CONTENTS

UPFRONT
02 About MRC
04 MRC Board of Management
05 Chair’s Report
06 Director’s Report
07 MRC Staff

REPORT OF PROGRAM OPERATIONS
08 Exhibition
10 Production
17 Operations

FINANCIAL STATEMENTS
18 Treasurer’s Report
20 Board of Management Report
21 Statement by the Board of Management
22 Balance Sheet
23 Statement of Income and Expenditure
24 Notes
27 Audit Report
ABOUT MRC

The vision of the Media Resource Centre is to flourish as the state-of-the-art, iconic centre for diverse and independent screen culture in South Australia.

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 (AFTERS), the drama centre at Flinders University, and the beginnings of media studies in high schools around the country.

Now, almost thirty-five 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, advice, and engages in topical debate with government and industry. Its focus has also broadened and modernised to support artists working in digital media and to offer an exhibition program that fosters diversity in Australian screen culture. 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.

Structure and Corporate 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, 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, the selection of curators in residence.

Finance and Sponsorship
As a not-for-profit organisation, the MRC is financed through a combination of earned income and the provision of core program support. Government funding comes from the Federal Government through the Australian Film Commission (AFC), and the State Government through the South Australian Film Corporation (SAFC) and Arts SA.

Partnerships also play a vital role in enabling the MRC to deliver a variety of special projects and events. In 2007, partners included: Adelaide Film Festival, Alliance Francais, Apple Australia. APRA Amcos, Australian Animation Festival, Australian Film Commission, Australian Centre for...
the Moving Image, AFTRS, Australian International Documentary Conference, Australian Writers Guild – SA Branch, AV Central, Barossa Valley Brewing, Crumpler, Feast Lesbian & Gay Cultural Festival, Flickerfest, Flinders University, James Haselgrove Wines, Health Promotion Through the Arts SA, IF Media, Kino Film Group, Madman Entertainment, Melbourne Cinémathèque, Mo Meson Archive, Popcorn Taxi, Rip It Up, Rising Sun Pictures, SA Living Artists, St Kilda Film Festival, Screen Producers Association of Australia, South Australian Association of Media Educators, SAFC, SA Writers’ Centre, TAFE SA, The Festivalists, UniSA and the University of Adelaide.

In addition, the MRC was supported with sponsorship from Toyota for the 2007 SA Short Screen Awards Short Film Awards.

Our sincere thanks also go to the local industry and especially to: Actors Ink, Adelaide Film Festival, Adelaide Tape Duplicators, Anifex, Apple Australia, Australian Writers Guild – SA Branch, Anifex, Australian Film Commission, AV Central, Australian International Documentary Conference, Big Star Records, Derringers, dB Magazine, IF Media, Kojo Group, M-Net, Oasis, Office for Youth, Pro Advanced Media, Psycholites, Radio Adelaide, Rising Sun Pictures, State Library of SA, Sony, SAFC and State Library of South Australia.

The MRC gratefully acknowledges the generosity of all of its supporters without which delivery of its current programs would not be possible.
BOARD OF MANAGEMENT

The Media Resource Centre Board of Management as at December 2007, 10 meetings held in 2007.

Chairperson
Andrew Plumer
Andrew is the CEO of Ballistic Media Pty Ltd, prior to this he spent 16 years working in the film and media industry. Elected May 2005.

Treasurer
Sonja Grosskopf

Secretary
Shaun Berg

Chair MEG
Mike Walsh
Head of the Department of Screen Studies, Flinders University, Film Writer. First appointed in 2003 as MEG representative, then resigned then re-elected as MEG representative May 2005.

Chair MPG
Louise Pascale
Louise is the producer of the AFI nominated short Swing, and is a production coordinator at Imagination DVD Games and TVCs. Prior to this she worked as a segment producer, researcher and associate producer for the ABC, SAS 7, the BBC and Channel 4. Elected as Chair to MPG in May 2007.

Adele Hann
Adele has been the Associate Director of the 2003, 2005 and 2007 Adelaide Film Festival, prior to this she was the Exhibition Manager at the Mercury Cinema. Elected May 2005 and again in May 2007.

Chris Houghton
A graduate of AFTRS, Chris is an award-winning director of short films, including the AFI nominated “Swing”, which won Best Film at St Kilda International Film Festival. His shorts have screened across the world including Cannes, London and Palm Springs. He is a commercial director at Spirit Films. Seconded May 2007.

Joost den Hartog
Conference Director, Australian International Documentary Conference. Prior to this, Joost organised markets at, among others, Amsterdam's IDFA. Elected May 2007.

Mike Nelson
Mike is a marketing executive at the Adelaide Festival Centre. Michael was elected May 2006, resigned October 2007.

Tania Nehme

Hugh Freytag

Angela Salomon

Che Metcalfe
CEO Kukan Studio, Seconded June 06, resigned April 2007.
Once again I am honoured and proud to present the Media Resource Centre’s Annual Report for 2007. I must firstly thank the Board of Management, MPG and MEG members and especially the staff for their support, energy and hard work in another non-stop year. Due to the hard work of the staff the MRC’s base-load of programs was effortlessly executed concurrent with a raft of new initiatives including the MRC leading the reintroduction of Trofest to Adelaide after a break of some years. While the Trofest event did not take place within the period of this report the months of money raising and planning certainly did and great credit should go to Gail Kovatseff and her team for taking it on, to the Board for backing them and to the sponsors who helped fulfill the vision. In a wider context I am happy to report the MRC continued to broaden its program base within indigenous, regional and digital domains and has further strengthened and defined its longstanding relationship with the South Australian Film Corporation through a new and open dialogue with incoming CEO Richard Harris. I must acknowledge the ongoing support and assistance of the Australian Film Commission and our private sector sponsors who assist the MRC build screen industry and screen culture in South Australia.

I am also pleased to report the organisation is in a healthy financial position, and that prudent financial management has delivered a surplus that will enable us to undertake some long overdue equipment upgrades in 2008.

Looking back at previous annual reports there is a recurring acknowledgment of rapid change to a point where it seems repetitive to focus on the point yet again. It is a given that our mantra of change in screen and media industries will be with us for a long time. So I want to propose a new mantra: Opportunity Continuously Outweights Resource... I believe this is another challenge for the organisation and the wider industry.

The MRC is uniquely positioned between industry and community and serves both content producer and content consumer. The position is exciting and challenging and evolving to make the organisation arguably more relevant than at any time in its past 35 years. Screen content also now permeates all areas of our corporate, community and personal communication and the MRC offers multiple entry points to the medium for individuals, organisations and communities. As a result we are, and will continue to be, constantly presented with new opportunities to fulfill our charter. These opportunities will further increase as social media appropriates a greater share of our everyday lives.

Our new challenge is to determine a position between industry and community and strategically navigate a course to best serve our members. An exciting challenge, and very different from the pre-digital environment that I remember when opportunities were far less abundant.

Andrew Plumer
Chair
2007 was a very good year for the Media Resource Centre.

With the screen coming to dominate almost all aspects of our lives, the MRC finds itself entering middle age (we will be thirty-five in 2009) with a full dance card due to a continual growth in demand for our services and resources.

Change was afoot for the entire year with the completion of an organisational restructure begun in 2006, continued changes in staffing so that by the end of 2007, the MRC and Mercury were staffed by almost an entirely new generation, a number of whom had very strong industry experience and links.

