to successfully win a tender from Universal Music (Australia) to shoot a music video for Australian Idol runner-up Shannon Noll in March.

All eight video clips were entered the 2012 South Australian Screen Awards (which saw a record 19 clips entered into the Best Music Video category!) Three of our Clip It! music videos – *Cut You Out (Hawks of Alba)* by Matt Vesely, *Into Yer Bones (Lyla)* by Amy Handley and *Old Uncle Scratch (The Grenadiers)* by Kelly Carpenter - were nominated for Best Music Video with *Cut You Out* eventually winning the award.

Clip It! DVDs have been produced and are currently being sold through the MRC as well as distributed by Canon for national marketing purposes promoting its DSLR video capabilities.

In-House Production Support

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

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

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

The MRC also proudly supported resident MRC tutor, graphic artist and writer/director Victoria Cocks and

producer Kirsty Stark shoot a pilot teaser for their upcoming webseries *Wastelander Panda*, which was nominated for Innovation in Digital Media at SASA 2012.

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



It is therefore fitting that Kirsty Stark is the 2012 recipient of the SASA MRC Emerging Producer Award. The MRC will offer Kirsty six months free office and facilities hire plus \$1500 worth of in-kind equipment and facilities hire to assist her to produce 3 x 10 minute webisodes of *Wastelander Panda* for online delivery.



Workshops

This year, the MRC successfully facilitated workshops for its members in Script Development, Producing Shorts, Directing Shorts, Doco Essentials, Final Cut Pro Editing and Copyright Law. We also partnered with AIDC and SAFC to run a Documentary Masterclass workshop with Emmy Award winning documentarian Jonathon Stack.

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

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

In 2011 the MRC production team revised its marketing strategy so as to better promote the slate of workshops offered by the MRC. Increased awareness about workshops was promoted in the following ways:

- > Engaged social networking via Facebook and Twitter
- > Using forums targeting online groups
- > Direct emails to members whom we felt would

- > benefit from the workshop
- > Displaying flyers and emailing tertiary teachers at educational institutions
- > Giving PowerPoint presentations at Universities
- > Offering MRC tours to schools
- > Displaying posters at local community centres
- > Actively building relationships at networking functions with community stakeholders.

In 2011, the MRC successfully hosted the following workshops;

AIDC Documentary Workshop Anatomy Of An Idea with Jonathon Stack

In collaboration with SAFC and AIDC, the MRC partnered on a Documentary Masterclass - run by Academy Award nominated and Emmy Award winning documentarian Jonathon Stack. We received a healthy 10 pitch applications from MRC members to attend, eight of which were selected to participate in the workshop. One of those, Mike Retter, was a recipient of our inaugural File Open initiative and had never made a documentary before then.

Held over a week at AIDC 2011, participants got the chance to refine both their documentary techniques as well as hone their selling and marketing ability as they polished their concept pitches. The team also produced a series of short videos that reflect the collective wisdom of AIDC. This part of the workshop allowed participants to put into practice what they learned in the workshop as well as have a chance to meet the key players at AIDC 2011.

Final Cut Pro with Carly Turner

Two Final Cut Pro weekend workshops have been held this year over weekends in March and July. These workshops have been revived after a 4-year hiatus. Both had full attendance and were based on an introduction to FCP 7. We also included FCP manuals in the cost of the course as an incentive to enrol.

The MRC also facilitated three open workshops for its members;

Script Development for Short Film with Kelly Schilling

Building on from our sold out script-writing workshop in 2010, this year we undertook to run a script development workshop targeted at potential Raw Nerve applicants. This allowed participants to collectively and individually work on the development of their specific short script over a weekend workshop in May 2011.

Producers' Workshop with Louise Pascale and Bettina Hamilton

Now in its 6th year, this popular workshop held in late May covered the fundamentals of producing a short film for

the MRC and SAFC. Day one of the weekend workshop presented by Louise Pascale - covered development, legals and financing. Day two - presented by Bettina Hamilton - looked at a practical case study of her SAFC short film Cropped.

This year we were also lucky to have Chris Oliver give a short presentation on behalf of Screen Australia and their expectations of emerging Producers under the revised Raw Nerve guidelines. All shortlisted Raw Nerve producers were subsidised by the MRC to attend.

Directors' Workshop with Chris Houghton

Also in its 6th year, this workshop held June 2011 focused on preparing Raw Nerve directors for working on their first short film, covering working with actors, cinematic vision and leadership on set.

All these 'in-house' workshops were designed to assist Raw Nerve writer, producers and directors hone their skills prior to commencing production. All MRC Raw Nerve workshops were fully attended and the feedback received has been extremely positive.

Doco Essentials with Sieh McHawala

This course held in May 2011 explored the essential tools needed to create insightful and engaging documentaries. Participants were introduced to both the theory and practical side of doco making. They were taught the different styles of documentary, casting, and then instructed on necessary technical skills employed in observational documentary.

Copyright Law

Run in conjunction with Arts Law, the MRC held a free seminar on June 16th addressing copyright law, IP and Chain-of-Title as it relates to the screen industry. Speakers included Greg Marsh (SAFC), Rebecca Laubi (Arts Law Australia) and John Vozzo (Camatta Lampens). 30 attendees braved the cold, rainy weather to participate.

The National Pitch Competition

Possibly the most successful outcome of our 2011 workshop program has been the result achieved through hosting the National Pitch Competition.

Run in conjunction with SDA, the MRC hosted the SA final of the event, calling for applicants to pitch feature film ideas with a chance to represent SA at the National Pitch Competition in Sydney in late October.

