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South Australian **Film Corporation**

SOUTH AUSTRALIAN FILM CORPORATION

2022-23 Annual Report

South Australian Film Corporation

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2022-23 ANNUAL REPORT for the South Australian Film Corporation

To: The Honourable Andrea Michaels MP
Minister for Arts

This annual report will be presented to Parliament to meet the statutory reporting requirements of the South Australian Film Corporation Act 1972 and the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

Submitted on behalf of the South Australian Film Corporation by:

The Hon Mike Rann AC
Chair

Date 29 Sep 2023

Signature



From the Chief Executive



The South Australian Film Corporation (SAFC) commemorated its 50th anniversary in 2022, celebrating half a century of supporting South Australian stories and talent in and on screen. The historic celebrations set the scene for a financial year in which the SAFC once again performed strongly on its purpose to support, position, and champion South Australian screen businesses to achieve creative excellence and economic prosperity.

The 2022-23 financial year marked another 12 months of significant milestones, record-breaking achievement and international recognition for South Australia's screen industry.

Strong pipeline of film and TV production

South Australia attracted a strong run of major screen productions, with a surge of activity in the state's stunning and varied regional locations. Warwick Thornton's *The New Boy* for Scarlett Pictures and Dirty Films, was filmed in Burra, starring and produced by Cate Blanchett; Kitty Green's *The Royal Hotel* for See-Saw Films starring Julia Garner and Hugo Weaving completed shooting in regional South Australia; and Coober Pedy became a hotbed of major filming activity, hosting Ivan Sen's feature film *Limbo* starring Simon Baker, and US reality show *Stars on Mars* with William Shatner – the largest format TV series to ever shoot in South Australia.

The SAFC struck a new production milestone with the launch of the new ABC SAFC Content Pipeline Fund, announced by The Honourable Peter Malinauskas MP, Premier of South Australia, at Adelaide Studios in March. With State Government investment of \$5.2 million over three years, the fund will strengthen the state's screen industry by enabling a consistent pipeline of production to deliver high-quality content to ABC TV and ABC iview, with the return season of children's series *Beep and Mort* from South Australia's Windmill Pictures the first production to get underway this financial year at Adelaide Studios.

Other screen production activity supported by the SAFC in 2022-23 included animated series *Eddie's Lil Homies*, the first co-commission between Netflix and National Indigenous Television (NITV), created and produced by former Adelaide AFL great Eddie Betts with SA animation company Vishus Productions working at Adelaide Studios; and ABC comedy series *Gold Diggers* from The Alliance – SA's KOJO Studios and Stampede Ventures, with CBS Studios.

Factual was strongly represented this year, with production getting underway on true crime documentary feature *Speedway* from SA producers Anna Vincent and Bonnie McBride of Ringleader Films, which is set to launch first time writer/director Luke Rynderman as a new SA “greenlighter”; true crime docu-series *Never Get Busted* from SA’s Projector Films; factual series *Paramedics S5* and *Australia’s Sleep Revolution with Dr Michael Mosley*, and a swathe of nature-based productions from Adelaide Studios based Breakout Productions: *Super Shark Highway*, *Great White Odyssey* and season three of *Aussie Snake Wranglers*.

South Australia shining on screen

South Australia’s screen capability shone on screens at the highest levels globally with eight SA made and SAFC supported projects selected for prestigious A-List international film festivals.

Sundance Film Festival (January 19-29, Utah, USA) saw the international premiere of *Talk to Me*, the debut feature from Adelaide filmmaking brothers Danny and Michael Philippou, which resulted in a high-profile acquisition by entertainment company A24, as well as the world premiere of Daina Reid’s *Run Rabbit Run*, starring SA actor Sarah Snook and written by SA author Hannah Kent, which was then acquired for worldwide release by Netflix. *Talk to Me* also screened at the Berlin International Film Festival – Berlinale (16-26 February, Berlin, Germany), where Rolf de Heer’s *The Survival of Kindness*, produced by SA’s Julie Byrne, and Ivan Sen’s *Limbo* screened In Competition as the first Australian films to do so since 2006, and short film *Marungka Tjalatjunu/Dipped in Black* from SA writer/directors Derik Lynch and Matthew Thorne and SA producers Patrick and Duncan Graham won the prestigious Silver Bear Jury Prize and the Teddy Award for LGBT film. *Talk to Me* was additionally selected for South by Southwest - SXSW (10-19 March, Austin, US), which also saw the international premiere of sci-fi *Monolith*, made through the SAFC and Adelaide Film Festival’s Film Lab: New Voices talent escalator initiative by SA writer Lucy Campbell, SA director Matt Vesely and SA producer Bettina Hamilton; while Warwick Thornton’s *The New Boy* had its world premiere at the Cannes Film Festival (16-27 May, Cannes, France). Horror *Carnifex* from SA director Sean Lahiff and SA producers Helen Leake AM and Gena Ashwell of Dancing Road Productions had its world premiere at Sitges International Film Festival (October 2022, Sitges, Spain), while animated feature *Scarygirl* from former SA based creator Nathan Jurevicius and SA writers Craig Behenna and Matt Everitt had its world premiere at the 2023 Sydney Film Festival.

Twelve SA made and SAFC supported films were selected for the 2022 Adelaide Film Festival: documentary features *The Angels: Kickin’ Down the Door* from SA writer, director and producer Madeleine Parry with SA producers Peter Hanlon and Rick Davies, which screened as the Opening Night Gala; *Watandar My Countryman*, directed by SA’s Jolyon Hoff, written by SA’s Muzafar Ali and produced by Hoff and Ali together with SA’s Hamish Gibbs Ludbrook; *The Last Daughter* from Adelaide Studios based Gravity Films; and immersive projects *Wave VR* and *Thin Ice VR*,

alongside feature films *Monolith*, *Talk to Me*, *The Survival of Kindness*, *Carnifex* and shorts *The Last Elephant on Earth* and *Hike*.

This year also saw the premieres of SA made and SAFC supported productions including season one of ABC children's series *Beep and Mort* from SA's Windmill Pictures; season two of ABC comedy series *Aftertaste* from SA's Closer Productions; Netflix drama series *Gymnastics Academy: A Second Chance!* from SA's Glen Pictures; SBS Digital Originals series *A Beginner's Guide to Grief* from SA writer Anna Lindner and SA producers Julie Byrne and Kate Butler of KOJO Studios; documentary *Bull Shark Bandits* and season two of factual series *Aussie Snake Wranglers* from SA's Breakout Productions; Adult Swim animated series *YOLO: Silver Destiny*, co-produced by SA's Justin Wight of Adelaide Studios based company Monkeystack; documentary features *The Defenders* from SA's Closer Productions; *Embrace Kids* from SA filmmaker and 2023 Australian of the Year Taryn Brumfitt, with SA producers Anna Vincent and Bonnie McBride, *The Endangered Generation?* from SA producer Daniel Joyce, and *The Silent World of Barry Priori*, written and directed by SA's Anne Tsoulis and produced by SA's Alison Wotherspoon.

SAFC supported productions were honoured at the highest levels internationally in 2022-23: *The Survival of Kindness* won the top FIPRESCI Jury Prize at the Berlinale, awarded by the International Federation of Film Critics for the best film in Competition; *Marungka Tjalatjunu/Dipped in Black* won the Silver Bear Jury Prize (Short Film) and the Teddy Award for LGBT film at the Berlinale; ABC children's series *First Day* was nominated for its second Emmy Award at the inaugural Children's and Family Emmy Awards; SA director Sophie Hyde's film *Good Luck to You Leo Grande*, scored a nomination at the Golden Globes and two nominations at the British Independent Film Awards (BIFA); and *A Beginner's Guide To Grief* was nominated in the Newform Drama Series category at the C21 International Drama Awards, while SA made and SAFC supported film *The Silent World of Barry Priori* won Best Documentary Short at the Anchorage International Film Festival.

SA productions and practitioners achieved prestigious accolades domestically too, with five wins at the Australian Academy of Cinema and Television Arts (AACTA) Awards for feature film *The Stranger*, TV series *The Tourist*, *A Beginner's Guide to Grief*, which was named Best Digital Series, and Baz Luhrmann biopic *Elvis*, which featured VFX work by SA's Rising Sun Pictures.

Innovative support for games and PDV

The SAFC's support for South Australia's games sector continued, spearheaded by the inaugural SAGE: South Australian Game Exhibition at Adelaide Studios in February. Showcasing 19 South Australian game studios and their latest works, the event attracted more than 800 game developers, gaming enthusiasts and members of the general public and attracted a rave from gaming bible Kotaku: "SAGE was like someone had carved a large chunk of the Indie stand right off the PAX Aus show

floor, and it had the exact same buzz about it. South Australia is ready to be our next major games development hub!”

The SAFC was pleased to welcome the 2023-24 State Government budget announcement of \$13.5 million over four years to ensure the extension of the successful SA Video Game Development (SA VGD) Rebate, which enables video games studios to claim 10 per cent of eligible expenditure on video game development work undertaken in South Australia. Twelve projects were supported through the SA VGD Rebate in 2022-23 including *Trucks Off Road*, *Peter Rabbit* and *Star Trek Lower Decks*.

The SAFC facilitated connections between SA game developers and industry worldwide, supporting four SA studios to pitch their games at Gamescom in Cologne, Germany, and a further four to attend Games Connect Asia Pacific (GCAP) in Melbourne. Twelve SA studios were also supported with mentoring and introductions at PAX Australia in Melbourne, Australia’s largest game industry trade show, where SA made and SAFC supported games *Box Knight* from We Made a Thing Studios and Melonhead Games’ *Rooftop Renegade* were both chosen as Best Indie Showcase Games.

