



Australian Government
Australian Industrial Registry

11 June 2009

Ms Bethwyn Serow
Production Executive
Screen Producers Association of Australia
34 Fitzroy Street
SURRY HILLS NSW 2010

By email: bethwyn@spaa.org.au

Dear Ms Serow

**Re: Schedule 1 of the Workplace Relations Act 1996 (RAO Schedule)
Financial report for year ended 30 June 2007 – FR2007/486**

I note the following events with respect to the financial affairs of the Screen Producers Association of Australia (SPAA) for the year ended 30 June 2007:

- | | |
|-------------|--|
| 12 Feb 2009 | Registry received Designated Officer's Certificate, 2007 Committee of Management Statement and 2007 Operating Report. |
| 23 Feb 2009 | Registry received SPAA 2007 Annual Report, 2007 Committee of Management Statement but the General Purpose Financial Report for year ended 30 June 2008 |
| 27 Apr 2009 | Financial documents for year ended 30 June 2007 lodged with the Registry. |
| 9 June 2009 | Correspondence received regarding explanation to the entry 'Grant Expense' appearing in the Income and Expenditure Statement. |

Based on the above information the financial documents for year ending 30 June 2007 have now been filed.

The organisation must ensure in future years that its financial reports comply fully with the RAO Schedule. Accordingly, please read carefully and put into practice the steps set out below in future financial years.

Seven steps to make a Financial Report

If you take the following 7 steps in strict chronological order you should be able to produce a financial report without much difficulty that complies with the RAO Schedule:

1. At your next committee meeting after the end of the financial year prepare:
 - (i) a General Purpose Financial Report that consists of :
 - Profit and Loss Statement,
 - Balance Sheet,

- Statement of Cash Flows,
 - Notes to the Accounts as required by the Australian Accounting Standards (in addition, the Notes to the Accounts must quote verbatim s272(1) to (3) of the RAO Schedule),
 - Committee of Management Statement (this requires a resolution by the committee - see Items 24-26 of the Reporting Guidelines), and
- (ii) an Operating Report (see s254 of the RAO Schedule and RAO Reg 159).
2. Then provide the General Purpose Financial Report to your Auditor.
3. The Auditor then prepares the Auditor's Report in accordance with s257 of the RAO Schedule. The wording that should be used in this Report under s257(5) is:
- In our/my opinion the general purpose financial report is **presented fairly** in accordance with applicable Australian Accounting Standards and the requirements imposed by Part 3 of Chapter 8 of Schedule 1 (RAO Schedule) of the Workplace Relations Act 1996.*
- The Report must then be signed and dated by the Auditor and include their qualification(s) in accordance with regulation 4 of the RAO Regulations which defines an "approved auditor".
4. Then provide the full financial report to all members (this can be done by post, email, posting on the internet etc). The full financial report consists of:
- (i) General Purpose Financial Report which is made up of:
 - Profit and Loss Statement,
 - Balance Sheet,
 - Statement of Cash Flows,
 - Notes to the Accounts,
 - Committee of Management Statement ,
 - (ii) Operating Report, and
 - (iii) Auditor's Report.
5. Then present the full financial report to a **general meeting of members** such as the AGM.
6. Then prepare a Designated Officer's Certificate under s268 that confirms that the full financial report has been provided to members and presented to the general meeting of members.
7. Then lodge a copy of the full financial report and the Designated Officer's Certificate in the Industrial Registry within 14 days of the general meeting of members.

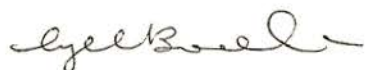
Please ensure that the Operating Report, Committee of Management Statement and Designated Officer's Certificate are dated and signed by an elected officer.

Please do not lodge documents that are not required under the RAO Schedule, for example, pages 1 – 53 of the SPAA Annual Report.

For further information see - <http://www.airc.gov.au/registered/files.htm>
<http://www.airc.gov.au/legislation/rao.htm>

If you require further information contact me on (03) 8661 7989.

Yours faithfully

A handwritten signature in cursive script, appearing to read 'Cynthia Lo-Booth', written in black ink.

Cynthia Lo-Booth
Statutory Services Branch

LO-BOOTH, Cynthia

From: Tatyana Tinetti [tatyana@SPAA.ORG.AU]
Sent: Tuesday, 9 June 2009 9:49 AM
To: Bethwyn Serow
Cc: LO-BOOTH, Cynthia
Subject: Re: AIRC request for information

Hi Cynthia,

This is the expenses we've incurred against grant received.
Please let me know if you need more information on it.

Kind Regards,
Tatyana Tinetti
SPAA Accounts
tatyana@spaa.org.au

On 05/06/2009, at 11:13 AM, Bethwyn Serow wrote:

Can you please clarify what the line 'Grant Expense' refers to in our annual report.. if it is simply the expenses we've incurred against a grant we've received or have we paid a grant to a third party. WE need to advise Cynthia (cced on this email) at AIRC.
the figures this relates to are:

: 2006/07 \$116986.00
2007/08 \$ 65185.00

Bethwyn Serow
SPAA Production Executive
34 Fitzroy Street Surry Hills
NSW 2010
Tel 0293608988
bethwyn@spaa.org.au

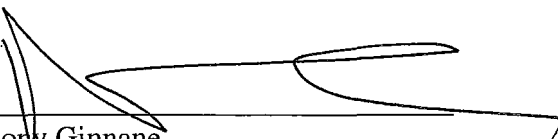


Designated Officer's Certificate
for the year ending 30 June 2007

**Section 268 of Schedule 1 of the Workplace Relations Act
1996**

I, Anthony Ginnane, being President of the Screen Producers Association of Australia (SPAA), certify:

1. that the documents lodged herewith are copies of the full report referred to in Section 268 of Schedule 1;
2. that the full report was provided to members on the website www.spaa.org.au on 27th September 2007
3. that the full report was presented at a SPAA Annual General Meeting of Members on 15th April 2008



Anthony Ginnane

Date: ____15 April 2009

SPAA ANNUAL REPORT

The Voice of Independent Australian Production

2007



spaa The SCREEN
PRODUCERS
ASSOCIATION
of AUSTRALIA

Table of Contents

Contents	page number
Report from the President 2006–07	2
Report from the Executive Director 2006–07	3
SPAA Areas of Operation	4
Policy and Government	5
Industrial Relations and Commercial Affairs	15
Membership and Governance	18
Conference and Events	31
SPAA Secretariat	55
Financial Report	56

PRESIDENT'S REPORT FOR 2006/07

It's been a head down and nose to the grindstone year for the Australian production industry and for SPAA, as we've all been working through the Government Review and examining the implications of the new offset structure and the merger of the Federal agencies announced in the May 2007 Federal Budget.

There's no doubt that all the hard work put in to the Government Review has been worthwhile given the Budget result. SPAA welcomed the package overall, despite it not delivering all that we wanted in terms of tax incentives. As members would know, SPAA felt strongly that a form of enhanced IOBA should sit side by side with any new Producer Offset measures in order to truly stimulate private investment. However, we are a diverse industry with disparate needs, and it was good to see that the post-production and effects sector received specific benefits, along with the increased Location Offset from 12 1/2% to 15% for offshore productions.

With the announcement of the budget package, SPAA lobbied immediately on behalf of the documentary sector, which was disadvantaged by several aspects of the Offset provisions. We are pleased to say that these documentary issues will be resolved when it comes to legislation early in the new financial year 2007-08. However, we still face a significant effort in Canberra to highlight SPAA's concerns about broadcaster access to the Producer Offset, which we believe runs contrary to the Government's stated aims in its delivery of this new tax regime - namely, to grow the independent production sector. We need to make absolutely sure that this Offset package works for Australian producers.

It's a testament to the energy and commitment of our members that we were able to go to Canberra this year with an impressive team of senior producers to assist SPAA in its lobbying campaign. SPAA involves its members in all aspects of its work, and canvasses opinion widely across all divisions, and the results of this collective intelligence pays off hugely in how well regarded we are – the national daily newspaper, The Australian, acknowledges that SPAA is 'influential' – and so we are. SPAA's membership has been growing steadily over the past year, and it's tremendously gratifying to see that the industry recognises the value of belonging to SPAA as we move forward into a new future.

SPAA has continued to work closely with Queensland Events Corporation on the inaugural Asia Pacific Screen Awards to be held in conjunction with the 2007 SPAA Conference on the Gold Coast. We are pleased to say that we will return to Queensland this year, after a hugely successful Conference last year at the Sheraton Mirage. I am looking forward once again to being at THE key industry gathering for the year, not to be missed!

I would like to thank the Executive Director, staff and my colleagues on Council for all their dedicated hard work during the past year, and for their personal support during a challenging, yet rewarding, year.

Trish Lake,
President SPAA September 2007.

EXECUTIVE DIRECTOR'S REPORT FOR 2006/07

This year marks the 50th anniversary of SPAA. SPAA commenced as the Film & Television Production Association back at the birth of Australian television in 1956. In fairness its focus was principally television until the early 80's when it established a representative film division. Since then of course SPAA has expanded to represent the interests of documentary, animation and new media as well as TVC producers and services and facilities providers. We are now the chamber of commerce of the film and television production industries.

Ironic then that 50 years on we are still fighting the same war. I recently read a Hector Crawford speech from the early 60s on the need for government support through regulation to ensure that Australian stories are screened on Australian free to air television. In 2007 we are fighting to retain Hector's legacy of the Australian Content Standard in the face of network bullying and an apathetic government (and opposition). The scare mongering from the three commercial networks in relation to the current review of the Children's Television Standard and their avaricious approach to the Producer Offset demonstrate that nothing has basically changed and that SPAA will be around for another 50 years.

My thanks to President Trish Lake and the SPAA Council for their leadership and support over the last 12 months. Special thanks to SPAA Vice President Nick McMahon, who stands down after four years in the role. Nick has been a rock through some difficult times for the organisation and a great personal help to me.

Special thanks also to Alex Jones who left SPAA in May to take on other challenges. Alex was with SPAA for over 14 years and has made a major contribution to the health and profile of SPAA.

Yours sincerely

Geoff Brown
Executive Director

SPAA OPERATIONAL AREAS

The Screen Producers Association of Australia represents independent television, feature film, animation, documentary, TV commercial and interactive and digital media production companies as well as services and facilities companies, such as post-production, legal and finance institutions.

SPAA is governed by a Council, elected by the members in its various divisions. SPAA is a registered industrial relations body, and subject to the rules and regulations of the Australian Electoral Commission.

SPAA provides the environment for its members to have an effective say in government decisions, industrial relations and commercial negotiations with broadcasters, distributors, financiers and funding agencies. It facilitates networking and the professional development of the industry through its operational areas, as follows:-

1. POLICY AND GOVERNMENT

2. INDUSTRIAL RELATIONS AND COMMERCIAL AFFAIRS

3. MEMBERSHIP AND GOVERNANCE

4. CONFERENCES AND EVENTS

I. POLICY AND GOVERNMENT

SPAA's aims are to

- Identify key economic, legal and technical policy and cultural issues, and use them to plan positive outcomes for the screen production industry.
- Represent and advocate policy goals of the membership to government, funding agencies, other industry associations and the media.
- Consult with membership through Councillors, State Chapters, divisional forums and sub-committees on policy and government relations.

SPAA's effectiveness in these areas relies heavily on the expertise of its Councillors and members to assist in lobbying and consultation, particularly with Government. All reports and papers can be found on SPAA's website www.spaa.org.au

LOBBYING SUMMARY 2006-07

a) Government Review

SPAA had a crowded policy agenda this year, dominated by the Government's Review into the efficiency of Federal funding packages through its national agencies, and the outcomes of a review into divisions IOB and IOBA of the Tax Act, and the widely anticipated merger of Federal funding agencies.

The terms of reference for the Government Review were handed down in July 2006 with a short response time of three weeks.

Executive Director Geoff Brown met with James Cameron from the Department of Communications, Information Technology and the Arts who is heading up the Review to outline SPAA's issues. SPAA's key issues are;

- SPAA strongly recommends the Australian Screen Investment Incentive be adopted along side a Tax Offset option. ASII takes the approach of allowing standard IOBA entry criteria with 100% write-off of investment in first year and a fifty cent in the dollar tax break on all earnings back to the investor. ASII allows FFC investment.
- The 'one size fits all' approach to private investment is clearly problematic for the majority of our members due to the diverse range of genres, business structures and formats to be funded.
- SPAA believes that a model including IOBA eligibility is more likely to encourage non-industry investment activity. SPAA has framed its comments on a Tax Offset with reference to an Australian Film and Television Rebate Scheme which takes the following approach; an altered Tax Offset at 40 percent available for Australian feature films, telemovies, mini-series, documentaries, children's drama and some digital content, with a Tax Offset at 20 percent available for Australian adult television series, that can be used in combination with IOBA but with no access to FFC or other direct federal government production funding.

- SPAA calls for any new tax incentive schemes to include series drama.
- SPAA is strongly of the view that any tax incentives adopted as an outcome of the review should only be accessible to independent producers.
- SPAA supports the establishment of a new single federal screen agency whose functions should not be limited to a simple Australian Film Commission (AFC), Film Finance (FFC) merger.
- A new federal screen agency must as a minimum encompass the current activities of the FFC, AFC and Ausfilm. In addition it needs to incorporate the recommendations and aspirations of the Digital Action Agenda.
- The new agency must be platform neutral, empowered to support industry creative and business development, with a clear remit to develop a strong Australian brand for both domestic and international audiences, and trade development.
- Introduction of new incentives to attract private investment must not be at the expense of direct funding levels, nor exclude additional direct funding to underpin new functions.
- Implementation of policy proposals must take into account the potentially unsettling impact that transition can have and therefore must be managed with a timely and staged approach.