The winner of the National Pitch would then go on to represent Australia at the Motion Picture Association and China International Copyright [MPA-CiCE] Expo in Beijing in December with an opportunity to pitch their film at the international Asia-Pacific Film market.

The MRC targeted successful local filmmakers Brendon Skinner, Simon Williams and Megan Huitema from Short Focus Films to pitch their family orientated feature film, *The Pulse*. With generous support from Mario Andreacchio and

his production company AMPCO, TV producer Quentin Kenihan and Shane McNeil worked closely with the Short Focus team providing feedback on story structure and helping them refine and rehearse their pitch.

Not only did they successfully represent SA at the National Pitch in Sydney in October, but Brendon came a very close second runner-up in the overall rankings. However due to the successful NSW winner being unable to travel to China, Brendon and the Short Focus were then invited to Beijing to represent Australia and the SDA with their pitch for *The Pulse*.

After coming so close, the MRC was delighted to hear that the Short Focus team went on to win the Asia-Pacific Film market pitch competition in Beijing in December! They are now in partnership with AMPCO films, developing a slate of projects - including an Asian/Australian co-production of *The Pulse* - for the international market.

This is an amazing outcome and a testament to the skill of this talented group of emerging young filmmakers who have worked in close partnership with MRC over the past two years. The MRC wish Brendon, Simon and Megan the best of luck in all their future creative endeavours.

Digital Storytelling

In 2011, the MRC continued its successful Digital Storytelling program, which is one of the cornerstones of the MRC's community engagement program. It aims to bring professional filmmaking skills to assist ordinary South Australians tell their stories in their own words.

We once again ran a series of Digital Storytelling workshops with seniors both at the MRC (as part of our ongoing Seniors on Screen program) and offsite at Helping Hands Aged Care facilities (as part of our Bold Ideas, Better Lives community engagement program).

We also ran two successful series of Digital Storytelling workshops for Autism SA in December 2011. The content generated in these workshops went on to form part of an existing stage production chronicling the history of autism.

"The digital storytelling workshop was the best four days of my life" ~ Seniors on Screen DS Participant

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

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

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

As a result of this, the MRC has now created a growing 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.

MRC staff actively publicised and promoted our now celebrated bootcamps this year through a strategic campaign, targeting government and community networks via both print and social media.

In 2011, the MRC successfully ran bootcamps for Autism SA, Secondary School Work Experience, and the Mental Health Coalition (as part of our Mindshare community project.)

As part of our popular Seniors on Screen program we also ran a Seniors Filmmaking bootcamp and created a new bootcamp specifically targeted to primary and secondary school children under our new Screen Seekers program.

"That a group of inexperienced 'older' people could make a short film in a week and see it on the big screen at the end of the week is amazing. Totally brilliant." ~ Seniors on Screen

Autism SA

In early 2011, the MRC was approached by Autism SA to run a bootcamp with 15 autistic teenagers during Youth Week. While the bootcamp was run at cost with the equipment subsidized by the MRC, the value of it both personally for the individuals and professionally for the tutors was priceless. As we had never worked with such a high-needs group before, the MRC agreed facilitate the bootcamp for no profit in order to expand the repertoire of our community programs.

The group was split in to three and each team made a three to five minute film. A screening was held at the end of the week with a warm response from Autism SA and families. This bootcamp is now a successful demonstration of how we can adapt the model to suit specific client needs.

MRC Work Experience

The MRC ran its annual Work Experience Bootcamp in June 2011 to coincide with the secondary school's semester break. There were 13 participants in total and despite the long hours for both staff and tutors, participant feedback suggested the bootcamp was a great success. Four FruChocs TVCs and a 'Trash My AD' TVC were produced and screened at the Mercury Cinema. RobernMenz have now uploaded the FruChocs commercials to their YouTube channel and are now looking to launch an annual film competition online in partnership with the MRC next year.

Mental Health Coalition

As part of the Mindshare community project the MRC undertook a bootcamp with 20 Mental Health participants. Those involved came from the mental health sector and were a mix of support workers and consumers. The focus of the boot camp was not only to understand the filmmaking experience but empower the participants with the confidence to continue making short form content for the Mindshare website. Four films were completed by the end of the week with a small screening for mental health workers and participants. The films were successfully launched on the Mindshare website during Mental Health Week in October.



"Mindshare has been an absolute wonder for me. Only this morning I received amazingly helpful feedback from a blog post I wrote about my health. Until Mindshare, I felt disconnected and alone with my problems. Now I am able to communicate with people who really understand my challenges. I no longer I feel like I don't make sense in the world around me. I feel like I am understood and, dare I say, almost feel like a normal human being." ~ Mindshare Participant

"I would just like to say that it has been a real pleasure to work with the trainers, for the creation of content for Mindshare. It is my perception that everyone involved has been genuinely open minded and when required, appropriately sensitive, to the needs of participants. We can only hope that more members of the wider community will be as open as you all have been when engaging with us people living with mental health disorders. Mindshare is certainly a step in the right direction." ~ Mindshare Participant

Seniors' Filmmaker Bootcamp

Participants were broken into four teams tutored by MRC filmmakers. Over a week in August 2011, they covered all aspects of basic film production and production and made a series of short films which screened the Mercury on the final Friday of the bootcamp. DVDs of the compiled films were then produced for each participant.