South Australia’s thriving VFX sector continued to punch above its weight, with the state achieving a record record-breaking \$89 million expenditure on PDV (post-production, digital and visual effects) in the 2021-22 national drama spend, announced by Screen Australia in its National Drama Report in November 2022. South Australia’s highest PDV spend on record, and a more than 115% increase on the previous year’s total of \$41 million, South Australia’s PDV expenditure represents 16% of the national total, demonstrating the strength of the sector and the success of the South Australian PDV rebate introduced in 2018.

The sector continued to attract major international TV series and Hollywood blockbusters through the SA PDV rebate, with the SAFC supporting 19 productions including *Thor: Love and Thunder*, *Indiana Jones and the Dial of Destiny* and *La Brea S2*, with work across the sector done by South Australian studios including Rising Sun Pictures, MPC, KOJO Studios, Artisan Post Group, Resin, Beyond Content and Monkeystack.

Working to grow and support South Australia’s workforce

The SAFC made significant progress towards its strategic aim of growing capability in the sector this year with the launch of the inaugural South Australian Screen Industry Workforce Development Strategy, a joint plan for industry, education, and government to work collaboratively to address skills shortages and prepare for future industry needs and growth. Developed over 12 months, the industry-led strategy was guided by two independent industry working groups. The strategy is a comprehensive plan for the state’s screen sector to attract, retain, train and sustain a pipeline of skilled talent across the broad spectrum of screen production, including live-action, animation, XR, game development, post-production and visual effects.

This year the SAFC doubled the opportunities for emerging and mid-career crew by securing additional funding from Screen Australia to enable an expansion of its Attachments Schemes, with attachment roles extended from 6 weeks to 12 weeks, allowing for twice the length of on-the-job training.

2022-23 also saw the continuation of the SAFC’s successful Film Lab: New Voices talent escalator initiative run in partnership with Adelaide Film Festival (AFF) and co-funded by Screen Australia, with animated comedy *Lesbian Space Princess* going into production following last year’s inaugural hit *Monolith*. Written and directed by new SA greenlighter talent Emma Hough Hobbs and Leela Varghese and produced by Tom Phillips of We Made a Thing Studios, the film is set to premiere at the Adelaide Film Festival in 2024.

And the SAFC continued to deliver on its strategic aim of championing and positioning the South Australian screen industry for success, developing a suite of new downloadable e-booklets highlighting SA businesses and practitioners across the sector, and launching a quarterly coffee networking event to connect industry members at the Adelaide Studios screen creatives hub.

Boosting diversity on and off screen

The SAFC made significant steps toward supporting diversity and inclusion in this first year of the SAFC’s Diversity and Inclusion Strategy 2022-2032. The strategy sets out 10-year targets for screen sector diversity, reflecting South Australian population demographics. In the first year, SAFC support for project development by First Nations key creatives and LGBTQIA+ creatives exceeded 10-year targets.

South Australian Key Creatives funded across the SAFC’s script development funding programs:

	2022-23	2032 target
Female	43.2%	50%
First Nations	15.7%	5%
LGBTQIA+	10%	8%
Regionally or remotely based	5.7%	10%
CALD	7.1%	25%
Deaf or disabled	0%	10%

South Australian Key Creatives funded across the SAFC’s Screen Production Fund:

	2022-23	2032 target
Female	35%	50%
First Nations	0%	5%
LGBTQIA+	17.1%	8%
Regionally or remotely based	0%	10%
CALD	14.3%	25%
Deaf or disabled	2.9%	10%

To address the specific barriers faced by Deaf and disabled practitioners, the SAFC engaged Disability Arts and Screen consultant Fiona Tuomy to co-design a program for early career writers in close consultation with Deaf and disabled practitioners.

The SAFC continued its deep commitment to supporting and growing South Australia's First Nations screen sector through the actions of the ongoing First Nations Screen Strategy 2020-25, which this year included nine First Nations creatives developing and growing their skills in television development as part of the SAFC and Channel 44 First Nations TV Pilot Program, supported by Screenrights and Screen Australia's First Nations Department; three short films by three First Nations filmmakers greenlighting for production under the new First Nations Short Film Initiative; and continuing the SAFC and Channel 44 First Nations Internship Program and our cross-state Centralised initiative with the Northern Territory, with SA creative Travis Akbar being awarded the prestigious Centralised First Nations Documentary Australia Fellowship.

This year also saw the premieres of First Nations led documentaries *Black Empire*, from Director Pearl Berry and producer Lilla Berry, supported by the SAFC through its Curious Australia partnership with SBS and NITV, and *Close to the Bone*, co-written and co-produced by Jared Thomas, which premiered on ABC's *Compass* in July.

The SAFC celebrated NAIDOC week 2022 with a special screening of Warwick Thornton's SA made First Nations vampire hunter drama series *Firebite* including a panel discussion with cast and crew and commemorated National Reconciliation Week 2023 with a screening of SAFC supported documentary *Close to the Bone* in with SA filmmakers Jared Thomas, Malcolm McKinnon and Mike Brown facilitated by award-winning First Nations cultural arts leader Lee-Ann Tjunypa Buckskin.

The SAFC also launched a First Nations Cultural Protocols digital handbook outlining culturally appropriate working practices with South Australian First Nations communities for visiting productions, and became the new host of the national Screen Diversity and Inclusion Network (SDIN) as it released its inaugural The Everyone Report on diversity in Australia's screen industry.

Staff and Board changes

The SAFC welcomed a number of new staff this year: Michael Bloyce as Head of Operations, Patrick Webb as SAFC Game Development Executive, Charné Magor as EA to the CEO, Kata Fodor as SDIN Project Officer, and Tyme Childs as SAFC First Nations Industry Development Executive, replacing Nara Wilson who left the agency after four years.

Former Chief Operating Officer Robyn Jones was appointed to the new role of Head of Finance, former Development and Industry Development Executive Kath McIntyre was appointed Industry Development and Training Executive, and former Program Coordinator Jess Cahill was promoted to Program Manager.

The SAFC also farewelled Production Executive Julie Ryan, EA to the CEO Karen Baxter, Communications Manager Jerri Phillips and Finance Manager Emma Henderson.

The SAFC Board welcomed new Chair, former SA Premier Mike Rann AC CNZM, and farewelled outgoing Chair Julie Cooper along with members Tony Ayres and Rebecca Summerton. The SAFC Board welcomed five new members: Lauren Hillman; Shouwn Oosting, Angela Heesom, Brian Hayes KC, and Rachel Gardner.

A golden history, and an even brighter future

The 2022-23 year saw the SAFC celebrate a major milestone: the 50th anniversary of its establishment in 1972 as the first state screen agency in Australia.

The SAFC commemorated this historic anniversary with a range of industry-focused activities including a cocktail reception at Adelaide Studios with guests of honour Cate Blanchett and Warwick Thornton alongside The Honourable Peter Malinauskas MP, Premier of South Australia; a celebratory lunch function hosted by The Honourable Andrea Michaels MP, Minister for Arts at Parliament House; and an end of year whole-of-industry event including former SAFC Board members and staff, held on the Adelaide Studios sound stage.

As part of the celebrations, the SAFC also paid tribute to six of South Australia's longest serving crew members, presenting JamFactory designed commemorative trophies to David Foreman (cinematography), James Currie (sound), Ruth de la Lande (costume and wardrobe), Beverley Freeman (hair and makeup), Malcolm Ludgate (cinematography) and Graeme Shelton (camera and electrical).

More than half a century on from its ground-breaking beginnings, the SAFC continues to drive South Australia's screen industry to new heights of excellence, supporting the continued growth of the sector to create jobs for South Australians, contributing to the creative and economic vitality of the state, and cementing South Australia's place in the heart of our nation's cultural fabric.

This financial year alone the productions approved by the SAFC Board through the SAFC's funds and programs have enabled South Australia's screen sector to directly contribute more than \$142 million to our state's economy, creating over 2,000 jobs across crew, cast and extras and PDV. Not only that, but all this incredible work also generates export revenue for South Australian screen businesses, attracts new sources of inward investment as well as skilled migrants and expats to the state, and enables the world's best productions to be made right here in our stunning locations and world class facilities.

On behalf of the SAFC Board, I would like to thank the South Australian State Government for its ongoing support of the SAFC and the South Australian screen industry over the past 50 years. I thank The Honourable Peter Malinauskas MP, Premier of South Australia and The Honourable Andrea Michaels MP, Minister for Arts for their close and enthusiastic engagement, and their recognition of just how critically important the screen industry is to South Australia's cultural identity. I also

extend our gratitude to all the successive Governments and Ministers who have supported the SA screen sector since it was established by Premier Don Dunstan in 1972.

As Australia's longest running and most experienced screen agency, the SAFC stands as a testament to the South Australian Government's continued commitment to our state's thriving screen industry, and to the Government's recognition of the screen sector's significant cultural and economic importance to the state.

I would also like to congratulate and thank all members of the South Australian screen sector, the SAFC Board and SAFC staff for their continued dedication and passion as we stand ready to make the most of the opportunities for South Australia in the next 50 years of extraordinary achievement in screen production.