Following delivery of the Screen Media package in the May 2007 Federal Budget, SPAA put forward its discussion paper to DCITA in early June 2007, prior to a series of meetings with Peter Young and members of the Coalition to discuss potential changes in time for legislation. The main points of this discussion paper were:

- SPAA welcomed the package and the Government's stated commitment to growth in the screen industries.
- SPAA argued some fundamental points in its discussion paper, broadly as follows:
 - the need for producer certainty in being able to access the offset;
 - the need for benefits to flow to genuinely independent production companies with creative control over the projects applying;
 - the need to address the inequities in the package for the documentary sector, particularly threshold issues, allowable above the lines and allowable overseas expenditure;
 - the need for clarity on Qualifying Australian Production Expenditure, and levels of Australian content;
 - the need for clarity on certification process and the responsibilities of the administrators;
 - transparent provisions of any proposed content tests and appeals procedures.

b) Independent Benchmark

SPAA continued to pursue its Independent Benchmark policy which was a focus of last year's lobbying efforts in Canberra. Senator Coonan responded to SPAA stating that the Government has no intention of intervening in commercial matters with broadcasters. The issue was raised in industry briefing discussions with the Opposition.

c) Post-production and Digital effects (PDV) sector delegation to Canberra

SPAA participated in a Canberra delegation of PDV companies to present to the ALP, with the focus on Industry, Trade and Education. There was strong engagement and interest in R & D incentives and trade opportunities.

d) Children's producer delegation to Canberra

In February 2007, SPAA led a delegation of children's television producers and performers to Canberra to raise the profile of the sector with Senator Brandis and coalition Members. The aim was to celebrate the success of the sector in terms of quality and export earnings, audience benefits, and the importance of the children's sub-quota in the BSA, the importance of the independent sector as major suppliers, and the need for diversity. A private lunch with Minister Brandis, afternoon tea with the ALP and early evening drinks with Blinky Bill and Dorothy the Dinosaur at Parliament House, were all well attended.

INDUSTRY POLICY DEVELOPMENT & SUBMISSIONS

The focus for this year's policy agenda has been concentrated around the Government's Review into the efficiency of their Federal funding, and the tax reform package for the industry. It has been a particularly hectic year for SPAA, with several major submissions in addition to the Government Review. SPAA has lobbied on a number of important pieces of legislation, including attendance at a Senate inquiry into the Government's Media Reform Bill, which followed SPAA's submission and representations in the previous financial year that concentrated on cross media and foreign ownership changes, and the proposed usage of new digital channels and access to those by free-to-air commercial networks.

Government Review

The 8 May 2007 Federal Budget delivered its Screen Media Package, with potentially far-reaching changes for the industry. The existing tax mechanism IOBA will be phased out as of 1 July 2007, and a series of rebate packages, for offshore productions and for Australian producers (known as Offsets), will be instituted as of 1 July 2007, the provisions of which will be included in a new Tax Bill that is expected come into effect in the first sitting term of the new financial year. The Screen Media package also sanctioned a merger of the existing Federal funding agencies, the FFC, the AFC and Film Australia to become the Australian Screen Authority with effect from 1 July 2008.

- The terms of reference for the Government Review were handed down in July 2006 with a short response time of three weeks. SPAA submitted its outline of the key issues for the August deadline, as outlined above. Executive Director Geoff Brown visited all Chapters during this period to outline the Review terms of reference and to get direct member feedback.

- With regard to the Review, SPAA lobbied agencies and Government with members' views. SPAA supported a merged agency, and also put forward extensive views on possible tax packages, stressing its policy that any rebate to the industry should sit side by side with IOBA for a period of time, until the efficacy of a rebate scheme is apparent. SPAA worked with tax experts on financial modelling for various rebate and private investment models.
- SPAA put forward a discussion paper to DCITA in June 2007, to highlight the issues for members on the new Tax Offset provisions. The main points of these provisions are outlined above.

Department of Communication Information Technology and the Arts (DCITA)

SPAA was invited to sit on DCITA's Industry Advisory Panel (IAP) for Co-Productions, following the Department's advice that it was responsible for future negotiation of co-production treaties. The decision has been made due to the fact that four separate Government departments are involved in these negotiations; Arts, Communications, Foreign Affairs and Trade, and Industry.

SPAA has been advocating an Indian-Australian co-production treaty as part of an overall strategy to build up business relationships in Asia, but is also wary of a long, expensive process that fails to deliver practical benefits, given that India has no reciprocal Government funding for Australian filmmakers to access. SPAA undertook to provide case studies from members as to how Australia could benefit from such a treaty.

Department of Foreign Affairs and Trade (DFAT)

SPAA attended a round table discussion with DFAT to be briefed on the Japan-Australia Free Trade Agreement, which will include service and audio-visual provisions, hence SPAA's input, which will be ongoing.

Media Reform

SPAA submitted a paper to a Senate Inquiry into the Government's Media Reform Bill. In September 2006, Senator Coonan released details of the Government's media reform package. It announced the allocation of two currently unassigned channels of television broadcasting spectrum for new digital services, one for in-home digital services and the other for multi-purpose but mainly mobile television services. Improved multichannel services for ABC and SBS were announced with relaxed genre restrictions. SPAA replied to a Senate Enquiry outlining its major concerns with the package. SPAA believes there is limiting scope for diversity with the Government's about-turn on allowing free-to-air broadcasters access to digital media platforms on the newly announced Channel A. SPAA believes that the public interest is best served by mandating new commissioned content unavailable elsewhere on these digital platforms.

Australian Communications and Media Authority (ACMA)

SPAA wrote to ACMA and Federal Members of Parliament in December and January 2007, contesting the Nine Networks claim to include a New Zealand series as part of their drama quota in an off-ratings period. ACMA subsequently advised SPAA that the Nine Network would not be claiming this series for their drama acquittal. ACMA asked SPAA to consider possible remedies and approaches for inclusion into the Australian Content Review in 2008.

SPAA made a submission in January 2007 to ACMA on the parameters of the Enforcement Powers for ACMA under the Broadcasting Services Act 1992. SPAA's concerns were:

- Any move towards 'enforceable undertakings' on the part of ACMA might dilute the long-held practice of 'light touch' regulation, in which voluntary Codes of Practice have been agreed amongst free-to-air broadcasters to achieve their own responsible broadcast outcomes.
- By changing the nature of voluntary Codes of Practice to enforceable undertakings, this may lead to unintended consequences for independent producers, who make programs with reference to the voluntary Code of Practice
- Independent producers could be affected by an imposition of additional conditions and/or penalties without any legal rights or ability to seek appeal or compensation.
- The introduction of new powers with the potential to accelerate broadcaster penalties for non-compliance could adversely affect the commercial dynamics between commercial broadcasters and independent producers, and create the possibility of unwelcome intervention in program content that could be highly emotive and subject to political pressure.
- Exercising a 'safe compliance' policy will inevitably lead to a more conservative broadcasting environment whereby some areas of content creation would be stifled.
- The ability of ACMA to issue injunctions that may stop the broadcast of specific programs raises issues for independent producers who are carrying commercial liabilities, to international financiers for example.
- SPAA is concerned that were these enhanced powers to be instituted, broadcasters would seek draconian indemnity clauses into future commissioning agreements with independents that will reserve their rights to stop or withhold payment.

SPAA made a submission in February 2007 to the ACMA's consultation paper on the allocation of spectrum for new digital television services, a parallel review with ACCC on bidder eligibility. SPAA made the following main comments to the consultation:

- Transparency of process, with wide publication of the eligible bidder results ahead of the auction process, and publication of the auction outcomes.
- Basic principles of access and content plurality must be written into Channel A criteria so that the digital spectrum is not dominated by a single group, agenda or minority service.
- Allocation of Channel A should retain requirements for diversity of content suppliers and of narrowcasting or other such services.
- Open network should be developed to ensure access for users. Channel A is difficult to define until services are established, and it is important to ensure that diversity undertakings are monitored and reviewed every three years.
- Free-to-air broadcasters and Pay TV providers should not be the dominant owners of new Digital A and B licences.

- New players with little or no vertical integration should be attracted to the services.
- Bidders should not be able to bid for Channels A and B in the same market.
- With regard to licence characteristics, SPAA favours the issuing of multiple transmitter licences with the additional trading options that this could afford; the hoarding of spectrum should be discouraged; rollout services should maximize public benefit; no new service should have any technical impact on the clarity and reliability of existing media services.

SPAA made a submission in February 2007 to the ACMA Review into Reality Television programming, a complementary paper to the one above. The main consideration of this Review is whether the current commercial television Code of Practice provides appropriate community safeguards with respect to such programming. The main points of the submission were:

- Community standards are not homogeneous. They include amongst other things Australians' right to freedom of speech.
- A concrete definition of 'reality television' is far from standard, and does not offer clarity for the purposes of regulation
- Australian viewers are watching reality television in large numbers across all broadcast platforms. These programs receive few complaints in relation to their popularity.
- Independent producers, and SPAA members, are major suppliers of reality television.
- The content of these programs is in line with community standards, and controversy should not be considered as evidence of a negative impact in this area. There is no evidence of widespread or systemic concerns.
- The incidence of Code of Practice breaches is very low in relation to reality television. Incentives to adhere to the Code are significant. The industry is keenly aware that Code breaches may have an effect on audience retention, ongoing supply contracts, and the maintenance of audience position and image.
- There is no evidence that the Code of Practice cannot deal with any concerns raised around reality television programming.
- SPAA recommends that ACMA in partnership with the industry develop a professional briefing forum to assist the industry in understanding the nature of all recent programming breaches and how such breaches inform ongoing practice as well as outlining how classification guidelines may apply to reality television.

SPAA Council met formally with Chris Chapman, Chair of ACMA in February 2007.

Australian Competition and Consumer Council (ACCC)

SPAA made a submission in February 2007 to the ACCC's Discussion Paper for New Digital Television Services which was in line with its submission to the Senate Inquiry into Channels A and B. The main points of the submission were:

- SPAA argues for fair competition to help enable Australian content growth in both up-stream and downstream services in what will be an emerging media sector.
- Digital Channel B must carry minimum levels of Australian content obligations, and basic terms of trade must be applied in the licensing or commissioning of external content.
- Any Channel B controller must not be vertically integrated into the area of program production (news may be an exception) either locally or internationally.
- No horizontal integration to be allowed within the same market, and no content sharing.
- ACCC must include the objectives of the Broadcasting Services Act 1992 in determining decision making criteria for granting bidder eligibility.

ABC and SBS

SPAA began terms of trade negotiations with ABC and SBS in July last year, continuing during the year and still ongoing. The ABC committed to redressing the downturn in locally produced adult drama. SPAA aims to achieve similar outcomes to PACT UK's Terms of Trade Agreement.

SBS made two substantial changes to their existing licence agreements, both of which offered positive benefits to independent producers; the first is a direct equity investment to producers with no copyright requirement for the broadcaster, with a requirement only to remit 50% in the event of profit, and the second change is to realign legal reporting and responsibility as far as possible to the broadcaster. SPAA welcomed this shift.

The ABC instituted new editorial policy changes from March 1 2007. SPAA worked together with the ABC Policy Unit to hold a number of briefing sessions for members in Melbourne and Sydney.

AFC

SPAA met with the AFC to discuss Screen Online, their download archive service, and their terms of trade with producers. The AFC amended their contracts to give greater clarity and flexibility to producers who are providing material for this service.

SPAA contributed to the AFC's guidelines review. Owing to the Government Review, new guidelines were minimal, and were endorsed by the majority of members.

SPAA has consulted extensively with the AFC on various industry matters during the year.

FFC

SPAA contributed to the FFC guidelines review, which once again was minimal in the light of expected changes resulting from the Government Review. Members endorsed the minor changes put forward by the FFC.

SPAA has been working closely with the FFC during the last financial year on all aspects of member issues relating to funding.

New South Wales State Plan

SPAA made a submission to the NSW State Plan in November 2006, which initially did not have a section devoted to the future of the creative industries. SPAA also made a submission to a Small Business Regulation Review of the film and television industry.

Queensland Government Review

SPAA made a submission to the Queensland Government Review into the Pacific Film and Television Commission.

Queensland University of Technology

SPAA was approached by Queensland University of Technology to assist in designing the student's assignment for the 2007 Autumn term's film and television industry research projects.

Children's Television Policy

SPAA initiated a series of Children's Television Producer Consultation Forums in Melbourne and Sydney during the year, the aim of which was to develop member dialogue on these issues prior to an upcoming Review of the Children's Television Standard (CTS), and to assist SPAA in formulating policy. A number of key issues were identified and an extensive list of points raised for potential inclusion in the ACMA Review into the CTS next financial year.

SPAA has been involved with several proposals for dedicated Children's Channels, put forward by the ACTF and the ABC and politically supported at state and federal levels. SPAA supports the idea in principle but not at the expense of relaxing the free-to-air obligations to children's television.

Senator Rod Kemp, Minister for Arts, Sport and Tourism

The Minister for Arts, Sports and Tourism, Senator Rod Kemp, handed over his portfolio to Senator George Brandis on his retirement in March 2007. SPAA sent letters of thanks to Minister Kemp for his consistent support of the industry during his tenure, and for overseeing the film package to a conclusion in the May 2007 budget.

Post Budget Briefings

SPAA held a series of post-budget briefings to examine the implications of the new Tax Offset schemes.

Encore

Geoff Brown, Executive Director, writes a monthly column for the trade magazine Encore, in which topical industry issues are discussed.

International Federation of Film Producers (FIAPF)

This year's activities for SPAA with its international colleagues concentrated on the development of a Charter for the Asia Pacific Screen Awards, and obtaining the endorsement of FIAPF so that the Awards are in line with other international Awards ceremonies and Festival Jury selection

processes. SPAA and FIAPF are assisting Queensland Events Corporation to formulate international best practice process for its Nominations Committee, Jury, and application rules for the inaugural Asia Pacific Awards. The Awards have the endorsement of FIAPF, as well as a partnership with UNESCO and CNN. They will be held to coincide with the SPAA Conference on November 13 2007 at the Sheraton Mirage Gold Coast, and will be broadcast by CNN globally.