Screen Seekers

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

As part of this inaugural program we introduced the following bootcamp during the October school holidays;



Over five days, seven participants aged 15 or under worked under the creative and inspiring tutorage of Gareth Wilkes and Katie Powell to devise and collaboratively produce two seven minute films for entry into the 2012 Trop Jr. Film Festival the following year.

Given that this year's Trop Jr. Signature Item (or TSI) was 'Juice', each of the two groups took up the challenge to make a film that included the TSI for entry. Nippy's kindly donated product to the MRC for the bootcamp and, after much 'creative collaboration' amongst participants, the following two films were made in and around the MRC within the space of the week;

Juice Lords (Comedy film noir)
7.00 mins HD B/W

A comic film noir (in the style of Bugsy Malone) exposing the underground trade in black market juice in Adelaide.



The Making of Juice (Documentary)
7.00 mins HD Colour

A 'documentary' exposing the filmmaking process, including exclusive 'behind the scenes' footage and mock interviews from the children making *Juice Lords*.

We were extremely proud to learn that both films produced during the Bootcamp were shortlisted for the national 2012 Trop Jr. Film Festival, which preceded Tropfest. One of the films - *Juice Lords* – then went on to be selected as a Top 16 finalist and was screened live around the country

from the main event in Sydney on February 19th 2012. Although it didn't win, it was an outstanding outcome for the potential of the inaugural bootcamp and bodes wells for combined the talent of the young filmmakers involved.

We intend to run another Trop Jr. workshop in the second half of 2012 under our ScreenSeekers banner to capitalise on this success. It is anticipated that enrolments will increase based on the successful outcome of this, our inaugural screen production program for youth.

"Tropfest Junior Filmmaker Bootcamp was totally awesome"
~ Bootcamp Participant

Production Consults

The Media Resource Centre continues to offer advisory services including face-to-face consultations, telephone and email advice.

However, the increasing demands on part-time staff time and resources, 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 shall remain the domain of the SAFC.

The MRC will be 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 SAFC programs. All specific enquiries regarding feature film and/or television development and production advice will now directed to the SAFC.



Despite having a delayed start due to technical difficulties, feedback received from sponsors, clients and filmmakers would unanimously suggest that this year's South Australian Screen Awards was the one of the best yet.

Channel 7's mercurial Tim Noonan entertained a capacity cinema audience on May 13th who saw the following winners announced;



Best Non-Narrative Film

A Moment of Grace

Innovation in Digital Media

Portrait Mode

Best Music Video

Frown (The Giveaways)

Best Animation

Sumo Lake

Best Documentary

Chasing Shadows

Best Comedy

Cropped

Best Drama

The Kiss

Best Feature Film

Life In Movement

MRC Emerging Filmmaker

Madeleine Parry

MRC Emerging Producer

Rose Tucker

Best Production Design

Jessie Mills for *Aurora*

Best Sound Design

Michael Darren for *Paper Planes*

Best Composition

Chris Larkin for *Toot Toot*

Best Cinematography

Nick Matthews, ACS for *The Kiss*

Best Editing

Cleland Jones for *A Moment of Grace*

Best Performance

Chantal Contouri for *Unfinished Thoughts*

Best Screenplay Award

Ashlee Page for *The Kiss*

Best Direction

Ashlee Page for *The Kiss*

Best Short Film

The Kiss

People's Choice Award

Murder Mouth



As a result of the outstanding quality of films on show and the 'festive' mood generated by this year's retro *Mad Men* theme, we are happy to report that all 2011 sponsors have declared their intention to continue their sponsorship of SASA in 2012.

A compilation Best of SASA 2011 DVD showcasing all winners was produced for sale at the MRC.

Exhibition Report

Introduction

The Media Resource Centre continued its commitment in 2011 to the holistic development of screen culture in South Australia through the delivery of a diverse and vibrant screen program. As one of only two cinema venues in the Adelaide CBD, the 186 seat Mercury and 38 seat Iris Cinemas are uniquely positioned in South Australia with both cinemas digitally equipped and the Mercury the only cinema in the state capable of presenting archival 35mm material using traditional changeover projection whilst also equipped with the best digital (4k) projector in the state. Our expert projection is bolstered by the fact that our screenings are presented by a projectionist dedicated to the session and not caught between multiple screens as with larger cinema operations.

A renaissance of cinema exhibition at the Mercury was experienced in 2011 with in-house curated exhibition programs recording the strongest attendance and box office results recorded for many years. In-house curated programs are designed to cater for all ages and a wide variety of cinema tastes. Programs include The Adelaide Cinémathèque, Screen Seekers, Seniors on Screen, Summer Scoops and OzAsia On Screen - the film component of the Adelaide Festival Centre's OzAsia Festival. To complement these ongoing program brands the Mercury presents an eclectic new and recent release program throughout the year in addition to a variety of film festivals.

In 2011, ten film festivals were presented in partnerships including Keep Austin Weird (which was part of the Festival of Unpopular Culture run by the Format Collective) the BigPond Adelaide Film Festival, Flickerfest, the Hola Mexico Film Festival, the Indian Film Festival: Bollywood and Beyond, Iranian Film Festival Australia, Manhattan Shorts Film Festival, OzAsia On Screen, the Best of the South Australian Screen Awards and The European Union Delegation to Australia's Windows On Europe Film Festival.