Despite all of this change, the MRC performed beyond expectation, finishing the year with a solid surplus, generated through an increasingly successful range of production services.

We also delivered almost all of our funding KPIs at well over 100%. In brief summary, the MRC provided 256 consults of more than 30 minutes duration, provided shorter advice 4990 times, hired out 2910 units of equipment, provided production subsidy of more than $70,000, assisted 49 productions to be made through its various initiatives and ran 29 workshops and master-classes and 26 seminars and discussion groups. 10,061 people attended 189 exhibition events in the Mercury. We were short listed for a 2007 Ruby Award for the *I Can See Queerly Now* production initiative.

The energetic Martin Potter has been critical to the revitalisation of production, bringing new ideas, approaches and projects to the department. These range from introducing a fringe to the Australian International Documentary Conference, building the MRC’s capacity to embrace and deliver digital storytelling workshops, introducing filmmaker bootcamps, building the partnership base and therefore the effectiveness of production initiatives such as The Company and working with Antony Cirroco to overhaul the equipment and facilities base.

The Mercury also performed solidly particularly Cinémathèque, which for the third year in a row had a significant growth in audience numbers and box office. At the end of 2007, we sadly said goodbye to Mark Pogorelec (Exhibition Manager) and Grant Thonemann (Information Coordinator), both of whom began their careers at the MRC in the Mercury candy bar almost ten years previously.

I would like to thank the very hard working MRC staff as well as the MRC Board, ably lead by Andrew Plumer, for its commitment. The MRC would also like to thank the South Australian Government through the South Australian Film Corporation and Arts SA and the Australian Government through the Australian Film Commission for their continued support.

Gail Kovatseff
Director
Director
Imogen Selly (March 07)
Gail Kovatseff (May 07—)

Operations Manager
Jeremy Chance

Accounts Coordinator
Maureen McNamara

Services Coordinator
Lisa Mortimore
Louise Vlach

Exhibition Manager
Mark Fogorelec

Manager, Programs and Development
Martin Potter

Creative Producer
Christine Sweeney (til Mar 07)
Sonja Vivienne (May—September)
Kate Croser (October—)

Equipment and Facilities Coordinator
Antony Cirroco

Communications Manager
Gant Thonemann

Cinema Projectionist
Ryder Grindle
Scott Venner (til October)

Front of House
Toby Bramwell
Maj Green
Matea Glusevic
Fiona Smith
Amanda Putrus

The MRC would like to thank the following people who gave their time to present workshops, seminars, master-classes or to assist on various initiatives or in the office:

James Dixon, David Ashby, Nicole Ansell, Tim Pols, Dario Russo, Dane Hirsinger Alan Tan, Kate Jarratt, Anna Svedberg, Peter Koegst, Matt Jones, Nick Butchart, Anna Svedberg, Maxx Corkindale, Emily Brindal, Nick Butchart, Victoria Cocks, Daniel Schoepf, Kelly Haines, Tom Young, Morris Hamoud, Alex Prideaux, Tanya Rowden – Tiago, Luke Gibbs, Sonja Vivienne, Will Sheridan, Laura Butterworth, Jason Chong, Sophie Hyde, Bryan Mason, Rebecca Summerton, Nick Matthews, Shane McNeil, Storm Ashwood, David Hancock, Kathleen Lawlor, Kate Croser, Will Sheridan, Robert Webb, Chris French, Kym Rogers, Greg Egan, Alex Meddick, Aslan Mesbah, Julie Ryan, Victoria Cocks, Matt Jones, Patricia Best, Madeleine Parry, Richard Coburn, Tyson Hopprich, Sputnik, Dave Wade, Mario Andreacchio, Mark Patterson, Alex Frayne, Kent Smith, Emma Forgie, Adam Lemmy, Heath Amos, Sasha Gribch, Paul Daly, Karyn Lanthois, Huy Nguyen, Chris Houghton, Mina Barling, Jenifer Lyons- Reid, Joost den Hartog, Matt Hawkins, Bianca Barling, Anthony Coles, Stephanie McCarthy, Matt Phipps, Adrian Medhurst, Jo Mulcahey.
EXHIBITION

In 2007 the MRC staged over 200 screening sessions with more than 11,000 attendances overall.

The MRC aims to foster a diverse screen culture in South Australia through the screening of a vibrant exhibition program and providing opportunities for emerging film, video and digital media artists to show their work.

The Mercury and Iris cinemas are available to hire for film nights, seminars, corporate presentations and social events. Cinema hire provides welcome revenue to the organisation. It also fulfils the MRC’s objective of making screen culture accessible to a wider audience, including marginalised and minority groups in South Australia.

Mercury and Iris programming is formed through a number of avenues including content curated internally by the MRC, content curated in partnership with other organisations and packaged touring festivals. In 2007 the MRC staged over 200 screening sessions with more than 11,000 attendances overall.

MRC Curated Seasons

Film seasons curated internally by the MRC have been key in bringing diverse films to a local audience. Adelaide Cinémathèque, Big Chill Summer Sessions, Cineasia, B-Grade to Big Time and Cult Fridays performed strongly in 2007 with stand out screenings of Renaissance, Paprika, Evil Dead, Pan’s Labyrinth, The Notorious Bette Page and Jesus Christ Vampire Hunter.

Adelaide Cinémathèque

From April through to December, the Adelaide Cinémathèque film society forms the centrepiece of the MRC’s exhibition program. The entire season runs over 37 weeks and consists of a variety of classic, cult, experimental, animation, documentary, silent and short films. Adelaide Cinémathèque maintains close ties with the AFC National Screen Sound Archive and Melbourne Cinémathèque, sharing program content.

The AFC provides the principal funding for Adelaide Cinémathèque through a direct grant. This allows for greater programming control by the MRC itself and has proved very successful in growing its audience over the last three years.

The 2007 Adelaide Cinémathèque season continued screening two sessions per week. Launching with a Wim Wenders retrospective, the 2007 program included a number sub-seasons focusing on directors, Michael Mann, Russ Meyer & Jean-Luc Goddard; movie stars Humphrey Bogart, Lee Marvin & Catherine Deneuve; movements such as Czech New Wave & Russian Fantasy; cultural figures such as Charles Bukowski; as well as a number of exclusive and premiere films including Terry Gilliam’s Tideland, Luc Besson’s Angel-A, Steven Soderbergh’s Bubble and Terry Zwigoff’s Art School Confidential. The 2007 season ended with a return season of Silent ReMasters, featuring classic silent films accompanied by new scores performed live in the Mercury Cinema by the artists themselves.

In 2007 Adelaide Cinémathèque enjoyed another substantial increase in box-office and audience numbers from the previous year. Total box-office increased from $20,882 in 2006 to $24,363 in 2007, while attendance increased from 3,400 in 2006 to 4,145 in 2007. With cinema programming tailored to a local audience and an increased input from members themselves, Adelaide Cinémathèque audiences should continue to grow in 2008.

Cineasia

Cineasia is one of the Mercury’s regular and most popular exhibition brands with three seasons running last year. In 2007 Cineasia included new release screenings from around Asia including Seven Swords, A Battle of Wits, Dumplings, MindGame, Crying Wind, Paprika, Naruto, Highlander: Search For Vengeance and Death Note Parts 1 and 2.