There was an Asia Pacific Awards launch in Cannes in May 2007, with CNN, UNESCO, FIAPF and Queensland Events hosting a function for VIP's, regional guests and sponsors.

SPAA is co-Chair of the Asia Pacific Committee of FIAPF which met in Cannes to discuss an action plan on areas of common interest to the region. Contacts were identified from each country to further action plans. Standing items include co-production in region, piracy, financing knowledge and exchange of information on film tax incentives.

There are many areas of commonality; terms of trade with broadcasters, access to cinemas, piracy. In India, Australia and New Zealand, issues with broadband capability hampers the roll out of Video On Demand and therefore business opportunities for independent producers in the region. FIAPF's Chinese colleagues gave a most informative brief for the Committee on the current state of the industry in China.

In Cannes in May 2007 at the FIAPF General Assembly, Geoff Brown was appointed to the Executive Committee of FIAPF. The (northern hemisphere) Winter assembly of the Executive Committee and the FIAPF Asia Pacific Committee are to be held at the SPAA Conference in November 2007, to coincide with the Asia Pacific Awards.

2. INDUSTRIAL RELATIONS AND COMMERCIAL AFFAIRS

SPAA aims to:

- Provide membership with advice and research on the commercial and industrial framework relevant to their businesses, and the obligations they have under industrial law.
- Maintain, negotiate and service agreements on behalf of membership.
- Maintain, negotiate and service Industrial Awards handed down by State and Federal Industrial Relations Commissions.
- Represent and advocate the individual industrial interests of members.
- Negotiate with relevant unions and associations on industrial issues.
- Assist members in the conduct of commercial affairs.
- Consult with Governments over the implementation of Occupational Health and Safety and Workers' Compensation laws.
- Consult with relevant training bodies about the relevant training package for our industry;
- Lobby Governments on copyright issues, payroll tax issues and child employment

The main areas of Industrial Relations activity for 2006-07 were:

Industrial Dispute Television Co-Production

An industrial dispute was resolved through negotiation with MEAA following their claim that a member was required to pay a 90% co-production loading for a series that was in fact a wholly Australian production, with a sole Australian producer and one foreign pre-sale cash flowed into the budget. The producer and MEAA exchanged letters of agreement to the effect that the producer need not pay co-production loading considering the above Award rates being paid for cast.

WorkCover Assist

An Occupational Health and Safety Course for NSW practitioners was held during August and September at the ABC in Ultimo, and one in Melbourne in August conducted by SPAA's consultant, Peter Wasson. More than 95% of the participants rated the course as either excellent or very good. 115 participants completed the course and have received a Statement of Attainment. There has been demand for more of these courses.

During the year, an OHS CD-ROM Training Tool was produced, which looks at three case studies; the feature film *Solo*; the documentary *Bone Diggers* and the recent RTA safety television commercials. In each case study, users will be able to identify hazards, assess and manage risks, implement controls and monitor. The project was completed in May 2007.

In early June 2007, SPAA was successful in securing a further NSW WorkCover grant to build on the previous two successful projects. A new online resource will be devised..

Motion Picture Production Agreement

In March 2007, SPAA and MEAA signed the new Motion Picture Production Agreement which will be in place until 30 June 2009. The main points of change are:

- A 9% increase to rates over 3 years in equal increments of 3% non-compounding beginning 19th March 2007, then 3% 1 January 2008, and a further 3% on 1 January 2009. The rate of CPI at the time of agreement was 4.2%.
- A new Production Flexibility Clause which allows for producers to negotiate directly with crew over changes to conditions under the Agreement as and when needed.
- Annual Leave, Personal/Carer's Leave and hours that comply with the Australian Fair Pay and Conditions Standard, the new minimum standard under Work Choices.

The Actor's Etc (Television) Award

Changes brought about by Government's WorkChoices legislation splits the Award into two different Awards, one for corporations (pre-reform Award) and one for unincorporated businesses (transitional Award). The Australian Industrial Relations Commission, in the absence of any published pay scales by the Australian Fair Pay Commission, increased the rate to The Actors Etc (Television) Award (Transitional) by \$1.38 per hour, taking effect from the first full pay period on or after March 30 2007.

Actors Television Programs Agreement (ATPA)

Negotiations have been ongoing this financial year with MEAA on ATPA. Members have been consulted as to MEAA's latest claims which in addition to a 12% increase over 3 years to the rates for Performers Classes 1 and 2, included an amendment to the options clause of the Agreement, which would require producers to give performers a notice period between the exercise of an option and the beginning of a shoot. These points will form the basis of the ongoing negotiations.

Animation Voice-Over Agreement

Meetings took place in May 2007 with MEAA to discuss changes to talent contracting for animation. There were many areas of agreement, but threshold issues on buy out rights remain, and will be subject to ongoing negotiation.

Australian Writers Guild (AWG) Writers Serials and Series Agreements

Negotiations opened in early 2007 with the AWG on a new writer's series and serials agreement, which is ongoing.

Those negotiations are now nearing completion with both sides making compromises.

Dramatised Documentaries

Following a claim from MEAA that dramatised documentaries should be subject to ATTRA, an informal hearing with Commissioner Larkin at the Industrial Relations Commission resulted in her opinion that neither party had imagined documentary being part of ATTRA in the initial negotia-

tions. SPAA believes that the correct agreement for performers in documentary is the Actors, Etc TV Award. This was not a formal ruling, and SPAA and MEAA undertook to confer further on this issue.

3. MEMBERSHIP AND GOVERNANCE

SPAA is formally constituted as an industrial association registered under the Workplace Relations Act. SPAA represents independent producers and production companies working in film, television, television commercials, video and studio facilities, entertainment lawyers and accountants, completion guarantors, equipment and material suppliers, financiers, distributors, agents, insurers, agents, film sales agents and emerging producers.

Membership is open to individuals and companies in Australia who are engaged in film and television production or in the provision of production services and facilities. All members pay an annual subscription fee for membership that varies for producer, associate, facilities and corporate members. In addition producer members pay a levy on their productions.

SPAA provides its members with the means to have an effective say in government decisions, industrial relations and commercial negotiations with broadcasters and distributors. It facilitates networking and the professional development of the industry.

Membership Benefits

SPAA provides members with a range of services that assist them in their daily business, in addition to the longer term industry benefits that accrue from SPAA's policy, lobbying and industrial relations activities. New benefits are added from time to time as they are negotiated.

Current benefits include:

INDUSTRY AGREEMENTS. SPAA negotiates and maintains various industrial agreements on behalf of its members across all divisions. They prescribe terms and conditions for actors, crew and writers and are either registered with the Australian Industrial Relations Commission or are common law agreements.

OZTAM AUDIENCE RATINGS. SPAA members can access OZTAM data via the SPAA website. OZTAM is the official source for Australian metropolitan and regional television audience ratings data.

NIELSEN EDI. SPAA members can access Nielsen's current worldwide box office data via the SPAA website. Nielsen EDI is the film industry provider of current global box office information.

NEWSLETTERS. SPAA publishes regular email newsletters for members; **ABOVE THE LINE** contains industry news, events and essential information, and **BELOW THE LINE** reports on specific industrial and legal issues as well as production information.

EVENTS. SPAA hosts a series of special events during the year, including SPAA Business Seminars, regular State Chapter meetings and networking events.

URBAN CINEFILE is an Australian online film magazine that offers SPAA members a complimentary gold subscription.

CONFERENCE DISCOUNTS. SPAA members receive 30% discounts to the major annual conferences, SPAA Conference and SPAA Fringe.

FILM FESTIVALS. SPAA members receive industry concession rates to the Adelaide, Sydney and Melbourne Film Festivals.

INSURANCE. Mooney's Insurance is offering SPAA members attractive industry benefits packages.

JVC are offering SPAA members a discount on its Everio Camera range for a limited period.

THE PRODUCTION BOOK, a resource book listing production, TVC, Post-production and effects companies, crew, technicians, etc. is available to SPAA members at a 35% discount.

SPAA COUNCIL

SPAA is governed by a Council elected on an annual basis by the membership in each of the Feature Film, Television, Documentary, Television Commercials, Services and Facilities and the new Animation division. All members vote for President and Vice-President and if necessary the membership in each category votes for divisional Councillors.

SPAA thanks the 2006-07 Council for their commitment and dedication during this past challenging year.

COUNCIL 2005-06

PRESIDENT	Trish Lake
VICE-PRESIDENT	Nick McMahon
DOCUMENTARY	Cathy Henkel Brian Beaton
SERVICE & FACILITIES	Anni Browning Christopher Mapp
FEATURE FILM	Vincent Sheehan Melanie Coombs
TELEVISION	Jenny Lalor Steve Rosser
TELEVISION COMMERCIALS	Peter Cudlipp
ANIMATION & NEW MEDIA	Tim Brooke-Hunt

COUNCIL MEETING DATES 2006-07

21 August 2006
14 December 2006
26 February 2007
30 April 2007
20 June 2007

The Annual General Meeting was held on 28 September 2006.

SPAA CHAPTERS

State Chapters hold regular meetings that provide a valuable opportunity to network with other members, keep up to date with current issues locally and nationally and hear latest industry developments from invited guests.

State Chapter Heads

NSW	Marcus Gillezeau
VIC/TAS	Ros Walker
QLD	Meredith Garlick
SA	Kristian Moliere
WA	Sue Taylor

Cathy Henkel, SPAA Councillor has been raising the profile of SPAA in the NSW Northern Rivers region during the year with a view to forming a Northern Rivers Chapter. This has been greeted positively by practitioners in the region and it remains to be seen whether new membership take up warrants the formation of a new Chapter, which will be determined by the number of new members joining during this financial year.

Cathy Henkel also launched her research project, *Imagining The Future 2*, which details the findings of a major study she worked on for three years into the size and scale of the screen and creative industries in the Northern Rivers region.

SPAA would like to extend grateful thanks to its hard working Chapter heads for their excellent voluntary contribution, and to all the guest speakers throughout the year.

SPAA-ASDA DOCUMENTARY COUNCIL (SADC)

The SPAA-ASDA Documentary Council (SADC) is a joint council that provides an effective independent voice for the documentary sector to Government and the wider industry.

The objectives of the SADC are:

- To foster the development of documentary sector in Australia
- To advance the interests of documentary producers
- Provide a focal point for action
- Develop public relations so that the needs, interests and achievements of the sector may be better understood and appreciated.

The SADC comprises the Executive Directors of SPAA and ASDA, 2 representatives from SPAA and 2 from ASDA. The Chair alternates between SPAA and ASDA members. SADC is administered from the SPAA offices. Julie Marlow worked two days a week as Policy Officer during the year.

The SADC is funded through production levies on both SPAA and ASDA members. These funds are applied to policy development, advocacy, public relations and communication for the joint membership.

SADC OFFICERS

CHAIR: Brian Beaton (SPAA)

COUNCILLORS: Geoff Brown (SPAA)
Brian Beaton (SPAA)
Cathy Henkel (SPAA)
Richard Harris (ASDA)
Tom Zubrycki (ASDA)
Steve Thomas (ASDA) (resigned in 2007)

SADC MEETINGS

28 September 2006

13 December 2006

SPAA took a decision in early 2007 to review the activities and the financial efficacy of SADC, following a series of discussions with SPAA members and SPAA Councillors about future requirements to service the documentary sector.

The results of this review will be announced in the new financial year.

SADC ACTIVITIES

The main focus of activities this financial year has been on the Government Review, FFC guidelines for the forthcoming financial year prior to the merger of Federal agencies, and the role and function of Film Australia within that new entity.

SPAA and ASDA could not agree on a joint position on the Government Review with regard to the documentary sector, so both organisations agreed to put in separate submissions. SPAA's submission was exclusively about the relationship between Film Australia and practitioners and the efficiency of its major funding delivery through the National Interest Program. SPAA's documentary members felt there needs to be a review of all Film Australia's operational procedures.

The main points of SPAA's documentary submission were: to put forward three options to Government for future relationships with Film Australia

- To maintain the status quo with mandatory reform of business practices, operations and organisational culture.
- Place the administration of the National Interest Program (NIP) within a new agency.
- To shift the funding and functions of the NIP to the two public broadcasters to be commissioned from the independent production sector via SBS Independent and the ABC.

The rationale for these options as follows:-

- Documentary practitioners and production companies universally agree that it is absolutely necessary for the direct funding currently provided to Film Australia to remain within the sector to provide a critical mass of production and to create a diversity of Australian documentaries for Australian audiences.
- The current contract between the Government and Film Australia was examined within this submission with the aim of highlighting the areas which currently limit the delivery of the declared objectives for Film Australia
- SPAA believes that Government should examine these areas of their contract with Film Australia as a base outcome of this current Review, and vary the existing agreement before any future next renewal if there is to be such renewal.

SPAA discussed in its submission the major issues for the documentary membership with regard to Film Australia's operational issues:

- Internal production vs. outsourced production.
- Terms of trade, with particular reference to allowable overheads, profit participation and ownership of copyright.
- The role and function of Film Australia as Executive Producer
- Film Australia's role in the wider industry
- Should there be a Statutory Authority specifically for documentary?

- The role of the Federal Government as the owner of a documentary production company.

These matters formed part of a productive ongoing dialogue between SADC, SPAA, the documentary community and Film Australia for the rest of the financial year. A meeting was convened by Film Australia in February 2007 with a representative group of documentary filmmakers and policy makers to discuss the substantive issues arising from the Government Review and the various submissions made.

A productive discussion about what works well with Film Australia, and practitioners concerns about the relationship elicited some new terms of trade conditions:

- Film Australia agreed to waive their development premium of 10% and their interest on development arrangements.
- Film Australia pledged to look into more equitable arrangements for partnership producers.
- Film Australia to discuss with the Board what copyright arrangements they require and whether there is a way to allow producers exploitation rights, new media and reversioning rights.
- Film Australia agreed to look into more equitable credit arrangements and partnership agreements.