ADELAIDE CINÉMATHÈQUE

The jewel in the crown of the MRC's exhibition program is the Adelaide Cinémathèque, South Australia's premier film society. Presented every Monday and Thursday from late March to December, a total of 78 films across 72 sessions were presented in 2011. Presenting a program of classic, cult, experimental, documentary, silent, short and premiere films the Cinémathèque is curated by the MRC's Exhibition Manager in collaboration with the MRC Members' Exhibition Group. In 2011, the MEG was actively engaged with individual members pitching program ideas, curating seasons and assisting with marketing activities.



The increase in Cinémathèque attendance and membership sales are the major headline of this year's exhibition report with an unprecedented 315% increase on the three years prior, despite the loss of Screen Australia's financial support of the program. Membership sales for 2011 totalled \$58,127 and average attendance increased to around 72 per session. Programming and marketing strategies employed by the exhibition team are largely credited for this brilliant outcome. Silent ReMasters was again presented as part of Adelaide Cinémathèque in November with a series of four films. Presented with the financial support of the Australian Performing Rights Association (APRA/AMCOS) and in-kind support of Allans Music + Billy Hyde Waymouth Street, the program aims to foster the development of our local musicians looking to work in the film industry. Local musicians compose and perform an original score to a classic silent film. Attracting an total of 297 people, this year the acoustic-y Ben Cummings opened the season with a double header of the 1918 South Australian film *The Woman Suffers* [and what remains of Cyril J Sharpe's *The Menace* (1928)]; while Kahlo Hopper, with a degree in sound installation, picks up Wallace Worsley's *The Hunchback of Notre Dame* (1923). Last year's mindblowers Doe take on the avant-garde Diziga Vertov's Soviet classic from *Man With A Movie Camera* (1929) and jazz-soundscapers Bestseller perform alongside a series of Charlie Chaplin shorts (1916/1917). Descendants of Cyril J. Sharpe were in attendance.



The stand out Cinémathèque sessions in terms of attendance were the Woody Allen: *Man of Manhattan*; Bill Murray; Terrance Mallick: *The Restless Search for Epiphany*; Dark Seduction: *Film Noir's Bad Girls* and From The Boroughs: *An Ode to Hip Hop* seasons. An revived interest in the cinema from the 1980s has proven to be very popular with the Cinémathèque audience and has attracted many new members as evidenced by the success of the 1980s Brat Pack season and the end of year presentation of Joe Dante's *Gremlins*.

SCREEN SEEKERS

seniors on screen



An over 50s club for
the digital age.

"I didn't realise the Mercury showed kids films, we'll be back"
~ Parent

Screen Seekers is a film program that offers young people aged 8 – 26 years the opportunity to appreciate, engage with and actively participate in school holiday activity focussed solely on screen culture and filmmaking. With support from Arts SA and the Adelaide City Council, the strategic intent of Screen Seekers is to establish a youth arm to the Media Resource Centre and help develop the next generation of filmmakers, as well as build the next generation of Cinematheque devotees. In terms of exhibition Screen Seekers has a clear strategy - to target Vacation Care Programs with an alternative to the big blockbusters shown in commercial multiplexes. It offers a fun and social experience of film that is delightful, memorable, independent, inspiring, challenging and entertaining. Using themes that appeal to children, the idea is to couple a fun activity along with the screening of a film. For example in 2011 we began Screen Seekers with "Christmas Day" screenings of the South Australian short film *Toot Toot*, along with the classics *Elf* and *Miracle on 42nd Street*. The ticket price included an iceblock, sausage sizzle, sticker and a visit from Santa. Attendances were approximately 100 for each day. There's more in store in 2012 including Scary Day, Animal Day, Magic Day, Sci-Fi Day and again Christmas Day. To show our support to local filmmakers, each feature film will be screened together with a short film made by South Australians. In 2012 we hope to expand the exhibition side of Screen Seekers with films that relate closely to primary and secondary school curriculum and school subjects.



"Screen Seekers is affordable for Vacation Care because we are always looking for cheap excursions to please the parents"
~ Vacation Carer

Launched in July by Five AA talkback host, Amanda Blair, to a full house premiere screening of John Doyle's *Main Street*, the MRC's Ruby Award winning Seniors on Screen program grew to new heights and popularity in 2011. Taking \$6640 box office and attracting an average of 60 per session, twenty one new release films and two retrospective films were presented as part of the program which also included four filmmaking workshops and a seminar *Everything You Ever Wanted to Know About (Italian) Cinema but Were Too Afraid to Ask*. Filmmaking workshops included a Seniors' Digital Storytelling workshop, a Seniors' Filmmaker Bootcamp, Editing for Seniors and Sound Design for Seniors.

"I've waited my entire life to attend a lecture like Everything You Ever Wanted To Know About the Movies (but were too afraid to ask)." ~ Seniors on Screen Patron

Screenings are presented at 11am every Friday, July-December, at a cost of just \$5 for seniors but open to everyone to attend. The program is designed to engage senior citizens with screen culture whilst also providing an opportunity for social engagement. Intergenerational activity is also promoted by means of a grandparent-carer/grandchild screening in the October school holidays in addition to the regular conversations patrons have with cinema staff and workshop facilitators. The popularity of the program is not only confirmed by the glowing testimonial comments provided in survey responses but by the continuous stream of phone enquiries the MRC receives year round regarding the program. A demand for the program to expand to be presented year round is a common theme with feedback provided.