Kate Croser
Chief Executive Officer
South Australian Film Corporation

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Overview: about the agency

Our strategic focus

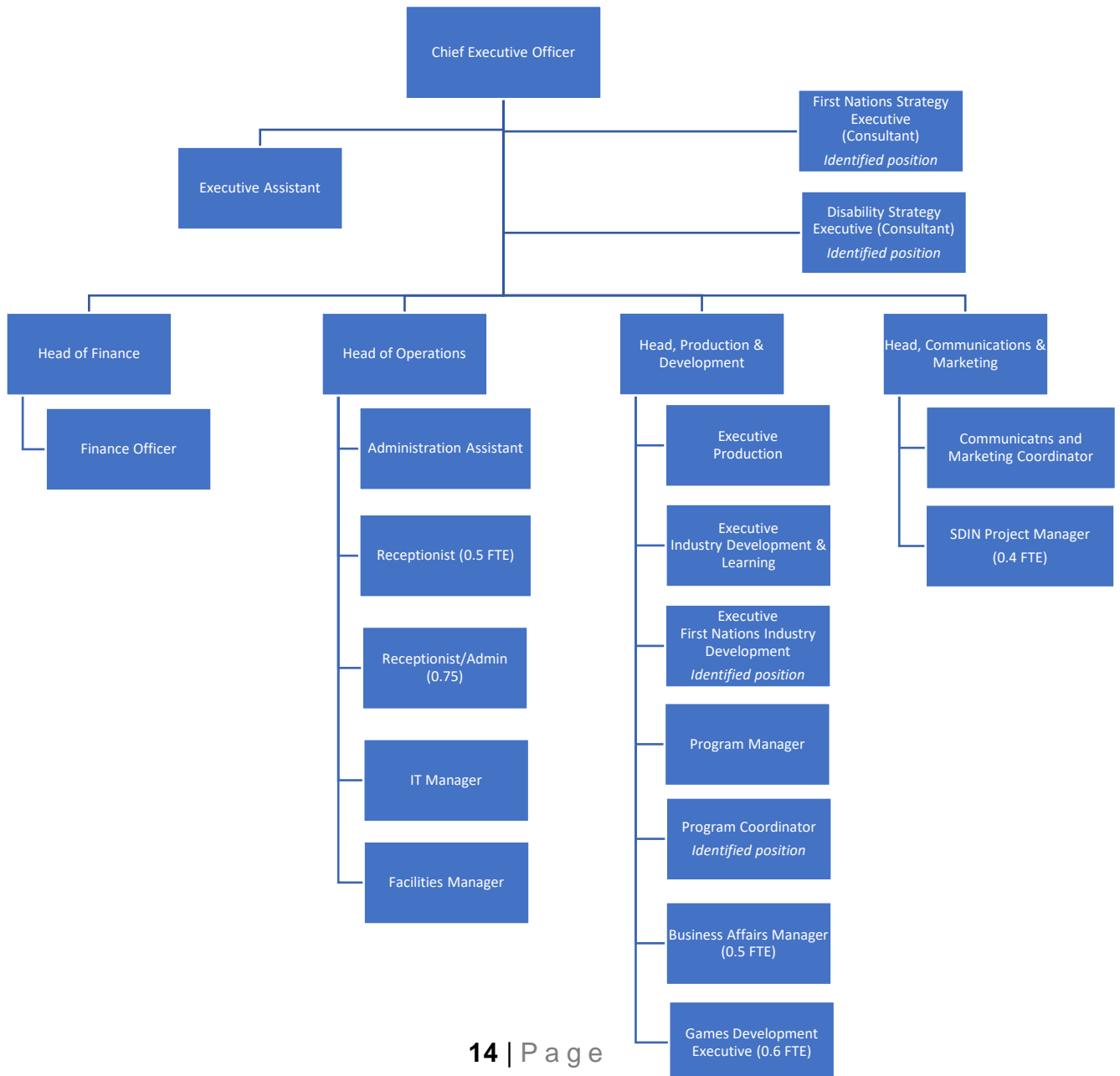
<p>Our Purpose</p>	<p>The South Australian Film Corporation is a statutory body established under the South Australian Film Corporation Act 1972. Its purpose is to support, position, and champion South Australian screen businesses to achieve creative excellence and prosperity, contributing to a robust South Australian economy and creative vibrancy.</p>
<p>Our Vision</p>	<p>The South Australian Film Corporation is the state’s leading screen authority and investment body. We focus on creating the conditions for the growth and prosperity of all components of the South Australian screen industry. Our industry-led approach ensures a return on government investment with minimal bureaucracy, exceptional service, and the agility to respond to changing industry conditions. The South Australian Film Corporation leverages its deep knowledge of the unique strengths and comparative advantages of the South Australian screen landscape to connect South Australia to the global market. The South Australian Film Corporation works with established talent and market partners to deliver a strong pipeline of production. We support and coordinate with The Mercury and other partners to ensure a growing pool of outstanding and diverse emerging talent. The South Australian Film Corporation operates custom-built facilities at Adelaide Studios which enhance the capacity of the local sector and the state’s attractiveness as a production location and generate funds for industry activities.</p>
<p>Our Values</p>	<p>SUPPORTIVE: We nurture and enable success.</p> <p>TRUSTWORTHY: We are expert, transparent and reliable in our advice and actions.</p> <p>PROFESSIONAL: We are accountable, fair, respectful, and service-oriented.</p> <p>“CAN DO”: We are flexible, innovative, proactive. Doing business with us is easy and fast.</p> <p>OPEN: We collaborate and communicate in a timely and relevant way.</p> <p>INCLUSIVE: We promote diversity and representation.</p>
<p>Our functions, objectives and deliverables</p>	<p>Enable Entrepreneurship</p> <p>Grow Capability</p> <p>Champion South Australia</p> <p>Deliver Operational Excellence</p>

Our organisational structure

The South Australian Film Corporation has a governing Board. At 30 June, 2023 members of the Board were:

- Hon Mike Rann AC (Chair)
- Ms Rachel Gardner
- Mr Brian Hayes KC
- Ms Angela Heesom
- Ms Lauren Hillman
- Mr Shouwn Oosting
- Ms Miriam Silva AM
- Mr Austin Taylor OAM

As at 30 June, 2023 the organisation structure was:



Changes to the agency

- During 2022-23 there were changes made to the agency's organisational structure in order to attain greater operational synergies. These are reflected in the above organisation chart.
- Aside from that initiative, there were no changes to the Corporation's objectives as a result of internal reviews or machinery of government changes.

Our Minister



The Honourable Andrea Michaels MP is the Minister for Arts.

The Minister's responsibilities include:

- Arts
- Cultural Policy
- Creative Industries
- Screen Sector
- Small and Family Business
- Small Business Commissioner
- Commissioner for Consumer and Business Services

Our Executive team

The Executive team is responsible for the management and administration of the SAFC. The members of the Executive team as at 30 June 2023 were:

- Chief Executive Officer – Kate Croser
- Head of Operations – Michael Bloyce
- Head of Finance – Robyn Jones
- Head of Production and Development – Beth Neate
- Head of Communications and Marketing – Petra Starke

Legislation administered by the agency

South Australian Film Corporation Act 1972

Other related agencies (within the Minister's area/s of responsibility)

Nil

The agency's performance

Performance at a glance

During 2022-23 key achievements included:

- Productions approved by the SAFC Board through the SAFC's funds and programs in 2022-23 have enabled South Australia's screen sector to directly contribute more than \$143 million to the state's economy, creating over 2,400 jobs across crew, cast and extras*.
- SAFC Screen Production Funding to South Australian Screen Production Expenditure was approved at a ratio of 1:11 to enable \$ 15,049,223 in direct production spend into the South Australian economy*.
- 75% crew members employed on SAFC funded productions were South Australian residents. 66% of Heads of Department roles on SAFC funded productions were South Australian residents*.
- The SA Government confirmed support for the SAFC with an additional \$5.2 million over three years for the ABC-S AFC Content Pipeline Fund. This new partnership will ensure a continuous pipeline of quality Australian television produced in South Australia over three years, creating jobs, training and business development opportunities for South Australian key creatives, cast, crew and screen businesses. Projects supported through this initiative in 2022-23 generated an additional \$12,792,512 in direct production spend into the South Australian economy*.
- The SA Post-Production Digital and Visual Effects (PDV) Rebate was approved at a ratio of 1:10 to enable \$108,994,161.10 in direct post-production expenditure into the South Australian economy*.
- The SA Video Game Development (VGD) Rebate was approved at ratio of 1:10 to enable \$6,422,092 in direct game development expenditure spend into the South Australian economy*. Launched in 2020 as the first of its kind in Australia, the SA VGD Rebate was extended through the 22-23 State Budget for a further four years, providing confidence and certainty to South Australian game studios.
- SAFC presented the inaugural SAGE: South Australian Game Exhibition at the Adelaide Studios, showcasing South Australia's thriving game industry and featuring 19 South Australian game studios. The event attracted more than 800 game developers, industry representatives, gaming enthusiasts and members of the general public allowing game developers to connect directly with local audiences.

- Following a 12-month consultation with industry, the SAFC launched the inaugural South Australian Screen Industry Workforce Development Strategy, a joint plan for industry, education, and government to work collaboratively to address skills shortages and prepare for future industry needs and growth.
- Seven South Australian made and SAFC supported projects had their international premiere at prestigious A-List Film Festivals including;
 - Sundance Film Festival - *Talk to Me* and *Run Rabbit Run*
 - Berlin International Film Festival - *The Survival of Kindness*, *Limbo*, and *Marungka Tjalatjunu/Dipped in Black*
 - South by Southwest (SXSW) - *Monolith*
 - Cannes Film Festival - *The New Boy*
 - Sitges International Film Festival - *Carnifex*
- In the first year of the SAFC's Diversity and Inclusion Strategy 2022-32, SAFC support for project development by First Nations key creatives and LGBTQIA+ creatives exceeded 10-year targets.

*Due to the timing differential between commitment and delivery – figures contain both audited and unaudited amounts and are current as at 7 August 2023.