It was generally agreed to hold six monthly forums of this nature in future. There was consensus on the positive value of the meeting, where significant inroads were made on many of the issues.

The Government announced in its May 2007 Federal Budget that Film Australia would be included in the Federal agencies merger along with the Film Finance Corporation and the Australian Film Commission.

FILM FINANCE CORPORATION

The main issues this year for SPAA and the FFC in documentary has been to discuss how to allocate their funding equitably when there is too much demand and a squeeze on funds for the sector. There are regularly many more worthy projects coming to the FFC with similar deal terms that can be funded.

A meeting was held in November 2006 with SADC to discuss alternative arrangements for FFC allocation of funds for the rest of the financial year until the budget has been handed down. The FFC put forward a 'three tier' system whereby those projects bringing 60% of their financing to the FFC are given first preference, followed by 50% and 40%. There was divided opinion at the meeting about FFC introducing an evaluation process similar to feature film.

SADC resolved to discuss how evaluation would work equitably.

PHILANTHROPY AUSTRALIA

SADC had meetings with Ian Darling, Mitzi Goldman and Susan McKinnon, who are lobbying Government to have philanthropic status extended to investors in certain categories of documentary projects.

SADC supports their efforts and would like to offer practical support. A report is being developed with case studies of documentaries privately funded in the US through a multitude of philanthropic organizations and private fellowships.

CODE OF PRACTICE AND CHARTER OF INDEPENDENCE

ASDA continued to develop their Code of Practice and Charter of Independence which is a manifesto designed to prevent the erosion of filmmaker independence in relation to broadcasters.

ABC/SBS

There has been concern from members about ABC and SBS both broadcasting documentaries at 8.30pm on Thursday nights. SBS confirmed in late November that they would change their schedule to not clash with the ABC.

TERMS OF TRADE

ABC announced at the SPAA conference that there would be an extra \$1m available for independent documentaries as a result of extra funding in the May 2006 budget.

SBS announced that they would be streamlining their contracts with independent producers to only require a 50% equity payback from invested projects and their copyright requirement has been reduced to 1%. In addition, a proportion of the additional advertising revenue accrued from spacing advertising across the commercial television hour rather than at the head and tail of programs would flow back to independent production.

Both these initiatives were welcomed warmly by the documentary sector.

AFC

SADC endorsed the value of the publication of annual documentary statistics which the AFC launched at the AIDC. It is a most useful resource for the sector.

TRAILBLAZER

SADC withdrew from the MIPTV Trailblazer program, which acknowledges a body of work from filmmakers across the world. It would require a base level of funding and sponsorship to the tune of €8500 which is not affordable at this time.

MENTORING

Cathy Henkel, a SPAA and SADC Councillor, conducted a successful session at SPAA Fringe on mentoring in the documentary sector. Cathy will be following this up with a similar session at AIDC in February. Film Australia, SPAA, and some state agencies will be contributing towards the cost of producing a brochure that outlines all the issues relating to mentorship. There will also be an online billboard with information that can be updated, with links to all relevant agencies, etc. SADC and AFTRS are in talks to co-venture this online component. The information site will be launched at AIDC.

AIDC

The Australian International Documentary Conference took place at the Hilton Hotel, Adelaide from February 23-26 2007.

SADC once again chaired the last session of the conference, the Plenary. The panel comprised: Mark Chapman, Chair AIDC, Brian Beaton, Chair SADC, Cathy Henkel, SPAA and SADC Councillor, Tom Zubrycki, ASDA Board member and SADC Councillor. The session was convened by Julie Marlow, SADC Policy Officer.

The Plenary was in two parts:

- 1) FILM AUSTRALIA presentation of the Stanley Hawes Award, and their report on their Documentary 2012 session on 24 February at the AIDC
- 2) SADC Plenary

FILM AUSTRALIA

The Stanley Hawes Award 2007 went to Michael Gissing, sound editor and pioneer of digital sound editing, for his work over many years on more than 700 documentaries through his own facility Digital City Studios.

Daryl Karp outlined the expanded terms of trade with the industry. The new terms include

- Extension of the Producer Revenue Stream from 5 to 10 years, where producers who have developed a project independently receive a 20% corridor of net revenue during the economic life of the film or until recoupment.
- No interest or premium payable on Film Australia development funding. Producers will only be required to buy out the cash component of FA's investment.
- Film Australia will be considering other terms of trade issues in 2007-08, e.g. copyright provisions, producer overheads, and credits, marketing and branding issues for partnership projects with independents.

Film Australia also would like to run workshops on tax and how any new rebate scheme can work for documentary makers.

DOCUMENTARY 2012

Daryl Karp and Judith Bowtell reported to delegates on the outcomes of their day session, DOCUMENTARY 2012, on Saturday 24 February. It was facilitated by Ann Porcino, and the keynote speaker was futurist Richard Watson. This session imagined what documentary might look like in 2012. Richard Watson put forward six key messages about how the landscape is changing:

- Media shifting – people receive information from different sources – web/TV/podcasts etc
- Media consumers are time poor, resulting in “constant partial attention”
- Generational shift, population becoming older, older market becoming very important.

- Content comes from everywhere not just traditional broadcast outlets.
- Growing anxiety about global issues, war, climate, warming, etc.
- Social networking, targeted marketing, important, YouTube, MySpace, niche websites for niche interests, etc.

The session looked at how documentary filmmakers can work with these new paradigms and what opportunities will exist in the digital landscape for factual programming.

SADC PLENARY

There were no resolutions pre-submitted for the Plenary, and none submitted from the floor.

Each panellist spoke about events during the last year which impacted on the documentary sector and addressed the key issues for SADC focus in the coming year.

The Govt Review into its funding of Federal Agencies dominated last year's agenda, with all agencies, associations, unions and guilds making submissions.

SADC outlined its current policy issues are as follows:

- Extra money applied to documentary by the ABC most welcome.
- SBS changes to their contracting and copyright requirements, application of increased ad revenue to independent production, also most welcome.
- Terms of trade ongoing negotiation with SBS and ABC.
- The Philanthropy Australia initiative extremely encouraging and moving in a positive direction. Ian Darling, Mitzi Goldman and Susan McKinnon lobbying for documentary to be allowable as philanthropic investment through charitable trusts and foundations, etc.
- Ongoing negotiation with FFC with regard to documentary domestic door funding.
- Ongoing lobbying for documentary to be included in 10% pay TV quota spend.
- Maintain diversity in documentary programs funded.
- Budgets have remained static for 10 years, a reduction in real terms; a terms of trade issue with broadcasters and funding agencies.
- Directors' fees need review. ASDA to issue a rate card.
- IP issues, should rights revert to director after exploitation of rights period?
- Documentary Sub-Committee alive again in Sydney.

Comments, ideas, discussion points were put forward from the floor for SADC consider for its lobbying agenda in the next year.

- Idea of a Documentary Channel.
- Ensure that in any merger of Federal agencies, funding for documentary is quarantined.
- Ensure that in any merger of Federal agencies, the regions are adequately represented.
- Ensure that in any merger of Federal agencies, screen culture interests are represented, as with ICD at present. Other than the AFC's, none of the submissions to the Review spoke about the value of screen culture funding – magazines, festivals, film events, resource centres.
- No independent digital cinema screen in Sydney that can show documentary.
- Lobby AFC for their digital cinema agenda to include urban centres.

SPAA REPRESENTATION

SPAA encourages input from members in formulating policy and making representation to government, media and the wider industry. The pro bono work of SPAA members on Committees and industrial negotiating teams is vital to the core business of the organisation. SPAA thanks its dedicated members for their involvement in the following Committees:

Finance

Trish Lake, Nick McMahon, Anni Browning, Sue Anderson, Geoff Brown.

ATPA and ATRRA Negotiating Committee

James Talbot, Nick Murray, Matt Carroll, Steve Rosser.

Feature Film Negotiating Committee

Vincent Sheehan, Robert Reeve

TV Policy

Nick Murray, Bob Campbell, Mikael Borglund, Hugh Marks, Andrew Brooke, Steve Rosser, Jenny Lalor, Nick McMahon, Chris O'Mara

Intellectual Property

Mathew Alderson, Peter Tehan, Marie Foyle, Peter Karcher, Anthony Mrsnik, Robert Reeve, James Talbot, David Whealy

TVC Offshore Negotiating Committee

, Jude Lengel, Peter Cudlipp,

STATE, NATIONAL AND INTERNATIONAL COMMITTEES

SPAA participates on national, state and international committees covering a range of issues across all areas of its membership

- Associations Forum
- Australian Coalition for Cultural Diversity (ACCD)
- Australian Federation of Film and Television Associations Australian Film Industry Research Forum
- Australian Screen Council (ASC)
- Screen Production Safety Review Committee
- WorkCover Consumer Services Industry Reference Group
- DCITA Trade and Co-Production Forum
- Federation of International Producers Association Executive Committee (FIAPF)

- Film and Television Policy Industry Group
- Just Super Board
- National Copyright Industry Alliance
- National Archives Consultation Committee
- Screenrights Visual Arts Working Party
- Trading the Arts
- Women in Film and Television (WIFT)
- Asia Pacific Committee of FIAPF
- Independent Features Producers Alliance of Australia (IFPAA)

4. CONFERENCE AND EVENTS

The aims of SPAA's Conference and Events are to:

- Inform the membership on industry changes and relevant business skills via state chapter meetings, seminars and master classes.
- Create business and social networks for members
- Stage events with strong linkages to key industry players – financing bodies, broadcasters, distributors, sales agents, advertising agencies, service providers, international industry, writers, directors, actors and production personnel.

SPAA BUSINESS CLASS SEMINARS 2006-07

SPAA's partnership with Holding Redlich continued this year with an enhanced series of business seminars. The seminars provide high-level information to the industry on a range of production issues, using experienced industry practitioners. Holding Redlich chaired each of the seminars and provided background notes and speakers. SPAA acknowledges Holding Redlich's invaluable contribution in making these seminars so successful and extends grateful thanks to them and all the guests for their time and commitment. Details of the year's events are as follows:

UNDERSTANDING YOUR AUDIENCE - REDUCING RISK AND MAXIMISING YOUR REACH

Melbourne
6 July 2006
10.00 am to 12.30 pm
Screen Pit
Australian Centre for the Moving Image
Federation Square

Brisbane
13 July 2006
6.00 pm to 8.30 pm
QLD College of Art, Griffith University
Room S02, 6, Level 6, Webb Centre,
226 Grey St, Southbank

SPEAKER:

John Berenyi MD of Bergent Research.

Managing Director of Bergent Research, John Berenyi has an established reputation among the Australian and US entertainment industry as one of the single-most experienced researchers of his kind. His proven techniques have helped companies in all entertainment industries build audiences by precisely clarifying what ticket buyers want and how they like to see and hear messages about movies.

OVERVIEW:

Understanding an audience and knowing what they want and how they react to and understand a production is crucial.

Effective audience research is not about infringing on the producer's creativity. Good research can help fine tune and improve the producer's creative vision.

It can also help to reduce risk and maximise box office and audience reach by giving producers the skills to understand their audience fully.

TOPICS DISCUSSED:

- Understanding your audience.
- Who your audience is.
- What they want.
- How the audience reacts to and understands a production.
- The most compelling and motivating elements in productions.
- What elements are the most marketable?
- The best way to motivate the potential audience to watch and to buy a ticket or watch a program.
- The best way to ensure word of mouth.
- The best way to encourage the buying of ancillary productions; DVD, sound track, tee shirts, tie ins etc

MAXIMISING THE CREATIVE OUTCOME - THE PRODUCER WRITER CONTRACTING PROCESS

SYDNEY

2 August 2006

10.00 am to 12.30 pm

Museum of Sydney, Cnr Phillip and Bridge Sts

SYDNEY SPEAKERS:

Jan Sardi, Screenwriter

Vincent Sheehan, Producer, Porchlight Films

Tim Pye, Writer

Greg Haddrick, Head of Drama, Screentime

Shane Macdonald, Senior Agent, Literary Department, RGM Associates

Needeya Islam, Agent, Literary Department, RGM Associates

Geoff Brown, Executive Director, SPAA

Chair: Ian Robertson, Managing Partner, Holding Redlich

MELBOURNE

16th August 2006

1.30 pm to 4.00 pm

Cinema 1, Australian Centre for the Moving Image,
Federation Square

MELBOURNE SPEAKERS:

Jan Sardi, Screenwriter
Stephen Luby, Producer, Ruby Entertainment
Michael Brindley, Screenwriter
Daniel Scharf, Producer, Daniel Scharf Productions/Big Fella Films
Melanie Coombs, Producer, Melodrama Pictures
Annabelle Sheehan, CEO and Senior Agent, RGM Associates
Chair: Dan Pearce, Partner, Holding Redlich

OVERVIEW:

The process of transferring copyright from the writer to the production company can be a complicated one.

The seminar looked in detail at the first principles of contracting writers for film, television and new media and discussed what producers and writers want from each transaction and the best way of achieving a good outcome for both sides.

TOPICS DISCUSSED:

- What are fair deal points?
- Rights, including copyright and moral rights.
- Usage fees.

A panel of experienced practitioners, including producers, writers, agents and legal experts examined the process, discussed the issues and set out clear options to ensure a smooth and trouble free contracting process.

BROKERING A DEAL WITH THE BROADCASTERS – NEGOTIATING YOUR RIGHTS

SYDNEY

Tuesday 27 February 2007
Museum of Sydney
Cnr Phillip and Bridge Sts
SYDNEY NSW 2001

SPEAKERS:

Alex Graham, Chair, PACT and Chief Executive, Wall to Wall
Bob Campbell, Executive Director, Screentime
Geoff Brown, Executive Director, SPAA
Chair: Ian Robertson, Managing Partner, Holding Redlich

OVERVIEW

SPAA is currently negotiating Terms of Trade with the ABC and SBS on behalf of SPAA's independent producer members.