"Congratulations on a great concept. A wide variety of films — some very unusual, but challenging. Some just great entertainment." ~ Seniors on Screen Patron



Summer Scoops: Mercury's Summer Film Season

Presented as a month long program from 14 January, 18 new release and premiere films were presented as a festival style summer season for the first time in 2011. The program attracted excellent publicity and featured many titles that had been presented at Sydney, Melbourne and other film festivals but were not otherwise slated for theatrical release in Adelaide. Music films *Sex & Drugs & Rock & Roll*, *When You're Strange*: a film about the Doors and *Lil' Wayne: The Carter* were centrepiece films in the program along with bio-pics *American: The Bill Hicks Story*, *William S. Burroughs: A Man Within* and *Jean-Michel Basquiat: The Radiant Child*. The program was a great start to the year, grossing in excess of \$10,000.



Ozasia On Screen

As part of the Adelaide Festival Centre's OzAsia Festival, the Media Resource Centre curates and presents the festivals' film program, OzAsia On Screen. Presented 1-17 September, the program featured 17 new release and premiere titles in addition to a retrospective presentation of Brian Trenchard-Smith's *Man From Hong Kong* (1975). The program opened with a premiere screening of the first Australian-Chinese feature co-production *Dragon Pearl* directed by South Australian filmmaker Mario Andreacchio. The opening screening was presented at the Piccadilly Cinemas, North Adelaide to accommodate overwhelming demand for tickets. The screening was attended by various dignitaries including the Governor of South Australia, His Excellency Rear Admiral Kevin Scarce and leader of the opposition Isabelle Redmond.

The Japan Foundation's Japanese Film Festival toured to Adelaide for the first time in 2011 and was presented as part of the OzAsia On Screen program. The program consisted of ten films and was very well received with full houses for Shinsuke Sato's *Gantz 1* and *2*. *Yamakoshi: The Recovery of a Tiny Japanese Village* was presented with the box office being donated to those affected by the Tsunami earlier in the year.

A seminar focussing on film co-production within the Australasian region was presented as part of the program. Brian Trenchard-Smith and Mario Andreacchio fielded questions from an enthusiastic audience. The seminar was chaired by Quentin Turnour, Chief Programmer at the National Film and Sound Archive.



The audience for Asian cinema in Adelaide appears to be growing modestly with the audience for OzAsia On Screen 2011 increasing slightly on the previous year. The screen program in 2011 attracted an audience of 1586 with a session average of 66 and a box office gross of \$11,944, a 25 box office increase on 2010.

Touring Festivals

The MRC partnered with six touring film festivals in 2011 to present a diverse array of cinema from around the world. The festivals included The European Union Delegation to Australia's Windows on Europe Film Festival, Flickerfest, Indian Film Festival: Bollywood and Beyond, Iranian Film Festival Australia, Manhattan Shorts Film Festival and Hola Mexico Film Festival. In exchange for a share of box office, the MRC typically provided marketing assistance and event organisation, for example in the form of an opening night party. Notably the Indian Film Festival was opened by the then Premier of South Australia, the Hon. Mike Rann. Each of the festivals attracted excellent publicity and performed well but it is interesting to note that the shorts festivals appear to be in decline attracting the lowest average attendances of all of the festivals. This seems to be in conflict with what would be expected to be of interest to the MRC filmmaking community.



Marketing, Publicity And Advertising

The exhibition team adopted a dynamic and reflexive approach to cinema marketing strategy, developing on the success of previous social media campaigns in conjunction with conventional methods. We continue to direct market and cross promote with partner organisations including the

BigPondAdelaide Film Festival, the Australian International Documentary Conference, Format, Fringe Benefits, Feast Festival, Adelaide and Flinders Universities, Study Adelaide and various media organisations appropriate to individual screenings. Significant effort has been made to grow our email subscriber database and continue the success of the Mercury's Facebook page, which is currently the most popular cinema Facebook page in SA.

Publicity for screening programs and MRC activities was coordinated by Miranda Brown Publicity. Greater media exposure is believed to be a major contributor to increased attendances across the board.

Advertising was run in various print media in 2010 including the Advertiser, Adelaide Review and Rip it Up. A trial radio advertising campaign was run on Three-D radio. The success of this trial was unclear with several indicators (such as 'mention this ad to receive...') suggesting the trial did not directly increase ticket sales. It is intended that regular listings be run in the Advertiser's SA Weekend publication in 2012 in addition to the listings in the Australian newspaper.

Members' Exhibition Group

The Members' Exhibition Group (MEG) continues to build on the success of previous years in providing support to the Exhibition Manager.

With an active membership of 10 we met to workshop ideas and themes for the Cinémathèque seasons together with suggestions of titles to fill in the program. Activities also included writing copy for the CT Program and then hands-on help with the mail outs.

Members also strongly supported all other screening and touring programs, such as Seniors on Screen, Summer Scoops, Jacques Tati & *The Illusionist* and OzAsia by assisting with the marketing and promotion.

Members in 2011 were: Craig Andrews, Joey Blackwell, Andrew Bunney, Kiefer Cheung, Patti Greethead, Ron Hillinga, Ben McCann, Angela Schilling, Dimitri Sykioti and Mike Walsh.

Patti Greethead

Chair

Volunteers

Regular volunteers who assisted the exhibition team with programming and marketing included Craig Andrews, Kiefer Cheung and Angela Schilling. Patti Greethead made a significant and much appreciated contribution to exhibition by working in the office on a weekly basis throughout the year. Dan, Eva and Tony volunteered tirelessly to assist with Cinémathèque front of house while Patti and Adrian continued to co-ordinate the front of house with a great deal of flair for our Seniors on Screen sessions. The exhibition team is sincerely grateful for all of our volunteers' contributions and involvement.