Curator in Residence

Each year, the Members Exhibition Group (MEG) committee selects a curator in residence from among MRC members to curate a film festival to screen in the Mercury Cinema. This fulfills part of the MRC’s professional development mandate and gives MRC
members the rare opportunity to gain curatorial experience. In 2007 Toby Bramwell was selected to produce Kino Im Wandel, a retrospective of new German cinema which screened in November and December. The value of this important initiative is evidenced by Toby’s new role as the MRC Exhibition Manager.

**MRC Partnerships**

Film seasons curated or staged by the MRC in collaboration with other organisations are integral in developing new relationships with community groups. Events included Invasion of the Spool Snatchers with the Mu Meson Archive, presented screenings with Popcorn Taxi and the SAFC, Cyba-Cinema with d/Lux/ Media Arts, Cinematograph with Festival Hellenika, Golden Week Japanese Film Festival with the Japan Australia Friendship Association, and an Isabelle Huppert retrospective with Alliance Française and République Française.

**Invasion of the Spool Snatchers**

The MRC and Mu Meson Archives staged the popular Invasion of the Spool Snatchers show for the 2007 Adelaide Fringe Festival. Featuring an innovative blend of clips, commentary and audience participation, every show was well attended. The collaboration was very successful and a return season will hopefully arrive in time for 2009.

**Popcorn Taxi and Presented Screenings**

With the support of the SAFC and Popcorn Taxi, the MRC continued its program of presented screenings in 2007. Highlights included the Indonesian film Love and Eggs featuring a Q&A with director Garin Nagroho, Pat Garrett and Billy the Kid featuring a video interview with Roger Spottiswoode, the wrestling documentary Love Struck featuring a Q&A with Megan Spencer and The December Boys featuring a Q&A with screenwriter Marc Rosenberg.

**Touring Festivals**

A number of innovative works screened by niche film festivals touring around the country form an important part of the exhibition program. In 2007 the MRC hosted screenings from the Possible Worlds Canadian Film Festival, Flickerfest, St. Kilda Film Festival, Feast Film, 15/15 Film Festival, Australian International Animation Film Festival and Trasharama. The MRC has nurtured long standing relationships with a number of these festivals, which have returned to the Mercury Cinema over several years.

**Local and Short Film Screenings**

The Mercury Cinema is a vital resource to South Australia’s emerging filmmakers, providing an avenue by which to get their films seen. Films produced at the MRC through the Members Exhibition Group, Raw Nerve, I Can See Queerly, The Company, Filmmakers Bootcamp and Digital Shorts production initiatives were all screened in the Mercury in 2007. A number of South Australian made films were also screened at the Mercury through the Best of SASSA screenings, SALA Moving Image and Trasharama.

**Cinema Hires**

Hires form a significant part of the ongoing activity at the Mercury and Iris Cinemas. Hirers in 2007 included industry production houses such as Rising Sun Pictures, Best FX and Koj; film distributors such as UIP; industry organisations such as the SAFC, MAPS and the Adelaide Film Festival, government and not-for-profit organisations such as The Hawke Centre, Uni SA, Better Hearing, Mental Health Week and Learning Technologies; private businesses such as Honda and JT Cycles; as well as MRC members.

The MRC provided support to a number of hirers including Film Feast, Mental Health Week and SALA Moving Image. These programs are supported through administrative, promotional and logistical services that assist in building screen culture in SA.

**Members Exhibition Group**

The MEG continued to meet on a regular basis in 2007 to consult with the Exhibition Manager on programming, promotion and special seasons. The MEG also assists with the writing of program and calendar notes.

The most important responsibilities of the MEG is the selection of the Curator in Residence from among the submitted proposals and working with the Exhibition Manager on the Adelaide Cinémathèque program.

The MRC gratefully acknowledges the contribution of Mike Walsh and the Flinders University Screen Studies Department in producing Adelaide Cinémathèque screening notes in 2007.

**Work Placements**

The MRC receives work placements from Universities, Work for the Dole through Centrelink and volunteers from MRC membership and the general public. Work placements and volunteers make a significant contribution to the smooth functioning and delivery of an exhibition program. The MRC gratefully acknowledges the contribution of all of its work placements and volunteers in 2007.
PRODUCTION

The Media Resource Centre’s Production Unit team of 1 full time staff member and 2 part time staff delivers the following programs and services with the support of a wide network of screen culture workers who are employed or volunteer their time to support the programs:

Production initiatives;
- Subsidised and low cost production and post production equipment and facilities;
- Career Makers - a program of short courses, masterclasses, workshops, and seminars;
- Digitopia – a program of digital media seminars, workshops, masterclasses and events
- Australian International Documentary Conference Fringe
- SA Short Screen Awards Event and Regional Tour
- Digital Storytelling
- Filmmakers Boot Camp and other entry level programs
- Members Production Group management
- Event and production volunteer co-ordination
- Management of work placements, work experience and skills database
- Advisory services on careers, writing, production, distribution, and marketing;
- National and statewide screen industry and screen culture representation and advocacy
- Networking events, and
- Partnerships, mentoring and internships between early career to mid-level filmmakers, industry, and other screen support bodies.

2007 has seen an enormous development in the Production Unit with significant contributions from all production and administration staff. Plans in place for 2008 include a mobile production suite for regional and outreach programs, development of a sound mixing facility and upgrades for all light and camera equipment. Additional production projects are in train with a range of partners and it is anticipated that 2008 production outputs will again see a massive increase in growth and reach.

In June of 2007 we bid farewell to Christine Sweeney and wish her well with her new baby. The consulting producer role has been restructured as a creative producer role and from October 2007 has been held by Kate Croser.

Production Initiatives

Production initiatives offer screen practitioners hands on production opportunities, mentoring, the opportunity to experiment, an experience that parallels applying and delivering to a funding body, and the chance to showcase their work to industry. Initiatives also introduce emerging practitioners to mid-level and senior industry through partnerships and mentoring. All production initiatives run through the Media Resource Centre in 2007 incorporated individual mentoring, workshops, seminars and masterclasses for participants, greatly enhancing professional development outcomes.

With an average cast and crew of 30 people and additional in-kind support for all the films (as well as cash support) of up to $50,000 per film most films produced through the various MRC production initiatives offer a high value outcome both in terms of production value and professional development for the participants.

Raw Nerve

The Media Resource Centre manages the South Australian component of the Raw Nerve initiative, funded by the Australian Film Commission. The aim of the scheme is to provide entry to emerging filmmakers with an opportunity to confirm and showcase their storytelling ability. As well as the director/ writer applicant, cast, crew, and producer mentors gain valuable experience enabling them to move ahead in the industry.

In 2007, the MRC produced four films and introduced a significant development process. Supervising Producer Sonya Humphrey guided the four filmmakers through the production period. The final four films were:

Caught in a Loop (9 minutes 40 minutes, 16mm, B&W)
Writer: Sarah Crowest
Director: Sarah Crowest
Producer: Sarah Crowest
DOP: Simone Mazengarb
Editor: John Bowler
Composer & Sound Design: Duncan Campbell
Mentors: Martin Potter, Sophie Hyde, Bryan Mason & Rebecca Summerton
Cast: Akira Akira, Alison Currie, Charlotte Hamlyn, Lachy Lang, Matthew Lorenzon, Rachel McElwee, Sophia Simmons, Eugene Suleau

Caught in a Loop won Best Experimental Film at
SA Short Screen Awards 2008 and was nominated in four other categories. The film was a finalist and winner of best screenplay at Tropfest.