In 2006 the UK independent production industry, through industry association PACT, negotiated a terms of trade agreement with UK broadcasters on digital rights.

Alex Graham, the Chair of PACT and Chief Executive of Wall to Wall, a leading UK factual and drama production company, is visiting Australia and is our keynote guest at this seminar.

This is an opportunity to examine a terms of trade model that Australia could follow.

TOPICS:

- What can Australian producers learn from the UK model?
- What do Australian producers need in their terms of trade deal with both public and commercial broadcasters?
- What are the unresolved issues and challenges ahead?
- Why and how did the UK producers manage to be in such a strong negotiating position? What has shaped this?
- What are the differences in environments for UK and Australian independent producers?

POST BUDGET FORUM – MEMBERS ONLY

Sydney

10th May 2007

9.30 am - 12:00 pm

Chauvel Cinema, Corner Oxford Street and Oatley Road, Paddington

10th May 2007

4:00 pm - 7:00 pm

Holding Redlich,

350 William Street,

Melbourne, VIC 3000

SPAA Members discuss the impact of the 2007 Budget Decision on our sector with an expert panel of Tax, Legal and Industry specialists.

SPAA CONFERENCE 2006

The 2006 SPAA Conference (SPAA06) was held at the Sheraton Mirage and Versace Palazzo from 14-17 November. SPAA06 was the flagship event in a week of industry proceedings in Queensland that included the SPAA Fringe, digiSPAA, SPAAmart and the Inside Film Awards.

The SPAA Conference is the largest film, television and cross media industry gathering in the Southern Hemisphere. Its activities facilitate the best networking and business opportunities for practitioners working in these industries.

Sessions were divided into three streams, FILM, TELEVISION and CROSS MEDIA. Sessions engaged delegates with digital developments, as well as traditional issues such as content development, financing and distribution.

This year SPAA06 had five keynote addresses that each attracted the majority of the delegation.

Keynote speakers included

- **Harold Mitchell, Mitchell & Partners (Hector Crawford Memorial Lecture)**
- **Peter Casey, Creator, *Frasier***
- **Todd Wagner, 2929 Entertainment**
- **Kim Dalton, Director of Television, ABC**
- **Cathy Schulman, Bull's Eye Entertainment**

A total of 20 breakout sessions were held during the conference. Each session was produced by a member of the industry under the guidance of the SPAA Conference team.

Session Producers, Chairs & Speakers

Michael Agar, Producer Desireline Productions

Heath Amos, General Manager, Kojo Interactive

Michaela Boland, Reporter, Variety

Judith Bowtell, Manager, Policy and Executive, Film Australia

Geoff Brown, Executive Director, SPAA

Jill Bryant, Producer, Walking with Dinosaurs - the Live Experience.

Ewan Burnett, Managing Director, Burberry Productions

Garry Charny, Executive Chairman, April Films

John Chataway, CEO, Kojo Interactive

Kim Dalton, Director of Television, ABC

Keren Flavell, Managing Director, OMG.tv

Rod Hay, Managing Director, Moving Targets

John Karantzis, Managing Director, ReelTime Media

Jenny Lalor, Head of Business Affairs and Animation, Burberry Productions

Ned Lander, General Manager, SBSi

Andy Lloyd James, Head of Screen Studies and Research, AFTRS

Ross Mathews, Investment Manager, FFC Australia

Cate McQuillen, Producer, Mememe Productions

Sue Murray, Executive Director, Fandango Australia

Chris Neal, Writer/Director/Composer, APRA

Jonathan Olsberg, Chairman, Olsberg|SPI Limited

David Parker, Director/Producer, Cascade Films
Daniel Scharf, Producer, Daniel Scharf Productions/ Big Fella Films
Nell Schofield, Presenter, Showtime
Greg Smith, Director for Communications and Publicity, Animal Logic
Stacey Testro, CEO, Stacey Testro International/Zstudio
Andrew Urban, Editor, Urban Cinefile
Adam Wells, Managing Director and E.P, Republic Films

International Speakers

Peter Casey, Writer/Producer, USA
Mike Dearham, Director, Odyssey Cinema & CEO, Film Resource Unit, SA
Evan Jones, Creative Director at Xenophile Media, CAN
Eric Feig, Entertainment Attorney, Rosen Feig Golland & Lunn LL, USA
Margo Langford, LL.B., Digital Media Consultant, CAN
San Fu Maltha, Fu works, HOL
Chris Mercier, Vice President, Fox Searchlight Europe, UK
Natja Rosner, Sales Executive, Trust Film Sales
Cathy Schulman, Producer, Bull's Eye Entertainment, USA
Todd Wagner, CEO, 2929 Entertainment & Founder, Todd Wagner Foundation, USA
Jay Ward, Manager, Art Department, Pixar Animation Studios, USA
Kim Wilson, Creative Head, CBC Children's and Youth Programming, CAN

National Speakers

Alison Baker, Head of Sales, Southern Star Distribution
Philippa Bateman, CEO, April Films
Cherie Bottger, Network Manager – Children's Television, Network 10
Jenny Buckland, CEO, ACTF
Fiona Crago, General Manager, Beyond Distribution
Kim Dalton, Director of Television, ABC TV
Karen Dacey, Manager Program Sales, ABC Enterprises
Amanda Duthie, Executive Producer, ABC TV
Matt Eastwood, Executive Creative Director, DDB Sydney
Paul Field, General Manager, The Wiggles
Courtney Gibson, Head of Arts & Entertainment, ABC TV
Fiona Gilroy, Content Sales Manager, SBS Merchandising and Content Sales
Trevor Graham, Commissioning Editor for Documentaries, SBSi
Jane Griffin, Producer, Australian Film Makers Group
David Gurney, Producer, Blue Rocket Productions
Lesley Hammond, Co Founder, Wild Candy
Gary Hayes, Interaction Producer and Director, LAMP@AFTRS
Marshall Heald, Manager, Telstra BigPond Movie Downloads
Tim Hegarty, International Sales Executive, ACTF
Amanda Higgs, Producer, Southern Star Entertainment
Jo Horsburgh, Head of Drama, Nine Network Australia
Clayton Jacobson, Director & Producer, Thunderbox Films
Nigel Keneally, Hd TV Publicist, Mojo
Stella Kinsella, Writer, Stellavision
Gayle Lake, Programmer, Regional Digital Screen Network

Trish Lake, President, SPAA
Debbie Lee, Commissioning Editor for Drama and Entertainment, SBSi
Troy Lum, Managing Director, Hopscotch
Marian Macgowan, Producer, Macgowan Films
Kristin Marlow, Head of Content, ReelTime Media
Sue Masters, Head of Drama, Network Ten
Stuart Menzies, Head of Documentaries, ABC TV
Anna Miralis, Associate Commissioning Editor for Documentaries, SBSi
Harold Mitchell, Chairman & Founder, Mitchell and Partners
Margaret Murphy, Commissioning Editor for Factual Entertainment, SBSi
Adrian Murray, Licensing Manager, Mushroom
Michael Padden, Group Manager - Content Business Development, Telstra
David Parker, Director/Producer, Cascade Films
Norman Parkhill, Founder, inSYNC
Cathy Payne, CEO, Southern Star
Kristy Phelan, Creative Director, Nickelodeon
Glenn Preusker, CEO, Splashdown

Jo Rooney, Network Drama Executive, Nine Network Australia
Brian Rosen, Chief Executive, FFC Australia
Andy Ryan, Network Script Executive, Nine Network Australia
Ron Saunders, Executive Producer, australianscreen online
Jim Shomos, Executive Producer, Forget the Rules
Carole Sklan, Commissioning Editor for Drama, SBSi
Craig Sloane, National Hd TV, George Patterson Y&R
Neil Sutherland, Composer
Tamzin Taylor, Product Marketing Manager - Mobile TV, 3 mobile
Jennifer Wilson, Managing Director, HWW Limited
Chris Winter, Manager New Services, ABC New Media and Digital Services
Tim Worner, Director of Programming and Production, Seven Network
Sabina Wynn, Director, Industry and Cultural Development, Australian

Selected Program Feedback

"I can only imagine what a challenge it is to pull the whole thing together and to make it varied and interesting for the disparate band that is our industry. I am sure that many people have different needs but success is measured by attendance and the sessions that I went to were all well attended." **Michael Bouchier, Blink Films**

"Overall it was a brilliant event. Very informative and well run" **Hamish MacDonald, Exit Films**

"The areas of practice and topics were widely and interestingly covered. The calibre of the speakers was fabulous as well and they were easily accessible for catch-ups outside the conference" **Jenny Lalor, Burberry Productions**

"Personally I found the whole conference very inspiring and extremely worthwhile, from the seminars to the networking opportunities." **Andy Wilson, Zoot Film**

"Great speakers, great weather, great organisation, great job!" **Jonathan Olsberg, Olsberg SPI**

"It is an excellent way to meet a lot of people in a short space of time, and condenses weeks of work into the three days. Very valuable." **Helen Leake, SAFC**

"I attend a lot of conferences but this one is always impressive because all of the breakout sessions are so WELL organised and prepared. The Chair people put a lot of effort into getting to know the strengths of their panel and keep the information moving." **Sallyanne Feney**

"A good mix of established mediums and emerging platforms such as internet and mobile." **Neal Kingston, Cornerstone Pictures**

"Choice of international guests was excellent" **Don Samulenock, Crawfords**

"The different streams were good, tailoring to TV and cross media was particularly helpful." **Julianna Payne, ABC**

"Great to see commercial networks better represented" **Cathy Overett, New Holland Pictures**

"The keynote presentations were very good with wonderful speakers who were thought provoking and challenging. The mix of sessions with the three key strands was a good way of helping delegates focus on what they wanted to listen to and engage with." **Gary Ellis, PFTC**

SPECIAL EVENTS

SPAAmart

2006 was the fourth SPAAmart, held 13 to 15 November 2006 at the Sheraton Mirage Hotel, Gold Coast, held prior to the start of the conference.

SPAAmart is a selective entry feature film market in which Australian and New Zealand feature filmmakers apply to participate with well-advanced marketable projects, which are ready to be presented to the market. The selected projects are presented by their producer and director teams to the specially invited film executives, local and international, in a series of half hour pitch meetings over three days.

In 2006 SPAAmart attracted a larger number of senior executives with greater decision-making powers. There were 65 applications with applications received from every state. There are active offers on the table for some participating films. There have been follow up meetings between producers and executives in Australia, and there are scheduled meetings overseas with international executives.

Selected Projects:

10 from Australia, 3 from New Zealand, 2 "Radar" projects i.e. past SPAAmart projects which have now significantly advanced since their participation e.g. FFC Letter of Intent, completed production.

The selected Australian projects came from NSW (4), Victoria (4), Queensland (2).

Projects selected in 2006 were:

A Colour Like Water Robyn Kershaw, Producer; Kate Woods, Director; Cath Moore, Writer (AUS)
Beautiful Kate Leah Churchill-Brown & Bryan Brown, Producers; Rachel Ward, Writer/Director (AUS)
Belindas Notes Michele Fantl, Producer; Dorthe Scheffmann, Writer/Director (NZ)
Bollywood Boys Matthew Horrocks, Producer; Peter Salmon, Director; Matthew Saville, Writer (NZ)
Cedar Boys Daniella Ortega, Producer; Serhat Caradee, Writer/Director (AUS)
Closer Selin Yaman & Sotiris Dounoukos, Producers; Sotiris Dounoukos, Director; Matt Rubenstein & Louise Petre, Writers (AUS)
Monkey Bite Trish Lake, Producer; Andrew Lancaster, Director; Chris Nyst, Writer (AUS)
Oyster (Working Title) Rachel Gardner & Angela Littlejohn, Producer; Belinda Schmid, Writer/Director (NZ)
Red Dress Veronica Sive, Producer; Sarah Lambert, Writer/Director (AUS)
Storage Dylan Blowen, Producer; Rachel Landers, Writer/ Director (AUS)
Strangerland Cathy Overett, Producer; Kim Farrant, Director; Fiona Seres, Writer (AUS)
The Mortal Coil Karel Segers, Producer; Wojciech Wawrzyniak, Writer/Director (AUS)
Warm Blood Philippa Campey, Producer; Amiel Courtin-Wilson, Writer/Director (AUS)

29 Participants, with 23 from Australia and 6 from New Zealand

Executives:

The international executives came from UK (5), USA (6), Canada (1), Denmark (1).

A total of 26 participating executives. 12 International companies represented by 13 executives. 12 local companies represented by 15 executives. 2 sponsor companies represented by 5 executives. In 2006 two sponsors, Film Finances, Inc and Cutting Edge, took meetings with participants.