Venue Report

Venue Hire

The upgrade of the cinema foyer occurred during 2011 and we have subsequently seen an increase in income associated with venue hire.

Years of covering our depreciation meant the MRC had the funds in reserve to upgrade the foyer, which hadn't been touched since 1992 except for replacing carpet. The aim of the upgrade was to make the cinema foyer more inviting to our audiences, encouraging them to hang around longer, and to create a sophisticated space to attract high-end hirers. We wanted the foyer to match the caliber of our quality presentation on the screen.



The building that houses the cinema and the MRC offices upstairs was structurally upgraded during the year with the underpinning of foundations, funded and project managed by Arts SA. The finishing touch was the installation of the LED sign on the outside of the cinema.

These improvements were combined with a fresh new image and marketing strategy developed by Josh Fanning. The Mercury is now open for business and is proving to be a dynamic meeting place for outstanding exhibition as well as well-served corporate and private functions.



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

Treasurer's Report

After last year's small financial surplus, 2011 saw the MRC make a healthy \$52,000 surplus. Our independent auditors have again given the MRC accounts an unqualified audit opinion supporting the very pleasing result. Credit must go to our director and staff for the manner in which they have refocused activities to maximise our results given the tight budgetary constraints under which our organisation operates.

Financial efficiency is paramount and management and staff have risen to the challenge again this year, making considerable changes to our exhibition arm and re-directing resources for better effect. Our experienced production team, all strongly active filmmakers with solid track records, have done a wonderful job in building capacity within the team while introducing new staff to focus on social media campaigns.

We rely heavily on our grant funding from both state and federal governments and whilst we are ever grateful for their continued support of our initiatives and programs we must find ways to supplement income through other activities in order to sustain the work that we do in support of our next generation of film and digital media makers. Despite maintaining solid reserves, our reliance on unearned grant and project income remains a challenge.

However the organisation's capacity to develop innovative media projects for a broad range of community sectors and groups is a great achievement, both financially and for delivering our mission. Workshops and training programs continue to grow and evolve to meet the changing nature of the industry, our members, and the external market demands for creative output in moving image.

It has been noted in previous reports that the MRC's equipment and venue hire business has been in decline over the past few years. This year the significant planned investment in the Mercury Cinema upgrade went ahead and the results have been very well received, leading to increase audience numbers. Both the Cinematheque and Seniors on Screen programs have produced record results while venue hire is on the rise. Indeed we have seen a 202% increase in cinema takings over the last four years.

To be able to undertake a major refurbishment of this type and produce a surplus is a commendable result. The MRC remains in a sound financial position with strong reserves; that we are able to maintain this position and deliver to our constituency in the manner we do is a credit to our enthusiastic and capable team.

Tony Keenan
Treasurer

Part Two

Financial Report

Board's Report

Statement by Members of the Board

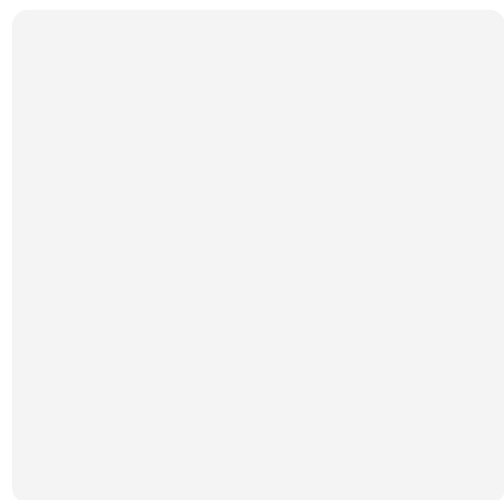
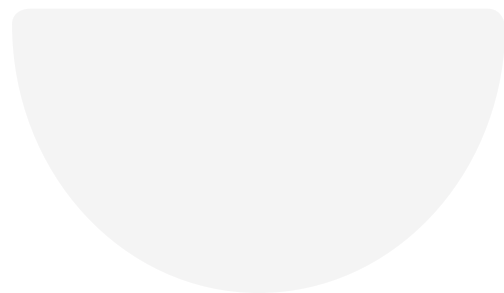
Detailed Balance Sheet

Income and Expenditure Statement

Statement of Cash Flows

Notes to the Financial Statements

Independent Auditor's Report to the Board



MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307

Financial Statements
For the year ended 31 December 2011

NKM Accounting

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

Phone: 08 8267 4800 Fax: 08 8239 0728
Email: nat@rugari.com.au

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307

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MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Board's Report
For the year ended 31 December 2011

Page 3

Your Board Members submit the financial accounts of the MEDIA RESOURCE CENTRE INC for the financial year ended 31 December 2011.

Board Members

The names of Board Members at the date of this report are:

Sandy Cameron - Chairperson
Anthony Keenan - Treasurer
Toby Moritz - Public Officer
James Brown - Member
Kate Croser - Member
Bowen Ellames - Member
Patti Greethead - Member
Rob Richards - Member
Hugh Sullivan - Member
Viron Papadopolous - Resigned October 2011

Principal Activities

The principal activities of the association during the year were to provide, the following:
To generate, support and advocate a creative, critical and informed screen culture and practice in South Australia.
A focal point for screen practitioners to meet, produce and exhibit their work.
Facilities, programs and resources for members and the public.
Advocacy for members and the general public.
Exhibition facilities and programs to the general public and members.
Equitable access to affordable equipment and facilities, information resources and advice concerning production, distribution and exhibition.