**Hard Rubbish (10 minutes 40 seconds, Digital Beta, Colour)**

Writer: Adam Lemmey  
Director: Adam Lemmey  
Producer: Sharyn Pancione  
DOP: Maxx Corkindale  
Editor: Cleland Jones  
Composer & Sound Design: Duncan Campbell  
Mentors: Nick Matthews (DOP), Shane McNeil (director)  
Cast: Elyvia Boyd, Maleah Martini, Rebekah Rimington & David Wilson

Hard Rubbish was nominated for a record 10 SA Short Screen Awards and the film has screened at multiple international festivals for children's films.

**Dead End (12 minutes, HDV, Colour)**

Writer: Dave Wade  
Director: Dave Wade  
Producer: Dave Wade & Christine Williams  
DOP: Nick Berry Smith  
Editor: Jason Chong  
Mentor: Martin Potter  
Cast: Tiriel Mora, Danielle Cattanzarini, Rodney Mitchell

With both “The Castle” star Tiriel Mora and “Hey Hey It’s Esther Blueburger” star Danielle Cattanzarini on board Dave Wade’s “Dead End” was certainly the most star studded cast of 2007.

**Mona (5 minutes, XD CAM HD, Colour)**

Writer: Charlotte Hamlyn  
Director: Charlotte Hamlyn  
Producer: David Thring & David Ngo  
DOP: Nima Nabil Rad  
Editor: David Ngo  
Composer: Thomas Harrer  
Mentors: Storm Ashwood (director), David Hancock (producer)  
Cast: Gabrielle Kelly, David Thring

“Mona” was nominated for four SA Short Screen Awards winning Best Production Design and director Charlotte Hamlyn won best young filmmaker at the Blue Dandenongs Film Festival. The film was also nominated for the best young filmmaker award at Byron Bay Film Festival.

**Members Production Group**

The Members Production Group is an advisory group to the Board of Management, and has one representative that is also a member of the Board. Its aim is to represent members’ interests in production at the Board level and to provide a mechanism for maintaining connection between members and management.

The MPG is also responsible for awarding up to $10,000 in equipment and facilities subsidy to members. The MPG is free to allocate this to one or to many productions.

The current MPG are taking an active approach to managing projects and mentoring. The MPG requirement that excluded entry-level filmmakers from applying for the subsidy has also been relaxed.

MPG at January 2008:  
Louise Pascale, Chair  
Bettina Hamilton  
Cristiane Carlos  
Carly Turner  
Heath Amos  
Jason Munn  
Alice Teasdale

Ex officio:  
Kathleen Lawlor  
Kath Dooley  
Kate Croser

The MPG developed a slate of new production initiatives in 2007 including the Fast Furious Four – a pitching competition as part of the AIDC Fringe. This was won by Nikki Wilkins and Tracey Alexander for their film *For the Love of Jade* – a portrait of a man’s search to find stability and a home after twenty years of living rough.

With support from MRC management, the McLeod’s Daughter’s production office and Cinevex, the MPG also introduced 16mm – a chance for MRC members to create an experimental film shot, edited and screened on 16mm as part of SA Living Artists week. The four films produced through this initiative were:  
Elegant Once Threatened – Maxx Corkindale  
Open Sore – Ben Pahl Robinson  
Portmanteau – Ben Saffa  
Predation – Dan Monceaux and Emma Sterling
An initiative was also introduced to encourage members to create films for Tropfest, with two films going into a fast turnaround production and screened as part of the MRC’s staging of the Adelaide leg of Tropfest. The two films produced were:

Mistfortune - Nathan Andrews
The Man Beneath The Train Station - Ben Pahl Robinson

In 2007 the MPG maintained subsidy to Shalom Almond for *Word of Mouth*. Both Shalom’s MPG supported projects (*Love Market* and *Word of Mouth*) have received broadcast interest and we wish Shalom well in securing a pre-sale for her work. The MPG also offered open round subsidy to Nick Godfrey for *Alleyway Sideshow* – a music documentary focussed on bands making public guerrilla performances around Adelaide and Melbourne alleyways. Funding was granted to Gavin Kemp to develop a trailer for his proposed documentary on the collapse of the Nova teaching chain in Japan.

MRC management developed The Company in 2007 production initiative by expanding the partnership between the MPG and TAFE SA Adelaide Centre for the Arts Acting Department to include Flinders University and Helpmann Academy and ensuring the continuity of the initiative into 2008.

The Company
The Company provides a production opportunity to three filmmakers. The initiative was created for the first time in 2006 by the MRC in partnership with TAFE SA Adelaide Centre for the Arts, and is designed to produce a character driven, ensemble based film to showcase the talents of TAFE’s final year acting students as well as a professional development experience for filmmakers.

With the additional financial support from the Helpmann Academy and Flinders University the initiative was developed to support a development process of five scripts with three projects put forward for production.

Supervising producer Julie Ryan was instrumental in ensuring the delivery of the three films.

The final three films were:
The Only House in the Street
Written/directed by Dave Wade, produced by Matt Pearson.

Steak Knife
Written/directed by Zane Roach, produced by Chad Leader.

Waiting
Written/directed by Kelly Haines, produced by Tom Young.

The final films were screened as part of the Karma Cup as well as a TAFE showcase screening in the Mercury Cinema.

Silent reMasters
In 2007 the Media Resource Centre again presented a production initiative aimed at developing screen composition skills. Silent reMasters provides three emerging musicians, bands, composers and/or sound artists the opportunity to re-score a classic silent film as part of the Mercury’s Cinémathèque program and to perform that score live in the Mercury.

In 2007 the three composers were:
Michael Goodfellow rescoring *The Unknown*
Alexander Waite Mitchell rescoring *The General*
Patrick Kavanagh (*Subterranean Death Trap*) rescoring *Dr Mabuse part 1*.

Each composer was paid an honorarium of $1000 which covered their time, additional musicians and consumables.

The initiative was supported by an APRA|AMCOS project grant, as well as extensive in-kind support from Billy Hyde Music.
I Can See Queerly Now
I Can See Queerly Now (ICSQN) provides same sex attracted youth under the age of 26 the opportunity to make a short film and present their stories to the queer and general communities. The project began in 2002 as “Pink Shorts”, and is now a significant event on the SA cultural calendar.

The MRC has partnered with the FEAST Festival, since the project’s inception and in 2007 the project was nominated for a Ruby Award for a Community Impact award. The films produced in 2006 were screened at over 30 international festivals to a combined audience of over 35 000.

The Supervising Producer for Queerly 2007 was Bettina Hamilton. The films produced in 2007 were:

- Checking In
  Writer / Director / Producer: Lisa Hill

- How To Bury The Dead
  Writer & Co-Producer : A. J. Tsiakas
  Director & Co – producer: Charles Bracewell

- Love is Blue
  Writer / Director / Producer : Emily Brindal

- DYKE!
  Writer / Director : Kelly Carpenter
  Producer : Tom Young

In 2007 ICSQN received increased support from the SA Film Corporation as well as ongoing support through SA Youth Arts Board and the Office for Youth and thus able to maintain a reasonable level of its production budget for participants.

The projects were screened as part of FEAST in November 2007 to two sellout crowds in both the Mercury Cinema. Films produced in 2007 have screened at a number of national and international film festivals (Toronto, Vancouver, Washington with Love is Blue winning Selector’s Choice Award for Best Film In Celluloid Casserole at Melbourne Queer Film Festival).