International Executives

Celsius Entertainment: Thierry Wase-Bailey, MD, UK
Fabrication Films: Wendy Reeds, EVP, USA
Fortissimo Films: Ashley Luke, SVP Development & Acquisitions, NL (Aust. based)
Focus Features: Dylan Wilcox, Acquisition Executive, USA
Goalpost Films: Tristan Whalley, Managing Director, UK
IFP/New York: Susan Boehm, Managing Director International Programs, USA
Miramax Films: Peter Lawson, VP Acquisitions, USA
Paramount Vantage: Matt Brodlie, SVP Productions & Acquisitions, USA
The Weinstein Company: Michelle Krumm,
EVP Acquisitions and Co-Productions, USA
The Works International: Helen Loveridge, Acquisitions Consultant, UK
Trust Film Sales: Natja Rosner, Sales Executive, DK
20th Century Fox International: Chris Mercier, VP Fox Searchlight Europe, UK
Seville Pictures: John Hamilton, Co-President of Production & Distribution, CAN

Local Executives

Dean O'Flaherty, Arlight Films (Australia)
Simon P Killen, Aztec International Entertainment (AIE) (Australia)
Alan Finney, Buena Vista International (Australia & New Zealand)
Andrew Mackie, Dendy Films and Becker Entertainment (Australia)
Sandie Don, Hopscotch Films (Australia)
Rachel Okine, Hopscotch Films (Australia)
Greg Denning, Icon Film Distribution (Australia)
Paul Wiegard, Madman Entertainment (Australia)
Anna McLeish, Madman Entertainment (Australia)
Nick Batzias, Madman Entertainment (Australia)
Lauren Hastie, Magna Pacific (Australia)
Antonio Zeccola, Palace Films and Palace Cinemas (Australia)
Mike Vile, Rialto Distribution (Australia/New Zealand)
Joel Pearlman, Roadshow Films (Australia)

Meetings:

Monday 13 November from 2pm to 6pm - 109 Meetings.
Tuesday 14 November from 10am to 6pm - 213 Meetings.
Wednesday 15 November from 9.30pm to 5pm - 79 Meetings
Total Meetings - 401

Feedback:

"SPAAmart attracted excellent executives, and I feel confident that I will have continuing communication with many of them." **Leah Churchill Brown, Doll**

"I really think that the projects were of a very high quality, the preparation was great and I hope that the outcome will be as good. As an Executive at SPAAmart, I had the feeling that we were taken very good care of, and that SPAA gave us the best conditions for future relationships." **Natja Noviani Rosner, Trust Film Sales**

“SPAAmart is the best thing to happen to SPAA in years” Tait Brady, Film Finance Corporation

SPAAmart was kindly sponsored by: Australian Film Commission, New Zealand Film Commission, Cutting Edge, Film Finances Inc, NSW Film & Television Office, Film Victoria, South Australian Film Corporation

Roundtables

Roundtables are an opportunity for delegates to meet informally with speakers, industry decision makers and financiers in a relaxed environment amongst a small group of their peers.

Personalised invitations to host tables were sent to conference speakers, executives from SPAAmart as well as non-speaking guests. Several hour-long sessions were scheduled each day for three days, with one speaker and seating for up to eight delegates seated at one of six tables.

Now in its fourth year, the Roundtables have become a key feature of the SPAA conference program. There were 53 tables this year, or a total of 424 delegate seats available for bookings. It is estimated that tables were full 80% of the time.

A number of sessions had waiting lists, and on occasion, extras seats were added to tables in order to accommodate more delegates (i.e. for popular international hosts).

Hosts included:

Todd Wagner, Susan Boehm, Cathy Schulman, Wendy Reeds, Peter Casey, San Fu Maltha, Paul Wiegard (Madman), Dylan Wilcox Aaron Cooper (digitalPictures), David Court/Kate Shortland (AFTRS), Tony Zhang/Mathew Alderson (CHINA AUSTRADE), Sandeep Khurana/Anupam Sharma (INDIA AUSTRADE), Ron Saunders/John Odgers (SINGAPORE AUSTRADE), Carole Sklan (SBSi), Cherrie Bottger (TEN), Chris Mercier, Chris Winter (ABC), Christian McGowan (Southern Star), Courtney Gibson (ABC), Debbie Lee (SBSi), Katie Cordes (ABC), Eric Feig, Evan Jones, Fiona Crago (Beyond), Georgie McClean (SBSi), Helen Loveridge, Jay Ward, Jo Horsburgh (Nine), Jo Rooney/Andy Ryan (Nine), Kim Wilson, Kristie Phelan (Nickelodeon), Margaret Murphy (SBSi), Margo Langford, Matt Brodrie, Mike Dearham, Natja Rosner, Stuart Menzies (ABC), , Tait Brady (FFC), Tamzin Taylor (3 mobile), Tim Worner (Seven), Trevor Graham (SBSi),

Benefits of Roundtables:

- facilitate networking opportunities
- profile and offer an insight into to the person hosting the table informally
- create relationships
- offer access to SPAAmart executives
- offer guaranteed meetings with guests and executives with limited available time or who are in high demand
- ensure privileged time for discussion, education and networking
- appeal to Producers and industry practitioners at all levels of their careers

Feedback:

“The Round tables were the most valuable tool for me of the whole conference - an excellent learning tool and networking experience.” **Amy Bingham, Media I I 2**

“The Roundtables are an excellent addition to the program.” **Tim Brooke Hunt, Pacific Vision**

“The Roundtables gave us the opportunity to talk to each other in another way, and it gave us the opportunity to let everybody know more about the company you represented and allowed us to see if we could work even closer.” **Natja Noviani Rosner, Trust Film Sales**

“The Roundtable was an excellent forum to meet peers and a fantastic opportunity to ask questions to the host of the roundtable. I really loved the opportunity and format”. **Megan O’Neill, Egg Media**

Roundtables were kindly sponsored by Austrade

Ready Steady Pitch!

Ready Steady Pitch made its debut at SPAA06. The objective of Ready Steady Pitch was to give delegates the opportunity to privately pitch their television projects to Commissioning Editors and Telco Reps. Ready steady Pitch involved 21 executives, 120 individual pitches and 70 delegates. SPAA aims to build and refine this event in an effort to encourage Network participation and create market opportunities for the television sector.

Executives that participated in Ready Steady Pitch were:

- * Fiona Crago, General Manager of Distribution, Beyond Distribution
- * Courtney Gibson, Head of ABC TV Arts, Entertainment & Comedy
- * Trevor Graham, Commissioning Editor for Documentaries, SBSi
- * Jo Horsburgh, Head of Drama, Nine Network
- * Debbie Lee, Commissioning Editor for Drama and Entertainment, SBSi

- * Sue Masters, Head of Drama, Network Ten
- * Stuart Menzies, Head of Documentaries, ABC TV
- * Margaret Murphy, Commissioning Editor for Factual Entertainment, SBSi
- * Cathy Payne, CEO, Southern Star
- * Jo Rooney, Network Drama Executive, Nine Network
- * Deirdre Brennan, ABC Kids Programmer replaced by Katie Cordes
- * Cherrie Bottger, Network Manager - Children's Television, Network 10
- * Cathy Payne, CEO, Southern Star
- * Kristie Phelan, Creative Director, Nickelodeon
- * Andy Ryan, Network Script Executive, Nine Network
- * Tamzin Taylor, Product Marketing Manager - Mobile TV, 3 mobile
- * Kim Wilson - CAN, Creative Head, CBC Children's and Youth Programming
- * Chris Winter, Manager, New Services, ABC New Media

Feedback:

“It's not going to be just a card-exchange, touchy-feely session. I wanted them to go away with a very clear understanding as to our level of interest or otherwise. Having a longer session will help make the exchange less abrupt, but I feel they need to know they're going

into the lion's den and to be ready for honest - but constructive and useful feedback."

Courtney Gibson, Head of ABC TV Arts, Entertainment & Comedy

"Ready steady Pitch was great - would be good to have more info on specific pitchee's - ie what are they buying, where are they selling etc" **David Parker, Cascade Films**

"All the special events were fantastic. I got a lot out of all the networking events, the Roundtables and the Ready, Steady, Pitch. It made the conference worthwhile." **Sonya Humphrey, Sacred Cow Films**

"I really feel that those who pitch should have some basic understanding of what they are pitching ie is it a series? A serial? A telemovie? Who is their audience? What is the timeslot? What is a rough outline of an episode budget. These are basic questions that they should have least thought about." **Jo Horsburgh, Head of Drama, Nine Network**

Emerging Producers Scheme

Eleven emerging producers were given the opportunity to attend the conference at a discounted rate courtesy of the AFC's sponsorship of this initiative.

AFC Project Managers made contact with the Emerging Producers prior to the conference to discuss how to get the most from the conference. Melanie Coombs, from Melodrama Pictures and SPAA Councillor, also briefed the Emerging Producers on the opening morning of the conference.

2006 Emerging Producers were:

Chloe Cassidy - QLD

Susan Woodford - QLD

Natasha Pincus - VIC

Anthony Woodcock - VIC

Kristina Ceyton - NSW

Don Linke - VIC

Sonya Humphrey - SA

Veronica Wain - QLD

Poppy Dowle - WA

Beth Neate - SA

Linda Miscko - NSW

Feedback:

"The greatest benefit was being part of a group of people who were all in the same boat. To this end, meeting on the first evening before the welcome drinks, was great. This benefit could be heightened perhaps by sharing the Emerging Producers' details amongst each other in the days or weeks before the start of the conference. As it turned out, a few of us would have been happy to have met up before the conference began, and also perhaps shared accommodation expenses during the conference etc.

Likewise, during the conference, it was great to have a few lunches and meetings set up for us by our AFC friends. The only other suggestion I would add would be to schedule one last 'meeting' at the end of the conference - a kind of goodbye and debrief, and also allowing for the distribution of the Emerging Producers' details etc if that had not already been done.

All together though, it was an incredible experience to be at the SPAA conference, largely made possible through the gentle 'induction' through the Emerging Producers scheme. And from now on, I won't be missing a SPAA conference!

Emerging Producers Scheme was fantastic way to be introduced to the world of producing."

Natasha Pincus

As for feedback, the strengths of the scheme are for one the financial support, but more importantly the personal support provided by the AFC Project Managers & yourselves. It was good to have a point of contact, especially in the first couple of days of the conference." **Kristina Ceyton**

The Emerging Producers Scheme was kindly sponsored by the Australian Film Commission

Holding Redlich Pitching Competition in association with AFTRS & Getty Images

SPAA partnered with AFTRS in an effort to seek out, the freshest ideas from around Australia. AFTRS held pitching workshops in Queensland, NSW, Victoria, South Australian and Western Australia. Over 150 participants took part in the workshops with three finalists selected by AFTRS to pitch at the SPAA Conference. The three finalists were provided with a full conference registration, return airfares and accommodation along with access to the Getty Images library to add an audiovisual component to their pitches.

The Holding Redlich Pitching Competition was held at lunch on Wednesday 15th November and was hosted by David Parker.

The winner was selected by a judging panel and was announced at the lunch. The winner receives a prize package including airfare to the 2006 Cannes Film Festival or TV Market, a \$2000 cash prize, \$1000 legal advice from Holding Redlich and free registration to the 2006 SPAA Conference.

Objectives:

- The scheme provides valuable opportunities for producers to present ideas
- The scheme plays an important role in encouraging professional development and content development.

2006 Holding Redlich Pitching Competition Finalists were:

Rod Vallis, *Cowboys & Indians*

Granaz Moussavi, *Auction*

Warwick Holt, *The Devil's in the Detail*

Congratulations to the winner, Granaz Moussavi.

Judges were:

Cathy Schulman, Bull-Eye Entertainment

Peter Casey, Creator, *Frasier*

Dylan Wilcox, Focus Features

Tim Worner, Seven

Chris Mercier, Fox Searchlight
Trish Lake, Freshwater Productions
Melanie Coombs, Melodrama Pictures
Dan Pearce, Holding Redlich
Peter Ivany, AFTRS
James Hewison, AFI

Feedback:

"I found the whole experience invaluable, both, from a learning experience with the workshop and the judges' feedback and getting the chance to pitch to a room full of relevant people. I met some great people and made some great contacts at SPAA that I otherwise wouldn't have. So from my point of view, opening the pitch up and holding the workshops and giving people a chance to pitch at SPAA was a huge success".

Rod Vallis, Finalist, 2006 Holding Redlich Pitching Competition

"The pitching lunch was great fun. David Parker was an outstanding MC. It was a shame, perhaps that there was a lack of variety amongst the contestants - all pitching feature films - but that probably can't be helped." **Jenny Buckland, ACTF**

Pitch Competition was kindly sponsored by Holding Redlich, AFTRS and Getty Images.

SHOWTIME Talent Assist Scheme

The SHOWTIME Talent Assist Scheme gave a short film producer the opportunity to screen their film to the SPAA conference delegation, which included local and international SPAA executives and key industry decision makers. Nell Schofield, Showtime presenter, hosted the screening over lunch on Friday 17 November.

The winning Producer was selected by SHOWTIME and SPAA representatives, and presented with a Sony digital camera.

2006 SHOWTIME Talent Assist Scheme Winner was:

Veronica Sive, International Production Service, *Photograph*

Talent Assist Scheme kindly sponsored by Showtime

SPAA Independent Producer Awards

Each year SPAA Council awards SPAA Members in the following categories:

Documentary: Jigsaw Cordell, *Two Men In A Tinnie*

Television Entertainment: Princess Pictures, *We Can Be Heroes*

Children's Programs: AIP entertainment, *Streetsmartz*

Television Drama: Simpson Le Mesurier, *Answered By Fire*

Feature Film: Thunderbox Films, *Kenny*

Services and Facilities: Cutting Edge

Maura Fay Award for Services to the Industry: Rod Fisher

Independent Producer of the Year: April Entertainment

Maura Fay Award for Services to the Industry. In recognition of an individual's continuous outstanding service to the industry in any professional capacity.

SPAA Independent Producer of the Year. Presented to a producer or a production company who has done outstanding work over the year to support, promote and advance the interests of the independent production sector.

The SPAA Independent Producer Awards were held at the Opening session of the conference on Wednesday 15 November and were hosted by Stella Kinsella. The SPAA Independent Producer of the Year Award was presented pre-telecast at the Inside Film Awards on Friday 17 November.

SPAA Independent Producer Awards kindly sponsored by Just Super

Women Working in Television Breakfast

Senior women currently working in the development and production of original programming here and overseas discuss their experiences from a business and creative point of view. It is an opportunity to share highlights and what they have learnt along the way.

The Women Working in Television Project was established in response to research conducted by the Australian Film Commission (AFC) into women's participation and opportunities for career advancement across Australian television.

In partnership with the five free-to-air television networks, the Screen Producers Association of Australia (SPAA), the Australian Subscription Television and Radio Association (ASTRA), Free TV Australia and the AFC has devised a series of initiatives to assist career development and networking opportunities. The conference breakfast is just one of the initiatives and last year attracted 100 participants. The audience is a broad cross section of women in the business who will be attending the SPAA Conference, as well as women from the Queensland television industry.