Agency specific objectives and performance

Agency objectives	Indicators	Performance
Maximise the value of South Australian screen Intellectual Property (IP)	Prioritise Screen Production Funds for SA applicants holding at least 50% IP	54% of SAFC Screen Production Funds were awarded to South Australian owned projects.
	Business Accelerator Loan Program Recipients commence production on one new production per annum	KOJO Studios produced: <i>A Beginner's Guide to Grief</i> (SBS) <i>Gold Diggers</i> (ABC)
	Establish a Production Pipeline Partnership	ABC SAFC Content Pipeline Partnership secured a further \$5.2 million investment for the SA screen sector and supported two SA-owned TV series produced in 2022-23.
	Deliver Development Programs to fund SA owned IP	100% of development funds were awarded to SA majority-owned projects or where the project is based on an SA owned underlying work.
Increase inward investment in SA screen businesses.	Deliver a Matched Market Development Program to incentivise market contributions for South Australian owned projects	SAFC Matched Market Development Fund leveraged \$422,708 in marketplace investment for 13 South Australian owned projects. The SAFC managed funds and rebates which stimulated inward investment of \$123 million into the South Australian economy.
Increase SA export revenue	Deliver a new Export Market Travel Fund for SA screen businesses to travel to international financing markets.	15 SA businesses supported including six game development studios.

	Facilitate international inbound delegations	SAFC hosted an inbound delegation via the AUSFILM Familiarisation program with work subsequently awarded to an SA company.
Grow and Diversify the pool of credited creatives 'Greenlighters'	Deliver Film Lab: New Voices talent escalator program	<i>Monolith</i> produced by first time key creative team writer, Lucy Campbell, director, Matt Vesely, producer, Bettina Hamilton. Premiered at AFF 2022, and A-list international festivals including in Official Selection SXSW (Austin) and Sitges.
	Invest in the development of South Australia's First Nations writers, directors, and producers	<p>Three short films produced by First Nations key creatives</p> <p><i>Tambo</i> writer/director Travis Akbar</p> <p><i>Black Time, White Time</i> writer/producer Tammy Coleman-Zweck</p> <p><i>The Getaway</i>, writer/director Adam Jenkins</p> <p>SAFC delivered a TV Pilot Workshop Program with Channel 44 for nine First Nations writers to develop their television writing skills. Additional funding was provided by the Screenrights Cultural Fund and Screen Australia. Guest mentors included Leah Purcell, Pauline Clague and Adrian Wills.</p>

<p>Expand and diversify the bench of experienced crew and grow the economic contribution of screen service companies</p>	<p>Coordinate an industry-led workforce development strategy for screen production, PDV, animation, and games.</p>	<p>The SAFC launched the inaugural South Australian Screen Workforce Development Strategy which sets out recommendations for industry, education and government to attract, retain, train and sustain a pipeline of skilled talent across the broad spectrum of screen production, including live-action, animation, XR, game development, post-production and visual effects.</p>
	<p>Enable employment for South Australian screen workers</p>	<p>SAFC Screen Production Funds committed in 2022-23 generated 251 South Australian screen production jobs.</p> <p>The ABC-S AFC Content Pipeline Fund in 2022-23 generated a further 161 South Australian screen production jobs.</p> <p>SA PDV Rebate Funds committed in 2022-23 generated 1826 South Australian post-production and visual effects jobs.</p> <p>SA VGD Rebate funds committed in 2021-22 generated 86 jobs in game development.</p>
	<p>Maximise on-the job training opportunities for people from under-represented groups in areas of greatest skills shortage</p>	<p>SAFC funding supported ten professional crew attachment places across Camera Department, Art Department, Production Office, and Electrics.</p> <p>SAFC supported three Targeted Diversity Attachments for First Nations filmmakers on professional productions.</p> <p>SAFC secured \$60,000 in additional funding from Screen Australia to extend SAFC attachments to 12-weeks.</p>

<p>Promote the achievements and capability of the South Australian screen sector</p>	<p>Launch SA Game Development industry campaign</p>	<p>The SAFC presented the inaugural SA Game Exhibition (SAGE) event on 10 February, showcasing 19 SA game developers and game studios to over 800 attendees across Government, industry and the general public.</p> <p>The SAFC launched the new SA Video Game Creatives digital brochure and SA Video Game Creatives trailer, along with a refreshed Games landing page on the SAFC website.</p>
	<p>Market and promote SA screen businesses and creative talent</p>	<p>The SAFC launched new digital brochures promoting SA screen producers and production companies as well as new “Greenlighter” talent; delivered a new suite of video trailers promoting First Nations creatives; and created website resources for people new to our industry.</p> <p>SAFC digital brochures for PDV and Games were updated and promoted.</p>
<p>Adelaide Studios facilities enable increased production activity in SA</p>	<p>Cement Adelaide Studios as central meeting place for screen sector.</p>	<p>The SAFC launched a new quarterly coffee networking morning, held in the Adelaide Studios courtyard, open to all to attend.</p>
<p>Communicate with industry to help them deliver growth and success in their businesses</p>	<p>Marketplace conference debriefs</p>	<p>The SAFC held conference debrief events for industry following AIDC, Screen Forever and GCAP and added market updates to the Producer’s Working Group Agenda.</p>
	<p>Coordinate Industry Working Groups to strengthen industry engagement</p>	<p>SAFC held biannual meetings of the HOD Working Group and Producers Working Group.</p>

<p>Interact with stakeholders in line with SAFC values</p>	<p>Code of Ethics and Behavioural Framework</p>	<p>SAFC communicated with staff and industry about expectations regarding behaviour and interactions, publishing the Code of Conduct on website for transparency to all stakeholders.</p>
	<p>Implement Diversity Strategy priorities</p>	<p>The SAFC launched its new First Nations Cultural Protocols guide as a resource for producers seeking to film in South Australia.</p> <p>SAFC Staff proactively connected 119 diverse key creatives, crew and cast with industry.</p> <p>The SAFC promoted the launch of SDIN’s “Everyone Counts Report” and The Everyone Project data collection tool, providing links and information to all SAFC funded productions with their Production Grant Agreement.</p>

Corporate performance summary

During the first part of the financial year, the SAFC continued to support the industry during the COVID-19 pandemic, however, with the change in Federal and State Government responses to the pandemic at the end of 2022 the need for SAFC support was lessened. The SAFC’s COVID-19 vaccination policy was revoked in April 2023.

At the beginning of 2023 a review of the Corporate Team structure was undertaken resulting in a change to the organisation structure, with the Chief Operating Officer role being separated into two executive roles: Head of Operations and Head of Finance.

During 2022/23 the SAFC continued its focus on more efficient systems and internal processes, through further development of the new accounting and finance system and other business processes.

A Cyber Security audit and IT review were conducted to test for compliance, risk mitigation, and opportunity for innovation.

The SAFC team benefited through the continuation of flexible working arrangements, which have been positively received.

A full review of the organisation’s policies and procedures commenced during 2022/23. The resulting consolidation and updating of policies, procedures and frameworks will provide clear directives for staff and stakeholders.

Employment opportunity programs

Program name	Performance
Not Applicable	Not Applicable

Agency performance management and development systems

Performance management and development system	Performance
<p>The performance management and development system includes alignment of work outcomes to the strategic and business plan.</p> <p>Discussions are undertaken twice a year, including an annual planning and review discussion and a mid point review</p> <p>Compliance is measured by the number of employees undertaking and documenting a performance agreement discussion during the financial year.</p>	<p>Total number of employees who had a performance and development review attributable to the 2022-23 year: 20 (100 per cent of eligible employees)</p> <p>In 2022-23 the SAFC’s performance and development system was used to determine individual staff training and development opportunities, develop training calendars and to ensure training was undertaken to develop team members based on their individual needs. In 2022-23 the staff training and development budget was fully utilised.</p> <p>Internal engagement and wellbeing surveys were conducted in December 2022 and June 2023, with 90% or more of staff in both surveys indicating that they would recommend SAFC as a good place to work.</p>

Work health, safety and return to work programs

Program name	Performance
Work Health and Safety (WHS) Program	<p>The program is built upon the Department for Industry, Innovation and Science WHS program and includes the local WHS group operations, hazard risk register, corrective action register, internal audits, building inspections and governance reporting.</p> <p>No claims were made in the 2022-23 financial year resulting in zero lost time claims.</p>

Workplace injury claims	2022-23	2021-22	% Change (+ / -)
Total new workplace injury claims	0	0	0%
Fatalities	0	0	0%
Seriously injured workers*	0	0	0%
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	0	0	0%

*number of claimants assessed during the reporting period as having a whole person impairment of 30% or more under the Return to Work Act 2014 (Part 2 Division 5)

Work health and safety regulations	2022-23	2021-22	% Change (+ / -)
Number of notifiable incidents (<i>Work Health and Safety Act 2012, Part 3</i>)	0	0	0%
Number of provisional improvement, improvement and prohibition notices (<i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i>)	0	0	0%

Return to work costs**	2022-23	2021-22	% Change (+ / -)
Total gross workers compensation expenditure (\$)	0	0	0%
Income support payments – gross (\$)	0	0	0%

***before third party recovery*

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

Executive employment in the agency

Executive classification	Number of executives
SAES 2	1

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

The [Office of the Commissioner for Public Sector Employment](#) has a [workforce information](#) page that provides further information on the breakdown of executive gender, salary and tenure by agency.

Financial performance

Financial performance at a glance

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2022-2023 are attached to this report.

Statement of Comprehensive Income	2022-23 Budget \$000s	2022-23 Actual \$000s	Variation \$000s	2021-22 Actual \$000s
Total Income	3 869	7 791	3 922	20 466
Total Expenses	5 406	16 615	11 209	20 837
Net Result	(1 537)	(8 824)	(7,287)	(371)
Total Comprehensive Result	(1 537)	(8 824)	(7,287)	(371)

Statement of Financial Position	2022-23 Actual \$000s	2021-22 Actual \$000s
Current assets	8 421	19 293
Non-current assets	304	1 141
Total assets	8 725	20 434
Current liabilities	474	3 799
Non-current liabilities	196	199
Total liabilities	670	3 998
Net assets	8055	16 436
Equity	8055	16 436

Consultants disclosure

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken, and the actual payments made for the work undertaken during the financial year.