Significant Changes

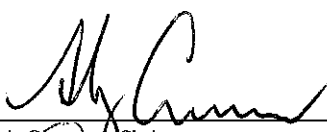
No significant change in the nature of these activities occurred during the year.

Operating Result

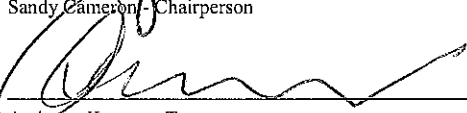
The profit from ordinary activities after providing for income tax amounted to

Year ended	Year ended
31 December 2011	31 December 2010
\$	\$
52,556	108

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



Sandy Cameron - Chairperson



Anthony Keenan - Treasurer

The accompanying notes form part of these financial statements.

MEDIA RESOURCE CENTRE INC
ABN 57865211307

Board's Report
For the year ended 31 December 2011

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

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

- (a) Present fairly the financial position of the Association as at 31 December 2011 and the result for the year then ended; and
- (b) At the date of this statement, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

In accordance with section 35(5) of the Associations Incorporation Act (SA) 1985, the Board of the Media Resource Centre Inc hereby states that during the financial year ended 31 December 2011:

- (a)
 - (i) no officer of the Association;
 - (ii) no firm of which an officer is a member; and
 - (iii) no body corporate in which an officer has a substantial financial interest

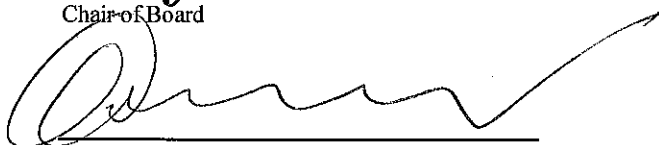
has received, or become entitled to receive, a benefit as a result of a contract between the officer, firm or body corporate and the Association, save for the benefits (if any) identified in Note 6 to the Financial Accounts; and

- (b) No officer of the Association has received from the Association, either directly or indirectly, any payment or other benefit of a pecuniary value, other than that received for reimbursement of approved expenses.

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



Sandy Cameron
Chair of Board



Anthony Keenan
Treasurer

Dated this day of May 2012

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Detailed Balance Sheet As At 31 December 2011

	2011	2010
	\$	\$
Current Assets		
Cash Assets		
Cash At Bank	36,265	18,177
Cash on hand	1,500	1,375
	<u>37,765</u>	<u>19,552</u>
Receivables		
Trade debtors	62,826	39,209
	<u>62,826</u>	<u>39,209</u>
Inventories		
Stock on hand- at cost	3,194	3,194
	<u>3,194</u>	<u>3,194</u>
Current Tax Assets		
GST clearing	815	3,284
	<u>815</u>	<u>3,284</u>
Other		
ANZ Short Term Deposit	103,664	97,796
ANZ Cash Management Acc	91,025	360,165
MRC Donation Fund	1,220	1,220
ANZ Term Deposit \$180K	180,000	0
Prepayments - insurance	12,484	19,397
Other - debtors wages	412	1,444
	<u>388,805</u>	<u>480,022</u>
Total Current Assets	<u>493,405</u>	<u>545,261</u>

The accompanying notes form part of these financial statements.

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Detailed Balance Sheet As At 31 December 2011

	2011 \$	2010 \$
Non-Current Assets		
Property, Plant and Equipment		
Plant & equipment - at cost	775,849	699,919
Less: Accumulated depreciation	(573,848)	(545,998)
	<u>202,001</u>	<u>153,921</u>
Total Non-Current Assets	<u>202,001</u>	<u>153,921</u>
Total Assets	<u>695,406</u>	<u>699,182</u>
Current Liabilities		
Payables		
Unsecured:		
Trade creditors	37,134	2,947
Accruals	8,154	26,548
	<u>45,288</u>	<u>29,495</u>
Current Tax Liabilities		
Amounts withheld from salary and wages	(2,612)	7,475
	<u>(2,612)</u>	<u>7,475</u>
Provisions		
Employee entitlements - annual leave	28,791	15,047
	<u>28,791</u>	<u>15,047</u>
Other		
Advance payments- unspent project money	162,420	238,202
	<u>162,420</u>	<u>238,202</u>
Total Current Liabilities	<u>233,887</u>	<u>290,219</u>
Total Liabilities	<u>233,887</u>	<u>290,219</u>
Net Assets	<u>461,519</u>	<u>408,963</u>

The accompanying notes form part of these financial statements.

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Detailed Balance Sheet As At 31 December 2011

	2011	2010
	\$	\$
<hr/>		
Members' Funds		
Accumulated surplus (deficit)	461,519	408,963
Total Members' Funds	<u>461,519</u>	<u>408,963</u>

The accompanying notes form part of these financial statements.

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Income and Expenditure Statement
For the year ended 31 December 2011

	2011	2010
	\$	\$
Income		
Interest received	11,680	13,060
Operating Grants	461,038	450,036
Special projects	395,394	287,827
Production Support	59,633	71,504
Exhibition & Cinema	239,357	211,209
Membership subscriptions	10,171	10,655
Sundry income	8,153	2,576
Donations	0	158
Administration	909	950
Total income	1,186,335	1,047,975
Expenses		
Administration	143,418	142,689
Audit fees	6,151	4,734
Bad Debts	0	3,900
Depreciation - other	27,850	49,512
Exhibition & Cinema	162,667	145,931
Holiday pay	13,744	(1,128)
Lease payments	4,702	4,726
Production support	240,833	213,865
Salaries - ordinary	470,682	409,623
Subsidies provided	18,421	36,012
Sundry expenses	1,069	1,232
Superannuation	44,242	36,771
Total expenses	1,133,779	1,047,867
Profit from ordinary activities	52,556	108
Net profit attributable to the association	52,556	108
Total changes in equity of the association	52,556	108
Opening retained profits	408,963	408,855
Net profit attributable to the association	52,556	108
Closing retained profits	461,519	408,963

The accompanying notes form part of these financial statements.