The 2006 Women Working In Television Breakfast was held at the Versace Palazzo on Thursday 16 November. Over 100 delegates attended the breakfast that featured Cathy Schulman, Oscar winning Producer of *Crash* interviewed by Michaela Boland, Variety Magazine.

Feedback:

"The women's breakfast was great. As a new producer, I was inspired by so many of the women I met, something great for next year would be to invite senior Producers and new Producers to meet at this session?" **Anmaree Bell, Azure Productions**

"AFC Women in TV Breakfast: very informative & inspiring, great to hear other women's success stories"
Kristina Ceyton, Passion Pictures

"The Breakfast was one of the best events, with the tone just right" **Carol Hodge, SBSi**

STRATEGIC ALLIANCES AND PARTNERSHIPS

The following organizations, industry associations or community groups and guests were involved with the 2006 SPAA Conference.

Principal Sponsors

Pacific Film & Television Commission
Queensland Government

Major Sponsor

Australian Film Commission

Key Industry Sponsor

Austrade
Australian Broadcasting Corporation
Digital Pictures
Film Finance Corporation
Gold Coast City Council
Network Ten
Queensland Department of State Development
Queensland Events Corporation
Just Super

Honourable Partners

AusFILM International Inc
Australian Film Television Radio School
Bridgewater Mill
Film Australia
Getty Images
Holding Redlich Solicitors
Nine Network
NSW Film & Television Office
OzTam
Screenrights
SHOWTIME Australia

Supporters

Australian Children's Television Foundation
AFTRS Centre of Screen Business
Beyond International
Bignote Productions
Cutting Edge
Film Victoria
Fintage House
Foxtel
Flying Bark Productions
Matilda Bay Brewery
Movie Network Channels
ScreenWest
South Australian Film Corporation
SBS Independent
Tracks Post Production
WIN Television

Media Partners

Encore

Filmink
IF Media
Metro
Screen Hub
Screen International
The Sydney Morning Herald
The Age
Media Week
The Hollywood Reporter

Travel Partner

Stage & Screen Travel

Conference Committee

Penny Chapman, Chapman Films
Michael Lake, Village Roadshow
Sue Murray, Fandango Australia
Mark Overett, New Holland Pictures
Ian Robertson, Holding Redlich

SPAA FRINGE 2006

12 to 14 November 2006

Brisbane Powerhouse

"This was the most ...useful conference I have ever attended and should become a model for training young practitioners in any film and television discipline..."

Alex Prior, MD, Screen Hub 15 November 2006.

The SPAA Fringe conference was held from 12 to 14 November 2006 at the Brisbane Powerhouse.

There were 217 delegates and 54 speakers attending.

Sponsorship 2006

SPAA gratefully acknowledges the support of the Brisbane City Council as Major Sponsors and Griffith Film School as Principal Sponsors,

ABCTV and Showtime came on board for the first time in 2006 and ZTudio and the AFC increased their sponsorship. Wine & Dine'M sponsored the food for the first night's drinks.

Sony Australia has expressed great interest for 2007 and a sponsorship submission has been sent to them for next Fringe.

Program

The program focused on the essentials that producers and filmmakers need to know to succeed as film and television makers. The program's aim was to have practical and inspirational sessions with a balance between speakers who were only a step or two ahead of the delegates in terms of achievement, balanced with more experienced film and television makers who shared their knowledge and experience.

An underlying theme of the conference was to emphasise the importance of mentoring and partnerships.

Sessions also covered producing, financing, writing, legal and budget, independent distribution, digital and multi platforms, private financing, creative teams, career strategies, dealmaking, mentoring, and pitching.

Speakers participating in the conference included:

- Leach Churchill Brown, Producer and Alice Bell, Screenwriter – opening address.
- Geoffrey Atherden, Screenwriter.
- Rohan Timlock, Producer and Clayton Jacobson, Producer/Director, Kenny.
- Peter Broderick, President, Paradigm and SPAA Fringe Patron .

- Mark Pesce, Founder of FutureSt, a Sydney Media and Technology Consultancy.
- Courtney Gibson, Head of ABCTV Arts, Entertainment and Comedy, ABCTV.

- Stuart Menzies, Head of Documentaries, ABCTV
- Edwina Waddy, Development Producer, Documentaries, ABCTV
- Warwick Burton, Deputy Commissioning Editor, SBSI
- Carol Hodge, Business Affairs Manager, SBSI
- Ross Matthews, Investment Manager, FFC
- Karin Altmann, Project Manager, AFC
- Richard Brennan, Project Manager, AFC
- Stephen Wallace, Project Manager, AFC

Additional Initiatives

In addition to the main conference program there were a number of initiatives designed to promote interaction and feedback between delegates and guest speakers: These include;

Rough Cuts

Rough Cuts gave delegates an opportunity to screen their short films, teasers, sizzle reel at Fringe with industry professionals providing feedback and expert advice.

David Hannay, Producer, Richard Brennan, Project Manager, AFC and Warwick Burton, Deputy Commissioning Editor, Documentaries, SBSI watched the screenings and gave feedback.

Deborah McBride was MC.

One on One

One on One is an opportunity for speakers and delegates to meet on an informal and individual basis. Speakers to set aside two hours over the conference to meet with delegates for half hour periods so that the delegates could ask them for career or project advice. All speakers were extremely generous with time and advice.

Movers and Shakers

A new initiative in 2006 was *Movers and Shakers*. These were opportunities for groups of delegates to meet speakers in an informal surrounding for a more intimate chat. Groups of ten delegates met with individual speakers and were able to discuss career, project or specific issues such as pitching skills, distribution, etc.

Griffith University Pitching Competition

Principal Sponsors, Griffith Film School sponsored our annual Pitching Competition. Six teams contested the competition with the winning pitch being awarded a SPAA Conference Registration.

The judges gave all contestants constructive feedback. Delegates also had an opportunity to pitch individual projects during the 20 minute time that the judges needed to make their decision.

Judges were:

Peter Broderick, President, Paradigm and SPAA Fringe Patron
Stacey Testro, Manager/Producer, ZTudio

Melanie Coombs, Producer, Melodrama Pictures
Kerry O'Rourke, Executive Producer, QPIX
Andi Spark, Associate Professor, Griffith Film School

DigiSPAA

DigiSPAA, in its second year, is a separate stand alone event sponsored by the Movie Network. It was scheduled on Brisbane, Tuesday 14 November and the winner was announced at the closing session of SPAA Fringe.

DigiSPAA was initiated by SPAA to assist in the development of the digital medium in feature film. It was designed to demonstrate local filmmakers capacity to embrace new and different ways of creating stories and self-managing distribution using the latest advancements in digital technologies.

A cash prize of \$15,000 and a trip to the Rotterdam International Film Festival and Cinemart was awarded to the winner of the Best Film.

Feedback from Fringe 2006 delegates was as follows:

"Within the FIRST HALF of the FIRST DAY, I had made more headway in what I seek to achieve (and enjoy) than I had in 4.5 years without SPAA Fringe, including contacts and potential employers"

"Meeting people with whom I may end up working with in a creative team. Learning about the practicalities and realities of the industry, and getting good, individualised tips and advice through the movers and shakers sessions (small groups of ten)."

"The conference allowed me to consider and refocus my creative goals. I received some valuable information regarding new methods of distribution. Overall, I feel as if I gained a general insight into the current state of independent filmmaking in Australia. Additionally, I met project managers from the AFC who were extremely encouraging."

"SPAA organization was excellent. Very smooth, efficient, pleasant. I am a veteran of the Cannes Film Festival, a founding member of the American Film Market, MIP, MIPCOM, Tornato, Montreal, New York FF - you name it, I've been there. While we have very much smaller numbers to deal with, the running of SPAA Fringe is an example of efficiency to all of them"

"SPAA Fringe for me was a glorious combination of creative rejuvenation, inspiration, consolidation and creative-media emancipation. By the conclusion of the first day alone, I'd been treated to the razor-wit, salience, cogency, amicable forthright humanity and downright EMPATHY of an upstanding AFC official, whom almost immediately introduced me to an Oscar Award Winning Producer whom then, out of personal generosity, took a significant amount out of their own downtime to help me in several ways in less than ten minutes that could serve me well over YEARS. I felt like an orphan who'd suddenly been adopted to the ultimate wish-list family replete with brothers, sisters, cousins, nannas, grand dads and faerie godmothers. By the day after it ended, with all the new contacts, compatriots and necessary information received, I felt like a kid who'd been given so many gifts at Christmas that I'd need a MONTH to unwrap and play with them all. Plus I LOVED The Powerhouse as a venue, please use it again!"

Speakers participating included

- Karin Altman, Project Manager, AFC

- Louise Alston, Director/Producer, Bunker Productions
- Christina Alvarez, General Manager, Metro Screen
- Geoffrey Atherden, President, Australian Writers Foundation
- Alice Bell, Screenwriter, Suburban Mayhem
- Sarah Bond, Director and Producer
- Richard Brennan, AFC Project Manager (Sydney) & Independent Producer
- Peter Broderick, President, Paradigm Consulting
- Geoff Brown, Executive Director, SPAA
- Anni Browning, Completion Guarantor, FFC
- Warwick Burton, Deputy Commissioning Editor, Documentary, SBSi
- Mark Chapman, Producer, Big Island Pictures
- Leah Churchill-Brown, Producer, Suburban Mayhem
- Melanie Coombs, Producer, Melodrama Pictures
- Sandra Cook, Freelance Documentary Director
- Michael Cordell, Executive Producer, Cordell Jigsaw Productions
- Ben Davies, Series Producer, Bondi Rescue
- Trish FitzSimons, Documentary Filmmaker
- Veronica Fury, Company Director, Fury Productions
- Meredith Garlick, Producer, Forgan-Smith Entertainment
- Andrew Garton, Program Director
- Caroline Gerard, Writer/Producer, Gerrycan Productions Pty Ltd
- Vickie Gest, Managing Director, VizPoets
- Courtney Gibson, Head of Arts and Entertainment, ABC TV
- Marcus Gillezeau, Producer, Firelight Productions
- David Gurney, Producer, Blue Rocket Productions
- David Hannay, Producer, David Hannay Productions
- Cathy Henkel, Producer, Hatchling Productions
- Carol Hodge, Business Manager, SBSi
- Stephen Irwin, Writer/ Director
- Clayton Jacobson, Director, Kenny
- Owen Johnston, Producer, Crow Films
- Gabrielle Jones, Independent Producer
- Karen Kim, Creative Producer, HELLO Music
- Jenny Lalor, Solicitor
- Heather Macfarlane, Freelance Line Producer
- Tim Maddocks, Producer, Maddfilms
- Nick Matthews, Producer/Cinematographer
- Ross Matthews, Investment Manager, FFC
- Cate McQuillen, Producer, Mememe Productions
- Stuart Menzies, Head of Documentaries, ABC TV
- Sarah Neal, Writer/Director
- Kerry O'Rourke, Executive Director, QPIX Ltd
- Cathy Overett, Managing Director, New Holland Pictures
- Mark Pesce, Founder, Future St.

- Scott Ryan, Director/Producer/Writer/Actor
- Daniel Scharf, Producer, Daniel Scharf Productions
- Jim Shomos, Executive Producer, Forget the Rules
- Graeme Sward, Director, FTI
- Rohan Timlock, Producer and Partner, Ghost Pictures
- Jade Van Der Lei, Freelance Producer
- Edwina Waddy, Development Producer - Documentaries, ABC TV
- Stephen Wallace, Project Manager, Australian Film Commission
- Chris Winter, Manager New Services/Channel Manager, ABC2

SPAA Fringe 2006 Sponsors included:

Griffith Film School

Principal Sponsor

Brisbane City Council

Major Sponsor

Australian Film Commission

Key Industry Sponsor

South Australian Film Commission

NSW Film and Television Office

ZTudio

Showtime

ABC Television

Industry Supporter

Cutting Edge

Screen Development Australia

Tropfest

Providers

Wine & Dine'M

Media Partners

Inside Film

Encore Magazine

SPAA STAFF AS AT JUNE 30 2007

Executive Director:	Geoff Brown
Policy Manager:	Bethwyn Serow
Industrial Relations Manager:	Stephen Marriott
SPAA Conference and Fringe Director:	Gaylee Butler
SPAA Fringe Manager, Events Manager:	Emma Beaumont
Accounts:	Tatyana Tinetti
Reception and Administration:	Jen Hilton
	Cynthia Cano
	Connie Papoutsis

CONSULTANTS

Accounts:	Sue Anderson
Policy:	Julie Marlow
	Owen Johnston
Design:	Virginia Stapleton
Lobbying:	Gavin Anderson
Tax:	David Court
	Barry Burgin
	KPMG

The following staff left the organisation during the year:

Alexandra Jones, Virginia Stapleton, Katie Fagan, Alina Petanic,

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2007.**

INDEX

1. Committee's Report.
2. Income Statement.
3. Balance Sheet.
4. Cash Flow Statement.
5. Notes to the Financial Statements.
11. Statement by Members of the Committee.
12. Independent Audit Report.
13. Certificate by Members of the Committee.
14. Additional Information.
15. Income and Expenditure Statement.

**SWAINE & ASSOCIATES
SUITE 303, LEVEL 3, 65 YORK STREET
SYDNEY NSW 2000
PHONE (02) 9299 9429
FAX (02) 9299 7233**

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

COMMITTEE'S REPORT

Your committee members submit the financial statement of Screen Producers Association of Australia for the year ended 30 June 2007.

COMMITTEE MEMBERS

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

Cathy Henkel
Anni Browning
Jenny Lalor
Trish Lake
Christopher Mapp
Melanie Coombs

Nick McMahon
Steve Rosser
Peter Cudlipp
Tim Brooke-Hunt
Vincent Sheehan
Brian Beaton

PRINCIPAL ACTIVITIES

The principal activities of the association during the financial year were to provide a representative forum for members involved in the Australian film and Television industry.