Consultancies with a contract value below \$10,000 each

Consultancies	Purpose	\$ Actual payment
All consultancies below \$10,000 each - combined	Various	\$ 20,683

Consultancies with a contract value above \$10,000 each

Consultancies	Purpose	\$ Actual payment
Synergy IQ Pty Ltd	Corporate Structure Review	\$ 14,650
Synergy IQ Pty Ltd	Policy and Procedure Review	\$ 19,500
BDO Service Pty Ltd	Cyber Security Audit and IT Review	\$ 19,995
	Total	\$ 54,145

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

See also the [Consolidated Financial Report of the Department of Treasury and Finance](#) for total value of consultancy contracts across the South Australian Public Sector.

Contractors disclosure

The following is a summary of external contractors that have been engaged by the agency, the nature of work undertaken, and the actual payments made for work undertaken during the financial year.

Contractors with a contract value below \$10,000

Contractors	Purpose	\$ Actual payment
All contractors below \$10,000 each - combined	Various	\$ 20,042

Contractors with a contract value above \$10,000 each

Contractors	Purpose	\$ Actual payment
Pauline Clague	First Nations Screen Strategy Executive	\$ 20,638
ABCG Films	Public Relation Services	\$ 48,395
WhiteFalk Films	Film initiative mentor	\$ 14,000
Russell Wills	Film initiative mentor	\$ 11,500
Georgia Humphreys	Film initiative Producer	\$ 15,000
	Total	\$109,533

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

The details of South Australian Government-awarded contracts for goods, services, and works are displayed on the SA Tenders and Contracts website. [View the agency list of contracts.](#)

The website also provides details of [across government contracts.](#)

Risk management

Risk and audit at a glance

The Board of the South Australian Film Corporation oversees a robust risk and audit framework which includes:

- Annual review of the risk management framework
- Regular updates of existing and emerging risks
- Annual internal audit program
- Review of financial statements and interim audits from the Auditor-General
- Detailed and effective Financial Management Compliance Framework

Fraud detected in the agency

Category/nature of fraud	Number of instances
Financial Fraud	0

NB: Fraud reported includes actual and reasonably suspected incidents of fraud.

Strategies implemented to control and prevent fraud

The South Australian Film Corporation has a Fraud and Corruption Prevention policy issued to all staff, an extensive internal control environment including a sophisticated delegation policy, regular financial report review, internal audit program and governance oversight by the Board.

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

Public interest disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Public Interest Disclosure Act 2018*:

Nil

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

Note: Disclosure of public interest information was previously reported under the *Whistleblowers Protection Act 1993* and repealed by the *Public Interest Disclosure Act 2018* on 1/7/2019.

Reporting required under any other act or regulation

Not applicable

Reporting required under the *Carers' Recognition Act 2005*

Not applicable

Public complaints

Number of public complaints reported

Complaint categories	Sub-categories	Example	Number of Complaints 2022-23
Professional behaviour	Staff attitude	Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency	0
Professional behaviour	Staff competency	Failure to action service request; poorly informed decisions; incorrect or incomplete service provided	0
Professional behaviour	Staff knowledge	Lack of service specific knowledge; incomplete or out-of-date knowledge	0
Communication	Communication quality	Inadequate, delayed or absent communication with customer	0
Communication	Confidentiality	Customer's confidentiality or privacy not respected; information shared incorrectly	0
Service delivery	Systems/technology	System offline; inaccessible to customer; incorrect result/information provided; poor system design	0
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	0
Service delivery	Process	Processing error; incorrect process used; delay in processing application; process not customer responsive	0
Policy	Policy application	Incorrect policy interpretation; incorrect policy applied; conflicting policy advice given	2
Policy	Policy content	Policy content difficult to understand; policy	0

Complaint categories	Sub-categories	Example	Number of Complaints 2022-23
		unreasonable or disadvantages customer	
Service quality	Information	Incorrect, incomplete, out-dated or inadequate information; not fit for purpose	0
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	0
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	0
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; poor security service/ premises; poor cleanliness	0
Service quality	Service responsiveness	Service design doesn't meet customer needs; poor service fit with customer expectations	2
No case to answer	No case to answer	Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate	4
		Total	8

Additional Metrics	Total
Number of positive feedback comments	6
Number of negative feedback comments (as above)	8
Total number of feedback comments	14
% complaints resolved within policy timeframes	100%

Data for previous years is available at:

<https://data.sa.gov.au/data/organization/about/south-australian-film-corporation>

Service Improvements

The SAFC is committed to continuous improvement so has undertaken the following to facilitate service improvements:

- Implementation of new accounting system and other business processes
- Staff training, including dealing with difficult conversations
- Cyber Security audit and IT review
- Feedback and Complaints Management policy in place to better identify trends, measure customer service quality, clarify response processes and make service improvements.

Compliance Statement

South Australian Film Corporation is compliant with Premier and Cabinet Circular 039 – complaint management in the South Australian public sector	Y
South Australian Film Corporation has communicated the content of PC 039 and the agency’s related complaints policies and procedures to employees.	Y

Appendix: Audited financial statements 2022-23



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To the Chair South Australian Film Corporation

Opinion

I have audited the financial report of the South Australian Film Corporation (the Corporation) for the financial year ended 30 June 2023.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the South Australian Film Corporation as at 30 June 2023, its financial performance and its cash flows for the year then ended in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards – Simplified Reporting Requirements.

The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2023
- a Statement of Financial Position as at 30 June 2023
- a Statement of Changes in Equity for the year ended 30 June 2023
- a Statement of Cash Flows for the year ended 30 June 2023
- notes, comprising material accounting policies and other explanatory information
- a Certificate from the Chair, the Chief Executive Officer and the Head of Finance.

Basis for opinion

I conducted the audit in accordance with the *Public Finance and Audit Act 1987* and Australian Auditing Standards. My responsibilities under those standards are further described in the 'Auditor's responsibilities for the audit of the financial report' section of my report. I am independent of the South Australian Film Corporation. The *Public Finance and Audit Act 1987* establishes the independence of the Auditor-General. In conducting the audit, the relevant ethical requirements of APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* have been met.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of the Chief Executive Officer and members of the South Australian Film Corporation Board for the financial report

The Chief Executive Officer is responsible for the preparation of the financial report that gives a true and fair view in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards – Simplified Reporting Requirements, and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Chief Executive Officer is responsible for assessing the entity's ability to continue as a going concern, taking into account any policy or funding decisions the government has made which affect the continued existence of the entity. The Chief Executive Officer is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

The members of the South Australian Film Corporation Board are responsible for overseeing the entity's financial reporting process.

Auditor's responsibilities for the audit of the financial report

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 13(3) of the *South Australian Film Corporation Act 1972*, I have audited the financial report of the South Australian Film Corporation for the financial year ended 30 June 2023.

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

As part of an audit in accordance with Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control

- obtain an understanding of internal control relevant to the audit 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 South Australian Film Corporation's internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Chief Executive Officer
- conclude on the appropriateness of the Chief Executive Officer's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify the opinion. My conclusion is based on the audit evidence obtained up to the date of the auditor's report. However, future events or conditions may cause an entity to cease to continue as a going concern
- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

My report refers only to the financial report described above and does not provide assurance over the integrity of electronic publication by the entity on any website nor does it provide an opinion on other information which may have been hyperlinked to/from the report.

I communicate with the Chief Executive Officer and members of the South Australian Film Corporation Board about, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during the audit.



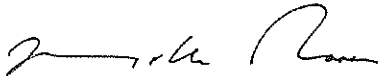
Daniel O'Donohue
Assistant Auditor-General (Financial Audit)

20 September 2023

Certification of Financial Statements

We certify that the:

- financial statements for the South Australian Film Corporation:
 - are in accordance with the accounts and records of the South Australian Film Corporation;
 - comply with relevant Treasurer's instructions
 - comply with relevant accounting standards; and
 - present a true and fair view of the financial position of the South Australian Film Corporation at the end of the financial year and the result of its operations and cash flows for the financial year.
- internal controls employed by the South Australian Film Corporation for the financial year over its financial reporting and its preparation of financial statements have been effective.



Mike Rann
Chair
15 September 2023



Kate Croser
Chief Executive Officer
15 September 2023



Robyn Jones
Head of Finance
15 September 2023

SOUTH AUSTRALIAN FILM CORPORATION

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2023

	Note No.	2023 \$'000	2022 \$'000
OPERATIONS			
Income			
Revenue from SA Government	4.1	1 476	2 905
Adelaide Studio Income	4.2	1 263	1 314
Film distribution returns		366	318
Interest revenues	4.3	363	49
Other revenues	4.4	11	38
Total operations income		3 479	4 624
Expenses			
Employee benefits expenses	2.3	2 012	2 077
Supplies and services	3.3	1 194	1 188
Depreciation	5.2	121	127
Total operations expenses		3 327	3 392
Net result from Operations		152	1 232
SCREEN INDUSTRY PROGRAMS			
Income			
Revenue from SA Government	4.1	1 026	1 470
Revenue from Non-SA Government		54	-
Total Screen Industry income		1 080	1 470
Expenses			
Screen Industry programs	3.1	1 736	1 289
Total Screen Industry expenses		1 736	1 289
Net result from Screen Industry programs		(656)	181
PRODUCTION FUNDING			
Income			
Revenue from SA Government	4.1	3 232	14 372
Total Production Funding Income		3 232	14 372
Expenses			
Production Funding	3.2	11 552	16 112
Total Production Funding expenses		11 552	16 112
Net result from Production Funding		(8 320)	(1 740)
Total Comprehensive Result		(8 824)	(327)

The accompanying notes form part of these financial statements. The net result and total comprehensive result are attributable to the SA Government as owner.