Equipment and Facilities 2007
The Provision of affordable and equitable access to production and post-production is a core activity of the MRC. The passing in and out of equipment, and technical consultation is a daily ritual at the MRC offices. Over 3000 units of equipment were provided to filmmakers in 2007 – a record!

Performance Charts
Actual sales for the year are reflected in the chart below:

The MRC production equipment hires were $62 205 for 2007. This excludes hire of equipment for internal programs (such as workshops and seminars), production initiatives and other subsidised programs.

The chart below shows the total use in days per month for the period of 2007. Use takes into account all subsidised payment arrangements and other activities. The MRC’s equipment saw $204 805 worth of use in 2007 with more than 500 separate filmmakers or organizations hiring MRC equipment and more than 300 identified productions or events supported.
Production Subsidy Scheme
The MRC provides support to community organisations that have difficulty in accessing production facilities and equipment. Up to 50% subsidy on the full hire fee is provided to projects, with the level of subsidy to be determined on a project-by-project basis.

Thirty nine organisations were supported in 2007: Jam Factory, Fringe Festival, Night Live Local Music Showcase, Kino Kabaret (as part of Adelaide Film Festival), Kangaroo Island Council, Lower North Health, Australian International Documentary Conference, Anglicare, Carclew Youth Arts Centre, Patch Theatre, Open Channel (Victoria), Anglicare, Pennington Aged Care, Rock the Vote, Experimental Arts Foundation, Vitalstatistix, Reconciliation SA, Kurruru, Big Issue (Street Socceroos), Nunkuwarrin Yunti, Country Arts SA, Arts Access SA, SA Film Corporation, Lion Arts Centre, Home Start (Start Dreams), FEAST Festival, Adelaide University, Drug and Alcohol Counselling Services, TAFE SA AC ARTS, Adelaide Fringe, Kurruru, Relationships Australia, Chalkfest Willunga, Hilltop Hoods, Aboriginal Home Care, Marriage of Figaro Production (low budget feature film), Alphaloka (Moviemaker SA project).

Production Consults
The Media Resource Centre’s advisory services cover face-to-face consultation, telephone and email advice, and premises tours. The MRC also offers fee based personal consultations to MRC members in the areas of funding advice, script development, pre/prod/post-production or marketing for all types of projects. This includes technical and digital media consultations.

The MRC also provides tours of its facilities to a range of community, screen industry and educational organisations.

In 2007 seventeen tours were conducted for: Islamic College of South Australia, Adelaide City Council and Film Makers Boot Camp TAFE SA AC Arts 3rd year acting students, Marratyville Primary School, Country Arts SA, Austrade, UniSA - International Business Week delegates, SAFC networking event, Carclew Youth Arts Centre, Lion Arts Centre Open Day Oct 14 Flinders University Screen Studies TAFE SA Screen Department, Carnegie Mellon, Movie Maker SA, Avid Australia & Avid Singapore, Marriage of Figaro production team, Australian Video Producers Association, Office for Youth.

During 2007, there were 256 one-to-one consultations with the MRC’s production support staff, and over 5000 exchanges of advice to members and general enquirers, doubling the numbers from 2006 and increased more than five for 2005.

To assist in developing MRC staff skills, knowledge and network and to advocate on behalf of screen culture and industry MRC staff attended (outside of MRC presented or co-presented seminars and events) the Broadcast Summit, Crossover, AIDC, EAF Symposium, National Roundtable of Nonprofit Organisations as Arts representative for SA, Digital Content Industry Placement Program for Education and was assessor for Adelaide University’s Street Stories and SA Youth Arts Board assessment panel (film & video).

Careemakers
Careemakers is the umbrella under which the Media Resource Centre’s professional development program is delivered. Careemakers includes non-accredited short courses, workshops, seminars, masterclasses and forums. Careemakers employs industry practitioners to deliver courses and seminars based on industry skill requirements.

In late 2006 and 2007 the program was re-branded and expanded. The program continued the delivery of popular technical short course on the use of Final Cut Pro and digital camera operation. The Final Cut Pro users group was repositioned as the Digital Editing Group to expand opportunities to discuss other software such as After Effects, Avid and Premiere. This continues to be a popular support group at the MRC with bi-monthly meetings in the Iris Cinema or at local post-production studios.

Other introduced workshops were Documentary Essentials, Avid Media Composer, After Effects, Animation Unplugged, Script Hothouse, the Director’s Workshop, Timelapse Photography and internal Digital Storytelling workshops which focussed on training the trainer.

Seminars in 2007 covered international markets, in
depth case studies, pitching, continuity, animation, production design, shooting 16 mm, sound recording and sound design. The Media Resource Centre now delivers detailed case studies around particular projects with Closer Productions' Sophie Hyde and Bryan Mason discussing the production, funding and broadcast of their SBS project “OK, Let's Talk About Me”.

“Digitopia” - a digital focused strand of seminars and workshops was developed in 2007 to great success featuring seminars on Open Source software, Cross Platform Production and Make it for Mobile. The “Digitopia” strand is intended for further significant development in 2008.

Seminars were held with high profile speakers such as documentary maker Tom Zubrycki, film critic and filmmaker Megan Spencer, casting agent Faith Martin (Strictly Ballroom), AIDC director Joost den Hartog, producer Mario Andreacchio, production designer Rob Webb (Wolf Creek and Rogue), Dee McLachlan (The Jammed), Rising Sun Pictures, Victoria Trele and Sue Murray (as part of Rocket Science), The People's Republic of Animation, Kojo Productions, Mark Patterson and Rolf de Heer discussing their work – to name a few!

In total 55 Career Makers workshops, master classes, Q&A sessions and seminars were held in 2007, with well over 1,000 attendees.

Other Projects and Events

SA Short Screen Awards

Previously known as the Zoom! Awards, the SASSA are South Australia’s premier screen awards for local screen practitioners, and are a vital part of encouraging and rewarding production at entry to mid-career level.

The Awards in 2007 were presented in partnership with the Adelaide Film Festival offsite at the old Academy Cinema Centre. Host Stephen Sheehan guided the event with Sophie Hyde and Bec Summerton receiving the Best Film award for My Last Ten Hours With You as well as Best Drama, Best Director and Emerging Producer awards.

In 2008 the awards will be presented in partnership with the Adelaide Festival back at the Mercury Cinema.

SA Short Screen Awards Regional Tour

The MRC was again awarded funding from Arts SA to tour the Best of the SA Short Screen Awards regionally for 2007/08.

In 2007 screenings were held in Penola (as part of Coonawarra Arts Festival), Roxby Downs (Red Earth Festival) as well as Beachport, Willunga (Chalkfest), Clare (Blyth Cinemas) as part of the Eat My Shorts Film Festival presented by Media Resource Centre and Lower North Health and back to Robe as part of the annual South Coast Film Festival and to Port Augusta as part of the AFC’s Big Screen Tour. Over 1,000 people attended regional screenings and future significant outreach regional activities are currently in development for 2008 delivery.

AIDC Fringe

The Media Resource Centre (MRC), Hawke Centre and Australian International Documentary Conference 2007 (AIDC) partnered to create the AIDC Fringe – a day of seminars, workshops and masterclasses at the Mercury and Iris Cinemas on February 27. Financial support came from Arts SA.