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Statement of Cash Flows
For the year ended 31 December 2011

	2011	2010
	\$	\$
Cash Flow From Operating Activities		
Receipts from customers	1,151,038	1,104,028
Payments to Suppliers and employees	(1,148,177)	(943,301)
Interest received	11,680	13,060
Interest and other costs of finance	(4,702)	(4,726)
Net cash provided by (used in) operating activities (note 2)	<u>9,839</u>	<u>169,061</u>
Cash Flow From Investing Activities		
Payment for:		
Other Assets	1,032	5,464
Payments for property, plant and equipment	(75,930)	(40,004)
Net cash provided by (used in) investing activities	<u>(74,898)</u>	<u>(34,540)</u>
Net increase (decrease) in cash held	(65,059)	134,521
Cash at the beginning of the year	<u>478,733</u>	<u>344,212</u>
Cash at the end of the year (note 1)	<u><u>413,674</u></u>	<u><u>478,733</u></u>

The accompanying notes form part of these financial statements.

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Statement of Cash Flows
For the year ended 31 December 2011

2011

2010

Note 1. Reconciliation Of Cash

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

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

Cash At Bank	36,265	18,177
Cash on hand	1,500	1,375
ANZ Short Term Deposit	103,664	97,796
ANZ Cash Management Acc	91,025	360,165
MRC Donation Fund	1,220	1,220
ANZ Term Deposit \$180K	180,000	0
	<u>413,674</u>	<u>478,733</u>

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

Operating profit (loss)	52,556	108
Depreciation	27,850	49,512
Changes in assets and liabilities net of effects of purchases and disposals of controlled entities:		
(Increase) decrease in trade and term debtors	(23,617)	73,013
(Increase) decrease in finished goods	0	1,483
(Increase) decrease in prepayments	6,913	(1,243)
Increase (decrease) in trade creditors and accruals	15,793	5,103
Increase (decrease) in other creditors	(75,782)	70,326
Increase (decrease) in employee entitlements	13,744	(1,128)
Increase (decrease) in sundry provisions	(7,618)	(28,113)
Net cash provided by operating activities	<u>9,839</u>	<u>169,061</u>

The accompanying notes form part of these financial statements.

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Notes to the Financial Statements
For the year ended 31 December 2011

Note 1: Summary of Significant Accounting Policies

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

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

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

(a) Property, Plant and Equipment (PPE)

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

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

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

(b) Impairment of Assets

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

(c) Employee Benefits

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

(d) Cash and Cash Equivalents

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

(e) Revenue and Other Income

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

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

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

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

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Notes to the Financial Statements
For the year ended 31 December 2011

(f) Leases

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

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

Leased assets are depreciated on a straight line basis over the shorter of their estimated useful lives or the lease term. Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses in the period in which they are incurred.

(g) Goods and Services Tax (GST)

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

(h) Trade and Other Payables

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

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Notes to the Financial Statements
For the year ended 31 December 2011

2011

2010

Note 2: Remuneration & Retirement Benefits

Directors' Remuneration

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

\$0.00	\$0.00	0	0
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Note 3: Superannuation Commitments

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

Note 4: Auditors' Remuneration

Remuneration of the auditor of the company for:

Auditing or reviewing the financial report	6,151	4,734
Other services	0	0
	6,151	4,734

Note 5: Contingent Liabilities

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

0	0
0	0

Note 6: Related Parties

The Board acknowledges the existence of a sponsorship agreement between Kelly & Co Lawyers and the Media Resource Centre Inc, pursuant to which Kelly & Co Lawyers receives certain benefits as a sponsor. Over and above this the Association paid Kelly & Co Lawyers \$5536.19 for legal services during the financial year ended 31 December 2011. The Board acknowledges that Mr Toby Moritz is a member of the Board and a member of the firm, Kelly & Co Lawyers.

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307
Notes to the Financial Statements
For the year ended 31 December 2011

2011

2010

Note 7: Events Subsequent to Reporting Date

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

The financial effects of the above have not been brought to account in the accounts at 31 December 2011.

MEDIA RESOURCE CENTRE INC
ABN 57 865 211 307

Independent Auditor's Report to the Members

Report on the Financial Report

We have audited the accompanying financial report, being a special purpose financial report, of MEDIA RESOURCE CENTRE INC (the association), which comprises the Statement by Members of the Board, Income and Expenditure Statement, Balance Sheet, Cash Flow Statement, notes comprising a summary of significant accounting policies and other explanatory notes for the financial year ended 31 December 2011.

Committee's Responsibility for the Financial Report

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

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

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

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


Auditor's Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of MEDIA RESOURCE CENTRE INC as at 31 December 2011 and its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the Associations Incorporation Act of South Australia 1985.

Basis of Accounting

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist MEDIA RESOURCE CENTRE INC to meet the requirements of the Associations Incorporation Act of South Australia 1985. As a result, the financial report may not be suitable for another purpose.

Signed on: 23rd March 2012



Natale Rugari, Registered Company Auditor
NKM Accounting
S17-116 Melbourne Street North Adelaide S A 5006