SOUTH AUSTRALIAN FILM CORPORATION

STATEMENT OF FINANCIAL POSITION

As at 30 June 2023

	Note No.	2023 \$'000	2022 \$'000
Current assets			
Cash and cash equivalents	6.2	7 212	18 497
Receivables	6.3	802	424
Other Assets	6.4	175	140
Revolving Loan Fund	6.5	232	232
Total current assets		8 421	19 293
Non-current assets			
Equipment	5.1	254	241
Revolving Loan Fund	6.5	50	900
Total non-current assets		304	1 141
Total assets		8 725	20 434
Current liabilities			
Payables	7.2	305	3 197
Employee benefits	2.4	100	100
Contract liabilities		69	59
Total current liabilities		474	3 356
Non-current liabilities			
Employee benefits	2.4	159	163
Payables	7.2	25	25
Provisions	7.3	12	11
Total non-current liabilities		196	199
Total liabilities		670	3 555
Net Assets		8 055	16 879
Equity			
Contributed capital		8 460	8 460
Retained earnings		(405)	8 419
Total Equity		8 055	16 879

The accompanying notes form part of these financial statements. The total equity is attributable to the SA Government as owner.

SOUTH AUSTRALIAN FILM CORPORATION

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2023

	Note No.	Contributed capital \$'000	Retained earnings \$'000	Total Equity \$'000
Balance at 30 June 2021		8 460	8 347	16 807
Prior period adjustment	8.2		399	399
Restated 1 July 2021		8 460	8 746	17 206
Restated net result for 2021-22			(327)	(327)
Balance at 30 June 2022		8 460	8 419	16 879
Net result for 2022-23			(8 824)	(8 824)
Balance at 30 June 2023		8 460	(405)	8 055

The accompanying notes form part of these financial statements. All changes in equity are attributable to the SA Government as owner.

SOUTH AUSTRALIAN FILM CORPORATION

STATEMENT OF CASH FLOWS

For the year ended 30 June 2023

	Note No.	2023 \$'000	2022 \$'000
Cash flows from operating activities			
Cash inflows			
Receipts from SA Government		5 734	18 747
Adelaide Studios and other income		1 505	1 745
Revolving Loan Fund repayments		850	-
GST received from the ATO		1 103	1 371
Interest received		363	49
Cash generated from operations		9 555	21 912
Cash outflows			
Production funding		(12 645)	(15 087)
Employee benefits payments		(2 008)	(2 091)
Screen Industry Programs		(1 901)	(1 423)
Payments for supplies and services		(4 152)	(850)
Revolving Loan Fund advances		-	(1 082)
Cash used in operations		(20 706)	(20 533)
Net cash provided by/(used in) operating activities		(11 151)	1 379
Cash flows from investing activities			
Cash outflows			
Purchase of property, plant and equipment		(134)	-
Cash used in investing activities		-	-
Net cash provided by/(used in) investing activities		(134)	-
Net increase/(decrease) in cash and cash equivalents		(11 285)	1 379
Cash and cash equivalents at the beginning of the period		18 497	17 118
Cash and cash equivalents at the end of the period	6.2	7 212	18 497

The accompanying notes form part of these financial statements.

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1. ABOUT THE SOUTH AUSTRALIAN FILM CORPORATION

The South Australian Film Corporation (SAFC) is a Statutory Authority with a Board, established pursuant to the *South Australian Film Corporation Act 1972*. The responsible Minister is the Minister for Arts.

The SAFC does not control any other entity and has no interests in unconsolidated structured entities. The financial statements and accompanying notes include all the controlled activities of the SAFC.

Administered items are insignificant in relation to the SAFC's overall financial performance and position and are disclosed in Note 11.

1.1 BASIS OF PREPARATION

The financial statements are general purpose financial statements prepared in compliance with:

- section 23 of the *Public Finance and Audit Act 1987*;
- Treasurer's Instructions and Accounting Policy Statements issued by the Treasurer under the *Public Finance and Audit Act 1987*; and
- relevant Australian Accounting Standards applying simplified disclosures.

For the purposes of preparing the financial statements, the agency is a not-for-profit entity. The financial statements are prepared based on a 12 month period and presented in Australian currency. The historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured.

Income, expenses and assets are recognised net of the amount of GST except:

- when the GST incurred on a purchase of goods or services is not recoverable from the Australian Taxation Office (ATO), in which case the GST is recognised as part of the cost of acquisition of the asset or as part of the expense item applicable; and
- receivables and payables, which are stated with the amount of GST included.

Cash flows are included in the Statement of Cash Flows on a gross basis. However, the GST components of cash flows arising from investing and financing activities are recoverable from, or payable to, the ATO are classified as operating cash flows.

Assets and liabilities that are to be sold, consumed or realised as part of the normal operating cycle have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current.

1.2 OBJECTIVES

The purpose of the SAFC is to support, position and champion South Australian screen businesses to achieve creative excellence and prosperity, contributing to a robust South Australian economy and creative vibrancy.

The SAFC optimises opportunities for production and post-production in South Australia through providing financial assistance by way of grants and loans across 2 key programs of Screen Industry Programs and Production Funding. The activities within these programs include funding for screen project development and production and screen industry development initiatives such as workshops and market attendance.

The SAFC operates the Adelaide Studios which includes production and post-sound facilities and long-term tenancies for screen practitioners.

The SAFC's principal sources of funds are State Government grants and revenue from the Adelaide Studios operations.

The ongoing activities of the SAFC are dependent on the annual provision of grants from the State Government.

2. BOARD, COMMITTEES AND EMPLOYEES

The Chief Executive Officer is appointed by the Chief Executive Officer of the Department for Industry, Innovation and Science as the Employing Authority under Section 9(1) of the *South Australian Film Corporation Act 1972*. SAFC employees are appointed by the Chief Executive Officer SAFC under a sub-delegation provided by the Employing Authority under Section 9A(7) of the *South Australian Film Corporation Act 1972*.

The Executive Team comprises the Chief Executive Officer, Head of Operations, Head of Production and Development, Head of Finance and Head of Communications and Marketing.

2.1 KEY MANAGEMENT PERSONNEL

Key management personnel of the SAFC include the Minister, Board members and the Chief Executive Officer who have responsibility for the strategic direction and management of the SAFC.

Total compensation for key management personnel was \$307,000 (\$310,000).

The compensation disclosed in this note excludes salaries and other benefits the Minister receives. The Minister's remuneration and allowances are set by the *Parliamentary Remuneration Act 1990* and the Remuneration Tribunal of SA respectively and are payable from the Consolidated Account (via the Department of Treasury and Finance) under section 6 the *Parliamentary Remuneration Act 1990*.

Transactions with key management personnel and other related parties

The Board includes individuals who work within both the local and national screen industry. This is a longstanding historical practice and is consistent with Board composition in similar agencies across Australia. There is a clear and industry accepted benefit for this practice, as practitioners provide important expertise and understanding about financing and production, and strategic insights about the future directions for the SAFC. The SAFC has policies and procedures in place to ensure that potential and perceived conflicts of interest are managed in a robust and transparent manner. Related party disclosures are recognised at the time of Board approval. Relevant Board members do not participate in the approval process relating to that commitment.

During 2022-23, payments totalling \$1,615,300 were paid to related parties.

Closer Productions (or affiliated businesses), of which Rebecca Summerton is a producer was paid a total of \$104,607 in production funding, and \$850,000 was received by the SAFC as repayment of a loan from the Revolving Loan Facility. Closer Productions (or affiliated businesses) also received \$23,127 in development funding, and \$200,000 as the first payment of a Business Accelerator Loan. The amounts paid were completed on normal business terms. In line with SAFC policies and procedures, Ms Summerton declared her interest and absented herself from any Board discussion or decision.

During 2022-23, Production, Digital and Visual Effects (PDV) rebate of \$102,590 was paid for *La Brea Season 2*, \$270,169 for *Joe vs Carole* and \$64,645 for *Class of '07*. Anthony Ayres is a related party to these transactions. These amounts were paid on normal business terms. Mr Ayres declared his interest in line with SAFC policies and procedures and absented himself from any Board discussion or decision.

2.2 BOARD MEMBERS

Members during the 2022-23 financial year were:

Board

- Hon Mike Rann (Chair; appointed March 2023)
- Ms Julie Cooper (Chair; retired December 2022)
- Ms Miriam Silva
- Mr Anthony Ayres (retired February 2023)
- Mr Austin Taylor
- Ms Rebecca Summerton (retired December 2022)
- Ms Lauren Hillman (appointed December 2022)
- Ms Angela Heesom (appointed December 2022)
- Mr Shouwn Oosting (appointed December 2022)
- Mr Brian Hayes (appointed March 2023)
- Ms Rachel Gardner (appointed June 2023)

First Nations Advisory Committee

- Shouwn Oosting (retired December 2022)
- Nancia Guiverra (retired May 2023)
- Dearna Newchurch (retired May 2023)
- Elaine Crombie (retired May 2023)
- Dominic Guerrero
- Trevor Jamieson
- Pauline Clague
- Nara Wilson* (appointed Nov 2022)

Reconciliation Action Plan Committee

- Jessica Cahill*
- Beth Neate*
- Robyn Jones* (retired May 2023)
- Kate Croser*
- Michael Bloyce* (appointed May 2023)
- Petra Starke*
- Kata Fodor* (retired May 2023)
- Pauline Clague
- Shouwn Oosting

*In accordance with Premier and Cabinet Circular 016, government employees did not receive any remuneration for Board/committee duties during the financial year.

Board remuneration

The number of members whose remuneration received or receivable falls within the following bands:	2023 No	2022 No
\$0 - \$ 19 999	25	7
Total	25	7

The total remuneration received or receivable by members was \$23,133 (\$19,500). Remuneration of members include sitting fees, superannuation contributions and salary sacrifice benefits.