The AIDC Fringe 2007 took advantage of the internationally renowned documentary practitioners in Adelaide for the main AIDC event to present an inspiring programme for the next generation of documentary makers. Presenters came from across the world (UK, Indonesia, USA) and included: Roger Graef (Films of Record: co-founder of Channel 4 UK, governor of BFI, OBE and winner inaugural BAFTA Lifetime Achievement Award) Leonard Retel Helmrich (Shape of the Moon, Promised Paradise, inventor of single shot theory) Natasha Gadd & Rhys Graham (Words From the City) Paul Marino (USA - Machinima Academy) Phillipa Campey (Running With Scissors, Bastardry & founder Film Camp Productions) Michael Hourigan, Human Rights lawyer (inspired the BBC Panorama documentary When Good Men Do
Nothing with his report on genocide in Rwanda).

The AIDC Fringe also featured a local content showcase to promote South Australian producers and their projects, a pitching session Fast Furious Four with discussions about the future and definition of documentary including Games as Documentary.

Over 200 delegates registered for the inaugural AIDC Fringe making the day an enormous success. The AIDC Fringe event continued in Perth in 2008 and will return to Adelaide in 2009.

**Movie Maker SA**

In 2007 the MRC partnered with Alphalpa productions to facilitate the delivery of the Movie Maker SA project – an innovative film project that incorporated a statewide progressive scriptwriting contest and the creation of a children’s short feature film.

The project won Innovation in Digital Media at the 2008 SASSAs.

**Filmmakers Boot Camp**

In April 2007 the MRC ran a Filmmakers Boot Camp with support from the Adelaide City Council. Thirty new and emerging filmmakers participated creating ten films in an intensive five day process. The films were then screened at the Mercury to friends, family and the wider community and put up online. Ages of participants ranged from 14 – 65 years.

Since delivering this program the MRC has been inundated with requests by councils and communities to deliver the project in their area. The MRC has now partnered with Carclew Youth Arts Centre to deliver this program as a part of their school holiday program and in 2008 will deliver workshops to a number of councils in metropolitan and regional areas.

**Journeys From Heartache to Hope - Nunkuwarrin Yunti**

Nine digital stories were produced through this project which facilitated eight indigenous women to share their life stories. The stories were made for the benefit of the women's families and communities in the hope that they could help others appreciate more deeply the difficulties and achievements not only of the women involved but all Aboriginal people.

The end stories were a powerful tribute to the strength of Aboriginal women journeying through a range of challenges and were launched at the Mercury Cinema in March 2008.

Nunkuwarrin Yunti worker Marion Burns was instrumental in managing this project and Sonja Vivienne co-ordinated the ongoing workshops.

**Digital Storytelling**

In 2006 the MRC introduced Digital Storytelling as an on-going core part of its workshop program. In 2007 Digital Storytelling has become a part of MRC’s production program. With internal workshops, and partnered workshops in train to date over 60 stories have been produced creating a unique archive of memory and experience in South Australia told by a diverse range of voices.

**Regional Workshops**

The MRC has also developed a significant outreach program in 2007 for regional and remote communities.

Two regional filmmaking workshops were conducted in 2007. Kangaroo Island Council – an intensive filmmaking workshop was hosted by Judd Overton and Carly Turner for 12 participants from across Kangaroo Island to learn to create films.

Lower North Health Workshop – this workshop involved intensive training of teachers from six regional schools in the lower north region (Burra, Clare, Snowtown etc) and was the first stage in a series of screen culture projects run in partnership or with the support and advice of MRC. These stages included a Tall Storeez workshop in schools, ongoing teaching training and technical support and culminated in the Eat My Shorts film festival held at Blythe Cinema. Winning films from this festival were featured in the Best of SASSA screenings. In all over 300 regional people were directly involved in this initiative.
2007 has been a very busy year for the Media Resource Centre and to achieve this level of activity, we rely upon a number of organisations through funding and through partnerships.

The Media Resource Centre relies on funding from Government to allow us to operate and achieve the targets and promote screen culture in South Australia. In 2007, we received funding from both the Australian Film Commission and the South Australian Film Corporation.

The AFC provides triennial funding as part of its Industry and Cultural Development Programme. We also received funding for the Cinematheque programme through ICD funding and money for specific projects such as Raw Nerve. The SAFC funding forms our Screen Culture Operating Grant and also funds under the Digital Media Grant. The SAFC also funds specific projects such as the South Australian Short Screen Awards.

The MRC also maintains excellent relationships with Arts SA in terms of funding agreements including the SASSA Regional Tour, but also for the provision and maintenance of the MRC’s offices and the Mercury and Iris Cinemas. Their assistance is very much appreciated.

Other organisations assistance has included Adelaide City Council who funded projects in 2007 including the Bootcamp sessions held at the Mercury Cinema, Toyota for their sponsorship of the SA Short Screen Awards, and also the Office for Youth and Flinders University for their involvement in the SA Short Screen Awards.

**Lion Arts Centre**

The MRC continues to operate within the Lion Arts Centre, and we would like to thank the LACMA (Lion Arts Centre Management Association) and the member associations for their collaborative approach throughout the year and support for a number of projects. There continues to be an emphasis on safety through First Aid and Fire safety training, together with emergency evacuations as required. The LACMA also deals with the sites utilities and certain levels of insurance on a collective basis.

**Venue Hire**

2007 was a busy year for both the Iris and Mercury cinemas as multi-media venue hires. There were a number of hires ranging from Community organisations, Government departments and also numerous film industry practitioners (YAP Awards, Feast, AGDA, APRA, Shark Island Productions, SAFC, AFTRS, AWG, SA Screen Industry Council), together with numerous commercial companies for product launches and presentations. The Mercury Cinema was also a venue for the ArtWest project where there were two works of art in the foyer during December.

**MRC Infrastructure**

There have been several changes to the MRC offices over 2007 with the creation of a more open plan office by moving the server equipment to the projection room, and the subsequent provision of Production Office space for rental purposes.

**External Suppliers**

The MRC continues to benefit from the sponsorship agreements in place with Barossa Valley Brewing for the provision of Bee Sting beer, and also with James Haselgrove Wines for wine sponsorship. We also have continued our relationship with both Aon and Webster Hyde Heath for the provision of all our insurance requirements from Public Liability, Association insurance, Volunteer and Board cover and also for the insurance of all our equipment and facilities. We have also continued to use Internode for our Internet connectivity.

We would like to acknowledge the help of all our suppliers during the year.

**Staff Changes**

During 2007, the following people left the MRC: Imogen Selley – Director
Lisa Mortimore (Maternity Leave) – Services Coordinator
Christine Sweeney – Acting Director and Creative Producer
Sonja Vivienne – Creative Producer
Amanda Putrus – Front of House
Scott Venner – Projectionist
Mark Pogorelec – Exhibitions Manager
Grant Thonemann – Communications Coordinator

During 2007, the following people joined the MRC: Jeremy Chance – Operations Manager
Louise Vlach – Services Coordinator
Sonja Vivienne – Creative Producer
Kate Croser – Creative Producer
Gail Kovatseff – Director
Sonja Grosskopf

The 2007 Financial Accounts once again received an unqualified audit opinion from auditor JJ Painter of PKF Chartered Accountants. The Finance staff deserves recommendation for their diligence.

The End of Year result for 2007 was a $52,757 surplus. That surplus was primarily due to a better than projected income stream to all sections of the MRC. There were also fewer expenses than planned, including the Website development being rescheduled to 2008.