2.3 EMPLOYEE BENEFITS EXPENSE

	2023 \$'000	2022 \$'000
Salaries	1 621	1 604
Employment on-costs – superannuation	186	187
Annual leave	100	134
Employment on-costs – other	70	69
Long Service Leave	13	61
Board fees	20	20
Workers compensation	2	2
Total employee benefits expenses	2 012	2 077

Employment on-cost superannuation

The superannuation employment on-cost charge represents the SAFC's contribution to superannuation plans in respect of current services of current employees.

Executive Remuneration

The number of employees whose remuneration received or receivable falls within the following bands.	2023 No	2022 No
\$157,001 to \$160,000*	n/a	1
\$160,001 to \$180,000	1	-
\$180,001 to \$200,000	-	1
\$200,001 to \$220,000	-	-
\$220,001 to \$240,000	-	-
\$240,001 to \$260,000	-	-
\$260,001 to \$280,000	-	-
\$280,001 to \$300,000	1	1
Total	2	3

* This band has been included for the purpose of reporting comparative figures based on the executive base level remuneration rate for 2021-22

The table includes all employees who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of employees reflects all costs of employment including salaries and wages, payments in lieu of leave, superannuation contributions, salary sacrifice benefits and fringe benefits and any fringe benefits tax paid or payable in respect of those benefits.

The total remuneration received by those employees during the 2022-23 year was \$449,593 (\$652,632).

2.4 EMPLOYEE BENEFITS LIABILITY

	2023 \$'000	2022 \$'000
Current		
Annual leave	100	100
Total current employee benefits	100	100
Non-current		
Long service leave	159	163
Total non-current employee benefits	159	163
Total employee benefits	259	263

Employee benefits accrue as a result of services provided up to the reporting date that remain unpaid. Long-term employee benefits are measured at present value and short-term employee benefits are measured at nominal amounts.

2.5 LONG SERVICE LEAVE LIABILITY - MEASUREMENT

The liability for long service leave is measured as the present value of expected future payments to be made in respect of services provided by employees up to the end of the reporting period using the projected unit credit method.

The actuarial assessment performed by the Department of Treasury and Finance has provided a basis for the measurement of long service leave and is based on actuarial assumptions that include whether the characteristics of employee remuneration, terms of service with the public sector, and expectations as to when employees take long service leave, as established by the actuary, are applicable to employees of the department. These assumptions affect both the expected amount to be paid that has been factored into the calculation of the liability.

The discount rate used in measuring the liability is another key assumption. The discount rate used is the yield on long-term Commonwealth Government bonds. The yield on long-term Commonwealth Government bonds has increased from 2022 (3.5%) to 2023 (4.01%). This increase in the bond yield results in a decrease in the reported long service leave liability. The decrease is not material.

The SAFC is not expecting any payment for long service leave in the next 12 months. As a result, the full quantum of long service leave has been classified as non-current.

3. EXPENSES

Employee benefits expenses are disclosed in Note 2.3.

The SAFC's key expenditure items relate to:

- screen industry programs;
- production funding; and
- management of the Adelaide Studios facilities.

3.1 SCREEN INDUSTRY PROGRAMS

	2023 \$'000	2022 \$'000
Industry development	1 039	749
Project development	604	488
Company support	57	25
Production attraction	36	27
Total screen industry programs	1 736	1 289

Screen industry programs are undertaken by the SAFC to support the skills and capabilities of screen industry practitioners and company viability.

At the point of approval there is always a degree of uncertainty in relation to funding obligations being met. As a result, Screen Industry Program commitments are only recognised as an expense when all the conditions are met for payment of that instalment. Prior to that point the obligations are recognised as contingent liabilities. Note: this is a change in accounting treatment from previous years for the SAFC. Refer to Note 8.2 Prior Period Adjustments for further information on the change in accounting treatment.

3.2 PRODUCTION FUNDING

	2023 \$'000	2022 \$'000
PDV Rebate	5 914	5 440
Production Funding	4 930	10 257
VGD Rebate	708	415
Total production funding	11 552	16 112

Production Funding relates to the SAFC contribution towards the production of digital content including drama and documentary screen content. The Screen Production Fund supports the production of outstanding scripted and unscripted content for any screen that generates significant economic outcomes for the South Australian screen industry. Projects funded under this scheme are expected to be substantially produced and post-produced in South Australia. Funding to the production is by way of grant and the SAFC is one of a number of funding partners.

Post Production, Digital and Visual Effects (PDV) Rebate supports post production, and digital and visual effect work undertaken in South Australia and is designed to complement the Australian Federal Government's PDV Offset. Eligible projects may seek a rebate equivalent to 10% of expenditure on post production, digital and visual effects where the South Australian expenditure is greater than \$250,000.

Video Games Development (VGD) Rebate enables video games studios to claim a percentage of costs incurred to develop a video game in South Australia.

At the point of approval there is always a degree of uncertainty in relation to the projects proceeding and funding obligations being met. As a result, Production Funding instalments are only recognised as an expense when all of the conditions are met for payment of that instalment, and PDV and VGD Rebates only recognised as expenses upon final acquittal. Prior to that point the obligations are recognised as contingent liabilities.

3.3 SUPPLIES AND SERVICES

	2023 \$'000	2022 \$'000
Utility and communication expenses	201	218
Facility expenses	65	162
Computer and related expenses	172	153
Industry promotion and participations	222	148
Tenant and production recovered charges	138	132
Consultants	75	119
General administrative expenses	75	95
Audit and legal fees	63	61
Staff related expenses	88	58
Minor asset purchase and maintenance	44	30
Travel	51	12
Total supplies and services	1 194	1 188

4. INCOME

The SAFC receives income from the State Government, including grant funding from the Department for Industry, Innovation and Science under a 3 year Memorandum of Administrative Arrangement. This funding may be supplemented for specific projects during the year where the SAFC annual budget has been exhausted. The SAFC also generates income sourced from the private sector for long term office rentals, the hire of production and post sound facilities and from distributions from previous film investments.

4.1 REVENUE FROM SA GOVERNMENT

	2023 \$'000	2022 \$'000
Production Funding	3 232	14 372
Operations	1 476	2 905
Screen Industry Programs	1 026	1 470
Total revenue from SA Government	5 734	18 747

Revenue from SA Government is recognised on receipt under AASB 1058.

The SAFC is funded via the Department for Industry, Innovation and Science for activities undertaken. The SAFC is required to seek approval from the Minister for the annual budget allocation against various activities.

Funds are paid out to recipients once a final approval assessment has been satisfactorily undertaken. On final acquittal the SAFC recognises an expense, prior to this the provisional approval amount is recognised as a contingent liability.

At times, payments may not occur in the same financial year as the funding received by the SAFC.

In addition, the SAFC may secure grant funding from other parts of the South Australian Government such as the Department for the Premier and Cabinet for specific programs. This income is recognised in the relevant activity dependent on the purpose of the program.

4.2 ADELAIDE STUDIOS INCOME

	2023 \$'000	2022 \$'000
Studio Hire	785	856
Tenant Rental	257	308
Other	221	150
Total Adelaide Studios income	1 263	1 314

4.3 INTEREST REVENUE

	2023 \$'000	2022 \$'000
Deposits with the SA Government Financing Authority	363	19
Other Interest	-	30
Total interest revenues	363	49

4.4 OTHER REVENUE

	2023 \$'000	2022 \$'000
Sundry income	11	16
Revolving Loan Fund administration fees	-	22
Total other income	11	38

5. NON-FINANCIAL ASSETS

The SAFC's assets comprise production equipment and office equipment. Production equipment is used to undertake sound mixing and recording services and is income generating for the SAFC. Office equipment includes the provision of the IT and phone network for the Adelaide Studios site in addition to traditional office equipment such as desks and chairs. Where this equipment is deployed in the production and office tenancies it contributes to the generation of income for the SAFC.

SOUTH AUSTRALIAN FILM CORPORATION

5.1 EQUIPMENT

	2023 \$'000	2022 \$'000
Production Equipment		
Production equipment at cost (deemed fair value)	1 185	1 185
Accumulated depreciation at the end of the period	(1 142)	(1 117)
Total production equipment	43	68
Office Equipment		
Office equipment at cost (deemed fair value)	1 277	1 143
Accumulated depreciation at the end of the period	(1 066)	(970)
Total office equipment	211	173
Total equipment	254	241

Equipment with a value equal to or in excess of \$2,000 is capitalised, otherwise it is expensed.

5.2 DEPRECIATION

	2023 \$'000	2022 \$'000
Office equipment	96	79
Production equipment	25	48
Total depreciation	121	127

Useful life

Depreciation is calculated on a straight-line basis over the estimated useful life of the following classes of assets as follows:

Class of asset	Useful Life (years)
Production equipment	3-25
Office equipment	3-20

Review of accounting estimates

Assets' residual values, useful lives and amortisation methods are reviewed and adjusted, if appropriate, on an annual basis. Changes in the expected life or the expected pattern of consumption of future economic benefits embodied in the assets are accounted for prospectively by changing the time period or method, as appropriate.

Initial recognition

Non-current tangible assets are initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition.

Where assets are acquired at no value, or minimal value, they are recorded at fair value in the Statement of Financial Position.

Revaluation

Non-current tangible assets are subsequently measured at fair value after allowing for accumulated depreciation. Revaluation of non-current assets or a group of assets is only performed when the fair value at the time of acquisition is greater than \$1.5M and estimated useful life is greater than three years.

SOUTH AUSTRALIAN FILM CORPORATION

Equipment has not been revalued in accordance with APS 116.E. The carrying amount of these items are deemed to be approximate fair value.

Fair Value

AASB 13 Fair Value Measurement defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants, in the principal or most advantageous market, at the measurement date.

Impairment

Equipment has not been assessed for impairment as they are non-cash generating assets, that are specialised in nature and held for continued use of their service capacity and are subject to regular stocktake and visual inspection. There is no evidence of impairment.

Reconciliation 2022-23

	Production equipment \$'000	Office equipment \$'000	Total \$'000
Carrying amount at the beginning of the period	68	173	241
Acquisitions	-	134	134
Depreciation	(25)	(96)	(121)
Carrying amount at the end of the period	43	211	254

5.3 PROPERTY LEASED BY THE SAFC

Property leased by the SAFC is recorded at cost.

A concessionary lease is held with the Premier for the Adelaide Studio precinct located at Glenside. The building is used to enable the operation of the Adelaide Studios and to support, encourage and facilitate creative industries including but not limited to film, television, audio-visual production, investment and development and ancillary purposes. Without the supply of this lease at concessionary terms, the SAFC would incur costs for an alternative property to deliver its objectives.

The lease commenced on 1 July 2011 and expires on 30 June 2036. Rent of \$1 for the term of the lease is payable if demanded.

6. FINANCIAL ASSETS

6.1 CATEGORISATION OF FINANCIAL ASSETS

	Notes	2023 Carrying amount (\$'000)	2022 Carrying amount (\$'000)
Financial assets			
Cash and cash equivalents			
- Cash and cash equivalents	6.2	7 212	18 497
Financial assets at amortised cost			
- Receivables	6.3	366	117
- Revolving Loan Fund	6.5	282	1 132
Total financial assets		7 860	19 746

SOUTH AUSTRALIAN FILM CORPORATION

Receivables as disclosed in this note do not include statutory amounts as these are not financial instruments.

6.2 CASH AND CASH EQUIVALENTS

	2023 \$'000	2022 \$'000
Short-term deposits with SAFA	7 125	18 418
Cash at bank and on hand	87	79
Total cash and cash equivalents	7 212	18 497

Short-term deposits

Short-term deposits are made for varying periods of between one day and three months. The deposits are lodged with SAFA and earn interest at the respective short-term deposit rates.

The Short-term deposits include cash holdings held by the Corporation for payments to be made in relation to Post Production, Digital and Visual Effects (SA PDV) Rebate and Video Game Development (VGD) Rebate. Prior to 30 June 2022 the cash was received by the Corporation from DIIS at the time the rebates were provisionally approved by the Corporation. The timing of these rebate payments to recipients is uncertain and relies on a final acquittal being provided. Further information on these rebates is disclosed under Note 4.1 Revenue from SA Government and Note 10.2 Contingent Assets and Liabilities.

6.3 RECEIVABLES

	2023 \$'000	2022 \$'000
Contractual receivables		
From non-government entities	357	89
From government entities	9	28
Statutory receivables		
GST input tax recoverable	436	307
Total current receivables	802	424

Contractual receivables arise in the normal course of selling goods and services to other government agencies and to the public. Contractual receivables are normally settled within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

Statutory receivables do not arise from contracts with customers. They are recognised and measured similarly to contractual receivables (except impairment) but are not classified as financial instruments for disclosure purposes.

The net amount of GST recoverable from the ATO is included as part of receivables.

Receivables are non-interest bearing. Receivables are held with the objective of collecting the contractual cash flows and they are measured at amortised cost.

6.4 OTHER ASSETS

	2023 \$'000	2022 \$'000
Prepayments		
Prepayments	68	134
Accrued revenue	107	-
Prepaid salaries and wages	-	6
Total current receivables	175	140

6.5 REVOLVING LOAN FUND

	2023 \$'000	2022 \$'000
Current	232	232
Non-Current	50	900
Total Revolving Loan Fund	282	1 132

The SAFC provides Revolving Loan Fund secured loans to film and television producers.

As at 30 June 2023 loans provided were either interest bearing or non-interest bearing basis and secured, with due regard to the credit worthiness of the producer and its track record for delivery, by a combination of:

As at 30 June 2023 loans provided were secured, by a combination of:

- (a) a first ranking security over
 - film distributor's payments (in the case of loans for distribution guarantees);
 - payments by the federal Government through its Producer Offset Scheme (in the case of producer offset loans);
 - payments from the South Australian government (in the case of South Australian PDV loans).
- (b) a further security interest over the producer's company entitlement to gross proceeds from exploitation of the film;
- (c) where the borrower is a special purpose vehicle (SPV) created solely for the production of the film, surety provided by the parent company in the form of a Deed of Guarantee.

There were no impaired loans in 2023 or 2022.

7. LIABILITIES

Employee benefit liabilities are disclosed in note 2.4.

7.1 CATEGORISATION OF FINANCIAL LIABILITIES

	Notes	2023 Carrying amount (\$'000)	2022 Carrying amount (\$'000)
Financial liabilities			
Financial liabilities at amortised cost			
- Payables	7.2	91	2 972
Total financial liabilities		91	2 972

Payables as disclosed in this note does not include accrued expenses or statutory amounts as these are not financial instruments.

7.2 PAYABLES

	2023 \$'000	2022 \$'000
Current		
Contractual payables		
Creditors	91	2 972
Accrued expenses	198	210
Statutory payables		
Employment on-costs	16	15
Total current payables	305	3 197
Non-current		
Statutory payables		
Employment on-costs	25	25
Total non-current payables	25	25
Total payables	330	3 222

Creditors and accrued expenses are raised for all amounts owing but unpaid. Creditors are normally settled within 30 days from the date the invoice is first received. All payables are non-interest bearing. The carrying amount of payables represents fair value due to their short term nature.

Statutory payables do not arise from contracts.

Employment on-costs

Employment on-costs include payroll tax, superannuation contributions and are settled when the respective employee benefits that they relate to is discharged. These on-costs primarily relate to the balance of leave owing to employees.

SOUTH AUSTRALIAN FILM CORPORATION

The SAFC contribute to several externally managed and State Government superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the respective superannuation schemes. The only liability outstanding at report date relates to any contributions due but not yet paid to those schemes.

7.3 PROVISIONS

	Workers Compensation 2023 \$'000
<i>Movement in provisions</i>	
Carrying amount at the beginning of the period	11
Additional provisions	1
Amounts used	-
Carrying amount at the end of the period	12

The SAFC has no open workers compensation claims.

A provision has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on actuarial assessment of the outstanding liability as at 30 June 2023 provided by a consulting actuary engaged through the Office of the Commissioner for the Public Sector Employment. The provision is for the estimated cost of ongoing payments to employees as required under current legislation. The SAFC is responsible for the payment of workers compensation claims.

8. OTHER DISCLOSURES

8.1 CASH FLOW

Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the ATO is classified as part of operating cash flows.

8.2 PRIOR PERIOD ADJUSTMENTS

During 2022-23, the SAFC reviewed its accounting treatment for Screen Industry Program Funding. In prior years such expenses were recognised as liabilities when they were approved. Given there is always a degree of uncertainty in relation to Industry Development Funding conditions being met from 2022-23 these expenses will be treated as contingent liabilities until such time as the conditions of payment are met. As a result, retrospective adjustments have been made to the financial statements as follows:

- The Screen Industry Program payable balance was reduced from \$443k to \$0 at 30 June 2022.
- Screen Industry Program expense decreased by \$44k for the year ended 30 June 2022 and retained earnings increased by \$443k.
- Contingent Liabilities at 30 June 2022 increased by \$443k.
- The opening balance of retained earnings at 1 July 2021 was increased by \$399k.

9. CHANGES IN ACCOUNTING POLICY

No changes in accounting policy impacted the 2022-23 Financial Statements.

10. OUTLOOK

10.1 UNRECOGNISED CONTRACTUAL COMMITMENTS

There were no unrecognised contractual commitments as at 30 June 2023 or 30 June 2022.

10.2 CONTINGENT ASSETS AND LIABILITIES

Contingent assets and contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at nominal value.

The SAFC is not aware of any contingent assets.

Where production and screen industry program funding has been approved and the applicant has been advised the total funding is recorded as a contingent liability until there is evidence that the specific milestone requirements have been achieved. At this time, the amounts are recognised as expenses.

All provisional approvals of PDV and VGD Rebates are recognised as contingent liabilities. Once the final acquittals have been approved the amounts are recognised as expenses.

Liabilities	2023 \$'000	2022 \$'000
Production funding	14 072	12 151
Industry development program	492	1 043
Total contingent liabilities	14 564	13 194

10.3 EVENTS AFTER THE REPORTING PERIOD

There are no events occurring after the end of the reporting period.

11. ADMINISTERED ITEMS

The SAFC previously provided a service to producers for disbursing investment returns to investors (non-S AFC titles) in addition to managing the disbursement of investment returns for SAFC titles. The SAFC has acquitted all disbursement of non SAFC titles and the balances below reflect the funds held in relation to SAFC titles only.

The SAFC does not have control of, or discretion to apply these investment returns towards achieving the SAFC's objectives unless the SAFC is contractually entitled to a proportion of these funds, generally as the original producer of these titles. Therefore, prior to reconciliation, disbursement returns are not recognised in the financial statements but are reflected below.

Once the SAFC has determined the quantum that may be attributable to the SAFC as producer of these titles these funds are transferred to the SAFC controlled accounts and reflected as Investment Returns in the Statement of Comprehensive Income. Funds that are due to other investors of SAFC titles are disbursed directly from the accounts below.

In 2022-23 all unclaimed investor returns were transferred to the Unclaimed Monies Section of the Department of Treasury and Finance to administer.

SOUTH AUSTRALIAN FILM CORPORATION

	2023	2022
	\$'000	\$'000
Disbursement Returns Account		
Balance at 1 July	199	149
Add:		
Royalties and distribution advances	62	50
Less:		
Disbursements to investors	(74)	-
Balance at 30 June	187	199

	2023	2022
	\$'000	\$'000
Unclaimed Investor Returns Accounts		
Balance at 1 July	92	93
Add:		
Royalties and distribution advances	-	-
Less:		
Disbursements to investors/transferred to DTF	(92)	(1)
Balance at 30 June	0	92