Balance Sheet:

- The End of Year Cash at Bank balance has decreased from $272,939 to $209,868. The cash reserve is at a level recommended by the Australian Film Corporation.
- Trade Debtors have reduced from $6,999 to $173,743. This is a timing factor.
- Liabilities have increased from $176,878 to $220,317. This is mainly due to more Grants being received in advance.
- Net Property, Plant and Equipment decreased by $14,878, which was mainly due to ongoing depreciation of Assets as per Accounting Standards.

Summary:

Overall expenses stayed in line with income, both of which increased by approximately 16%, showing good economic management.

The accumulated surplus and cash reserve ensure that the MRC enjoys a healthy cash flow going forward.

The MRC is in a solid financial position and with sound financial management can look forward to another successful year in 2008.
<table>
<thead>
<tr>
<th>Page</th>
<th>Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Board of Management's Report</td>
</tr>
<tr>
<td>2</td>
<td>Statement by the Board of Management</td>
</tr>
<tr>
<td>3</td>
<td>Balance Sheet</td>
</tr>
<tr>
<td>4</td>
<td>Statement of Income &amp; Expenditure</td>
</tr>
<tr>
<td>5 – 7</td>
<td>Notes to and Forming Part of the Accounts</td>
</tr>
<tr>
<td>8 – 9</td>
<td>Independent Auditor's Report</td>
</tr>
</tbody>
</table>
MEDIA RESOURCE CENTRE INC

BOARD OF MANAGEMENT REPORT

Your Board of Management members submit the financial report of the Media Resource Centre Inc. for the year ended 31 December 2007.

Board of Management's Members

The names of the Board of Management members throughout the year and at the date of this report are:

Adele Hann, Andrew Plumer (Chair), Angela Salomon, Che Metcalfe, Christopher Houghton, Hugh Freytag, Joost den Hartog, Kath Dooley, Louise Pascale, Michael Nelson, Mike Walsh, Shaun Berg, Sonja Grosskopf and Tania Nehme.

Principal Aim

The principal aim of the Association during the year was to generate, support and advocate for a creative, critical and informed screen culture and practice in South Australia.

Principal Activities

The principal activities of the association during the year were to provide, in furtherance of the above aim:

- 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 surplus amounted to $52,757 (2006: $44,827). The surplus for 2007 is due to a better than projected income stream to all sections of the organization. There were also less expenses than planned including the website redevelopment being moved to 2008.

Andrew Plumer
Chair of The Board

Sonja Grosskopf
Treasurer

Dated this 29th day of April 2008
MEDIA RESOURCE CENTRE INC

STATEMENT BY THE BOARD OF MANAGEMENT

In the opinion of the Board of Management the accompanying financial statements, as set out on pages 3 to 7:

(a) Present fairly the financial position of the Centre as at 31 December 2007 and the result for the year then ended; and

(b) Have been prepared and presented in accordance with Australian accounting standards that are applicable to the Centre as a non-reporting entity as explained in Note 1 to the accounts.

The Board of Management has reasonable grounds to believe that the Centre will be able to pay its debts as and when they fall due.

The Board of Management hereby states that during the year ended 31 December 2007:

(a)  
(i) no officer of the Centre;
(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 Centre; and

(b) No officer of the Centre has received from the Centre, 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:

Andrew Plumer
Chair of The Board

Sonja Grosskopf
Treasurer

Dated this 29th day of April 2008
MEDIA RESOURCE CENTRE INC

BALANCE SHEET

AS AT 31 DECEMBER 2007

<table>
<thead>
<tr>
<th>Note</th>
<th>2007 $</th>
<th>2006 $</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACCUMULATED FUNDS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening Balance</td>
<td>237,339</td>
<td>192,512</td>
</tr>
<tr>
<td>Surplus for the Year</td>
<td>52,757</td>
<td>44,827</td>
</tr>
<tr>
<td>TOTAL ACCUMULATED FUNDS</td>
<td>290,096</td>
<td>237,339</td>
</tr>
<tr>
<td>Represented by:</td>
<td></td>
<td></td>
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ASSETS

Current Assets

<table>
<thead>
<tr>
<th></th>
<th>2007 $</th>
<th>2006 $</th>
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</thead>
<tbody>
<tr>
<td>Cash on Hand</td>
<td>1,130</td>
<td>1,517</td>
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<tr>
<td>Cash at Bank</td>
<td>209,868</td>
<td>272,939</td>
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<tr>
<td>Trade Debtors</td>
<td>173,743</td>
<td>6,998</td>
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<tr>
<td>Stock on Hand:</td>
<td></td>
<td></td>
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<tr>
<td>Tapes</td>
<td>240</td>
<td>2,291</td>
</tr>
<tr>
<td>Candy Bar</td>
<td>11,431</td>
<td>4,133</td>
</tr>
<tr>
<td>Prepayments</td>
<td>11,918</td>
<td>9,378</td>
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<tr>
<td></td>
<td>408,330</td>
<td>297,256</td>
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</table>

Non-Current Assets

<table>
<thead>
<tr>
<th>Property, Plant &amp; Equipment</th>
<th>2007 $</th>
<th>2006 $</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3</td>
<td>102,083</td>
</tr>
<tr>
<td>TOTAL ASSETS</td>
<td>510,413</td>
<td>414,217</td>
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</tbody>
</table>

Current Liabilities

<table>
<thead>
<tr>
<th></th>
<th>2007 $</th>
<th>2006 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creditors &amp; Accruals</td>
<td>4</td>
<td>172,947</td>
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<tr>
<td>GST Clearing Accounts</td>
<td>5</td>
<td>11,570</td>
</tr>
<tr>
<td>Provision for Employee Entitlements</td>
<td>6</td>
<td>35,800</td>
</tr>
<tr>
<td></td>
<td>220,317</td>
<td>176,878</td>
</tr>
</tbody>
</table>

TOTAL LIABILITIES

|                  | 220,317| 176,878|

NET ASSETS

|                  | 290,096| 237,339|

The accompanying notes form part of these accounts
### MEDIA RESOURCE CENTRE INC

**STATEMENT OF INCOME & EXPENDITURE**

**FOR THE YEAR ENDED 31 DECEMBER 2007**

<table>
<thead>
<tr>
<th>Note</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>INCOME</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibition &amp; Cinema</td>
<td>168,050</td>
<td>179,390</td>
</tr>
<tr>
<td>Interest Received</td>
<td>9,121</td>
<td>5,472</td>
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<tr>
<td>Operating Grants</td>
<td>496,764</td>
<td>420,500</td>
</tr>
<tr>
<td>Production Support</td>
<td>100,072</td>
<td>101,332</td>
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<tr>
<td>Membership Subscriptions</td>
<td>13,534</td>
<td>13,305</td>
</tr>
<tr>
<td>Recovery of Expenses</td>
<td>849</td>
<td>1,948</td>
</tr>
<tr>
<td>Special Projects</td>
<td>158,732</td>
<td>94,962</td>
</tr>
<tr>
<td>Sundry Income</td>
<td>8,840</td>
<td>7,954</td>
</tr>
<tr>
<td><strong>TOTAL INCOME</strong></td>
<td>955,962</td>
<td>824,863</td>
</tr>
<tr>
<td><strong>EXPENDITURE</strong></td>
<td></td>
<td></td>
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<tr>
<td>Auditors Remuneration</td>
<td>3,250</td>
<td>3,547</td>
</tr>
<tr>
<td>Exhibition &amp; Cinema</td>
<td>175,305</td>
<td>132,749</td>
</tr>
<tr>
<td>Depreciation</td>
<td>37,958</td>
<td>34,665</td>
</tr>
<tr>
<td>Leasing Charges</td>
<td>11,896</td>
<td>2,464</td>
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<tr>
<td>Production Support</td>
<td>120,488</td>
<td>75,519</td>
</tr>
<tr>
<td>Salaries and Wages</td>
<td>400,217</td>
<td>406,417</td>
</tr>
<tr>
<td>Special Projects</td>
<td>107,304</td>
<td>84,923</td>
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<tr>
<td>Superannuation</td>
<td>38,774</td>
<td>38,177</td>
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<tr>
<td>Bad Debts</td>
<td>8,013</td>
<td>1,575</td>
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<tr>
<td><strong>TOTAL EXPENDITURE</strong></td>
<td>903,205</td>
<td>780,036</td>
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</tbody>
</table>

**SURPLUS (DEFICIT) FOR THE YEAR**

<table>
<thead>
<tr>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>52,757</td>
<td>44,827</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these accounts
NOTE 1 - STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

In the opinion of the Board of Management, the Association is of a type identified in Statement of Accounting Concepts 1 as a non-reporting entity. Accordingly, the financial statements represent a "Special Purpose Financial Report" which has been prepared solely to meet the reporting obligations of the Board of Management and the limited information needs of the Centre's members.

The financial statements have been prepared in accordance with the following Australian accounting standards:

AASB1031 Materiality; and
AASB110 Events Occurring After Balance Date

No other Australian accounting standards and other mandatory professional reporting requirements have been applied, although measurement and valuation criteria embodied in the generally accepted accounting framework have been acknowledged.

The financial statements have been prepared on the basis of historical costs and do not take into account changing money values or current valuations of non-current assets. The accounting policies have been consistently applied.

Significant accounting policies that have been involved in the preparation and presentation of the accounts are:

(a) Property, Plant & Equipment

Property, plant and equipment are recorded at cost.

The depreciable amount of plant and equipment are depreciated over their useful lives commencing from the time the asset is held ready for use.

(b) Employee Entitlements

Provision is made for employees' annual and long service leave entitlements at balance date.

(c) Grant Income

Income from Grants is recognised on an accrual basis.
MEDIA RESOURCE CENTRE INC
NOTES TO AND FORMING PART OF THE ACCOUNTS

NOTE 2 – COMPARATIVE FIGURES

The comparative figures for the year ended 31 December 2007 have been restated to
recognise historical inconsistencies from prior years. A reconciliation of the profit for the year
ended 31 December 2006 is as follows:

\[
\begin{align*}
\text{Net profit after tax as previously reported} & \quad 50,881 \\
\text{Correction of historical accounting inconsistencies} & \quad -6,054 \\
\text{Net profit as per 31 December 2007 comparatives} & \quad 44,827
\end{align*}
\]

NOTE 3: PROPERTY PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th>Item</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Leasehold Improvements – at Cost</td>
<td>9,935</td>
<td>6,978</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>(7,612)</td>
<td>(6,978)</td>
</tr>
<tr>
<td></td>
<td>2,323</td>
<td>0</td>
</tr>
<tr>
<td>Plant &amp; Equipment – at Cost</td>
<td>116,430</td>
<td>111,560</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>(100,430)</td>
<td>(93,624)</td>
</tr>
<tr>
<td></td>
<td>16,000</td>
<td>17,936</td>
</tr>
<tr>
<td>Office Equipment – at Cost</td>
<td>81,958</td>
<td>69,625</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>(58,090)</td>
<td>(53,113)</td>
</tr>
<tr>
<td></td>
<td>22,868</td>
<td>16,512</td>
</tr>
<tr>
<td>Video Equipment – at Cost</td>
<td>107,822</td>
<td>105,682</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>(84,880)</td>
<td>(77,487)</td>
</tr>
<tr>
<td></td>
<td>22,942</td>
<td>28,195</td>
</tr>
<tr>
<td>Production Equipment – at Cost</td>
<td>21,537</td>
<td>21,537</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>(11,183)</td>
<td>(6,539)</td>
</tr>
<tr>
<td></td>
<td>10,354</td>
<td>14,998</td>
</tr>
<tr>
<td>New Media Suite – at Cost</td>
<td>32,953</td>
<td>32,953</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>(31,292)</td>
<td>(30,452)</td>
</tr>
<tr>
<td></td>
<td>1,661</td>
<td>2,501</td>
</tr>
<tr>
<td>Plant &amp; Equipment Site B – at Cost</td>
<td>4,665</td>
<td>4,665</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>(1,656)</td>
<td>(4,665)</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cinema Plant &amp; Equipment – at Cost</td>
<td>120,559</td>
<td>119,779</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>(94,624)</td>
<td>(82,960)</td>
</tr>
<tr>
<td></td>
<td>25,935</td>
<td>36,819</td>
</tr>
</tbody>
</table>

| Total                             | 102,083  | 116,961  |
|                                   | 25       |          |
### NOTE 4: CREDITORS & ACCRUALS

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade Creditors</td>
<td>48,980</td>
<td>46,163</td>
</tr>
<tr>
<td>Grants in Advance</td>
<td>123,967</td>
<td>78,667</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>172,947</td>
<td>124,830</td>
</tr>
</tbody>
</table>

### NOTE 5: GST CLEARING ACCOUNTS

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>GST Collected on Sales</td>
<td>20,848</td>
<td>23,414</td>
</tr>
<tr>
<td>(9,278)</td>
<td></td>
<td>(10,705)</td>
</tr>
<tr>
<td>GST Paid on Purchases</td>
<td>11,570</td>
<td>12,709</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### NOTE 6: PROVISION FOR EMPLOYEE ENTITLEMENTS

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual Leave</td>
<td>18,507</td>
<td>23,558</td>
</tr>
<tr>
<td>Long Service Leave</td>
<td>17,293</td>
<td>15,781</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>35,800</td>
<td>39,339</td>
</tr>
</tbody>
</table>
INDEPENDENT AUDITOR’S REPORT

To the members of Media Resource Centre Inc


We have audited the accompanying financial report, being a special purpose financial report, of Media Resource Centre Inc, which comprises the balance sheet as at 31 December 2007, and the income statement, for the year then ended, a summary of significant accounting policies, other explanatory notes and the statement by the Board of Management.

The Responsibility of the Board of Management for the Financial Report

The Board of Management is responsible for the preparation and fair presentation of the financial report and has determined that the accounting policies described in Note 1 to the financial statements which form part of the financial report are appropriate to meet the financial reporting requirements of the Association's Constitution and are appropriate to meet the needs of the members. The Board of Management's responsibility also includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 1, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing 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 entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board of Management, as well as evaluating the overall presentation of the financial report.
The financial report has been prepared for distribution to members for the purpose of fulfilling the Board of Management's financial reporting obligations under the Association's Constitution. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other that that for which it was prepared.

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

*Independence*

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

*Auditor's Opinion*

In our opinion, the financial report presents fairly, in all material respects, the financial position of Media Resource Centre Inc as of 31 December 2007 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

PKF
Chartered Accountants

Signed in Adelaide this 7th day of May 2008

[Signature]