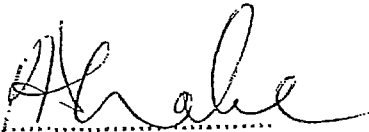
SIGNIFICANT CHANGES

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

OPERATING RESULTS

The profit from ordinary activities for the year amounted to \$221,376.

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


.....


.....

Dated this 27 day of September 2007

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME STATEMENT

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>Note</u>	<u>2007</u> \$	<u>2006</u> \$
Revenues from ordinary activities	2	2,254,630	1,862,484
Employee benefits expense		(451,808)	(215,090)
Depreciation expense		(7,172)	(7,128)
Operating lease expense		(763)	(953)
Seminars expenses		(18,285)	(21,288)
Other expenses from ordinary activities		(1,555,226)	(1,429,375)
Profit from Operations		<u>221,376</u>	<u>188,650</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

BALANCE SHEET

AS AT 30 JUNE 2007

	<u>Note</u>	<u>2007</u> \$	<u>2006</u> \$
<u>CURRENT ASSETS</u>			
Cash	4	907,743	662,686
Receivables	5	91,872	217,448
Other	6	104,295	159,418
<u>TOTAL CURRENT ASSETS</u>		<u>1,103,910</u>	<u>1,039,552</u>
<u>NON-CURRENT ASSETS</u>			
Property, Plant and Equipment	7	21,650	24,123
<u>TOTAL NON-CURRENT ASSETS</u>		<u>21,650</u>	<u>24,123</u>
<u>TOTAL ASSETS</u>		<u>1,125,560</u>	<u>1,063,675</u>
<u>CURRENT LIABILITIES</u>			
Payables	8	101,244	81,366
Current Tax Liabilities	9	43,371	35,628
Provisions	10	195,829	215,249
Other	11	75,107	242,799
<u>TOTAL CURRENT LIABILITIES</u>		<u>415,551</u>	<u>575,042</u>
<u>TOTAL LIABILITIES</u>		<u>415,551</u>	<u>575,042</u>
<u>NET ASSETS</u>		<u>710,009</u>	<u>488,633</u>
<u>EQUITY</u>			
Retained Profits	12	710,009	488,633
<u>TOTAL EQUITY</u>		<u>710,009</u>	<u>488,633</u>
<u>CONTINGENT LIABILITIES</u>	14		

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2007

	<u>Note</u>	<u>2007</u> \$	<u>2006</u> \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from customers		2,278,102	1,772,537
Operating grants received		132,546	104,950
Payments to suppliers and employees		(2,185,573)	(1,594,314)
Interest Received		<u>24,681</u>	<u>14,943</u>
NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES	13	<u>249,756</u>	<u>298,116</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of plant and equipment		-	1,500
Purchases of plant and equipment		<u>(4,699)</u>	<u>(22,105)</u>
NET CASH PROVIDED BY (USED IN) INVESTING ACTIVITIES		<u>(4,699)</u>	<u>(20,605)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Receipts from borrowings		-	-
Repayment of borrowings		<u>-</u>	<u>-</u>
NET CASH PROVIDED BY (USED IN) FINANCING ACTIVITIES		<u>-</u>	<u>-</u>
NET INCREASE (DECREASE) IN CASH HELD		245,057	277,511
Cash at the beginning of the financial year		<u>662,686</u>	<u>385,175</u>
Cash at the end of the financial year	4	<u><u>907,743</u></u>	<u><u>662,686</u></u>

The statement of cash flows is to be read in conjunction with the attached notes to the accounts

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE, 2007

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The financial report is a general purpose financial report that has been prepared in accordance with Accounting Standards, Urgent Issues Group Interpretations, other authoritative pronouncements of the Australian Accounting Standards Board and the requirements of the Associations Incorporations Act NSW.

The financial report covers Screen Producers Association of Australia as an individual entity. Screen Producers Association of Australia is an association incorporated in New South Wales under the Association Incorporations Act 1984.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where stated, current valuations of non-current assets. Cost is based on fair value of the consideration given in exchange for assets.

The following is a summary of the material accounting policies adopted by Screen Producers Association of Australia in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

(a) Income Tax

The association is exempt from income tax.

(b) Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost, or fair value less, where applicable, any accumulated depreciation.

The carrying amount of plant and equipment is reviewed annually by the Association to ensure it is not in excess of the recoverable amount of those assets. The recoverable amount is assessed on the basis of the expected net cash flows which will be received from the assets' employment and subsequent disposal. The expected net cash flows have not been discounted to present values in determining recoverable amounts.

Depreciation

The depreciable amount of all fixed assets are depreciated on a straight line basis over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

The depreciation rates used for each class of assets are:

<u>Class of Fixed Assets</u>	<u>Depreciation Rate</u>
Office Equipment	8% - 25%

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE, 2007

STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES – CONT.

(c) Leases

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

(d) Employee Benefits

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

(e) Cash

Cash and cash equivalents include cash on hand, at banks and deposits held at call.

(f) Revenue

Income from providing a service is recognized when the customer receives the service.

Interest income is recognised on a proportional basis taking into account the interest rates relevant to the financial assets.

(g) Goods and Services Tax

Revenues, expenses and assets are recognised net of the amount of Goods and Services Tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expenses. Receivables and Payables in the Balance Sheet are shown inclusive of GST.

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
2. <u>REVENUE FROM ORDINARY ACTIVITIES</u>		
Operating Revenue		
Advertising Income	-	1,450
Grants	132,546	104,950
Subscriptions	123,867	133,844
Levies	563,827	501,982
Seminars/Workshops	24,226	28,458
Conference	1,178,935	962,277
Conference 2004	-	5,477
Fringe Conference	<u>134,033</u>	<u>89,643</u>
	<u>2,157,434</u>	<u>1,828,081</u>
Non-operating revenue		
SADC	33,061	5,000
Interest received	24,681	14,943
Sundry Income	39,454	13,454
Profit on sale of assets	<u>-</u>	<u>1,006</u>
	<u>97,196</u>	<u>34,403</u>
	<u>2,254,630</u>	<u>1,862,484</u>
3. <u>PROFIT FROM ORDINARY ACTIVITIES</u>		
Profit from ordinary activities has been determined after:		
(a) Expenses		
Depreciation expenses	7,172	7,128
Remuneration of auditor		
- SPAA audit	5,870	3,850
- Conference review	-	-
(b) Significant Revenue and Expenses		
The following revenue and expense items are relevant in explaining the financial performance		
Conference Income	1,178,935	962,277
Conference Expenses	<u>(815,863)</u>	<u>(638,459)</u>
	<u>363,072</u>	<u>323,818</u>
Fringe Conference Income	134,033	89,643
Fringe Conference Expenses	<u>(143,792)</u>	<u>(104,716)</u>
	<u>(9,759)</u>	<u>(15,073)</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
4. <u>CASH ASSETS</u>		
Petty Cash	166	137
AMEX Account	-	154
SPAA Cheque Account	200,618	398,676
Term Deposit	-	104,779
SPAA Maxi Direct	382,513	0
SPAA Conference Cheque Account	324,446	158,940
	<u>907,743</u>	<u>662,686</u>
5. <u>RECEIVABLES</u>		
Receivables	86,292	221,866
Receivables - Conference	12,080	-
Less: Provision for Doubtful Debts	(6,500)	(6,500)
Other	-	2,082
	<u>91,872</u>	<u>217,448</u>
6. <u>OTHER</u>		
Prepayments - Conference 2007	80,855	136,407
Prepayments	8,946	9,187
Refundable Deposits	13,424	13,824
Other	1,070	-
	<u>104,295</u>	<u>159,418</u>
7. <u>PROPERTY, PLANT AND EQUIPMENT</u>		
Office Equipment - at cost	161,740	157,041
Less: Accumulated Depreciation	140,090	132,918
	<u>21,650</u>	<u>24,123</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA**A.B.N. 46 091 470 324****NOTES TO THE FINANCIAL STATEMENTS****FOR THE YEAR ENDED 30 JUNE, 2007**

	<u>2007</u>	<u>2006</u>
	\$	\$
8. <u>PAYABLES</u>		
Trade Creditors - Conference 2007	-	5,574
Trade Creditors	45,772	28,397
Other Creditors and Accruals	55,472	47,395
	<u>101,244</u>	<u>81,366</u>
9. <u>CURRENT TAX LIABILITIES</u>		
GST Payable	<u>43,371</u>	<u>35,628</u>
10. <u>PROVISIONS</u>		
Provision for Extra Industrial Relations Costs	59,354	59,354
Provision for Holiday Pay	26,734	26,154
Provision for 10BB Implementation	9,741	29,741
Provision for Terms of Trade	100,000	100,000
	<u>195,829</u>	<u>215,249</u>
11. <u>OTHER</u>		
Sponsorships in Advance	8,000	215,955
Fees in advance	32,727	3,644
Conference in advance	10,800	23,200
Fringe in advance	4,000	-
Grants in Advance	19,580	-
	<u>75,107</u>	<u>242,799</u>
12. <u>RETAINED PROFITS</u>		
Retained profits at the beginning of the financial year	488,633	299,983
Net profit attributable to the association	221,376	188,650
	<u>710,009</u>	<u>488,633</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
13. <u>CASH FLOW INFORMATION</u>		
Reconciliation of cash flow from operations with operating profit		
Operating profit	221,376	188,650
Non cash flows in operating profit		
Profit on sale of plant and equipment	-	(1,006)
Depreciation	7,172	7,128
Provision for Holiday Pay	580	3,677
Provision for Doubtful Debts	-	(35,500)
Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries		
Decrease (increase) in trade debtors	125,576	164,030
Increase (decrease) in other creditors	(140,071)	110,120
Increase (decrease) in provisions	(20,000)	(5,905)
Decrease (increase) in other debtors	55,123	(133,078)
Cash Flows from Operations	<u>249,756</u>	<u>298,116</u>

14. CONTINGENT LIABILITIES

Being claim against the association in the amount of \$ 21907.00

Representing Ansett Australia Ltd (Showfilm) sponsorship of SPAA conference 2001.
Legal advisors have stated that this amount is not payable and are dealing with the matter.


SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324


STATEMENT BY MEMBERS OF THE COMMITTEE

In the opinion of the Committee the Financial Report as set out on pages 1 to 10:

- 1. Presents a true and fair view of the financial position of Screen Producers Association of Australia as at 30 June 2007 and its performance for the year ended on that date in accordance with Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board.
- 2. At the date of this statement, there are reasonable grounds to believe that Screen Producers Association of Australia will be able to pay its debts as and when they fall due.

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


.....
President


.....
Vice President

Dated this 27th day of September 2007



SWAINE & ASSOCIATES

Chartered Accountants
& Business Advisors

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INDEPENDENT AUDIT REPORT TO THE MEMBERS

Scope

We have audited the financial report of Screen Producers Association of Australia for the year ended 30 June 2007 as set out on pages 1 to 11. The Committee is responsible for the financial report. We have conducted an independent audit of the financial report in order to express an opinion on it to the members.

We did not conduct an audit of the Annual Conference Income and Expenditure. That review was conducted by another whose report is attached. The totals of Annual Conference Income and Expenditure have been included in the Income Statement.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance whether the financial report is free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia so as to present a view which is consistent with our understanding of the Association's financial position and performance as represented by the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis, subject to the separate audit of Annual Conference Income and Expenditure.

Audit Opinion

In our opinion, the financial report of Screen Producers Association of Australia presents a true and fair view, in accordance with applicable Accounting Standards, the requirements imposed by Part 3 Chapter 8 of Schedule 1 (RAO Schedule) of the Workplace Relations Act 1996 and other mandatory professional reporting requirements in Australia, of the financial position of Screen Producers Association of Australia as at 30 June 2007, and the results of its operations and its cash flows for the year then ended.

Dated this 5th day of October 2007.

A handwritten signature in black ink, appearing to read 'Stephen B. Swaine', written over a horizontal line.

Stephen B. Swaine
Swaine & Associates

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

FOR THE YEAR ENDING JUNE, 2007

CERTIFICATE BY MEMBERS OF THE COMMITTEE

I, *Anthony Ginnard*
and

I, *BOB CAMPBELL*

certify that:

- a. We are members of the Committee of Screen Producers Association of Australia
- b. We attended the Annual General Meeting of the association held on 15th April, 2009
- c. We are authorised by the attached resolution of the committee to sign this certificate.
- d. This annual statement was submitted to the members of the association at its annual general meeting.

Dated this 15th April, 2009.

.....
R Campbell
.....



SWAINE & ASSOCIATES

Chartered Accountants
& Business Advisors

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

ADDITIONAL INFORMATION

The Detailed Income and Expenditure Statement for the year ended 30 June 2007, shown on pages 15 to 17, has been prepared from accounting and other records and has subject to the tests and other auditing procedures applied in our examinations of the financial statements for the year ended 30 June 2007.

This Detailed Income and Expenditure Statement does not form part of the Balance Sheet and Income Statement in respect of the year ended 30 June 2007 referred to in our report to members, and we do not express an audit opinion thereon.

Dated this 5th day of October 2007.

Stephen B. Swaine
Swaine & Associates

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME AND EXPENDITURE STATEMENT

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
<u>INCOME</u>		
Subscriptions	123,867	133,844
Levies	563,827	501,982
Seminars	24,226	28,458
SPAA Conference	1,178,935	962,277
SPAA Conference - 2004	-	5,477
SPAA Fringe Conference	134,033	89,643
Grants	132,546	104,950
SADC	33,061	5,000
Interest Received	24,681	14,943
Sundry Income	39,454	13,454
Advertising Income	-	1,450
Profit on Sale of Assets	-	1,006
	<hr/>	<hr/>
	2,254,630	1,862,484
Less: Expenditure (pages 16 and 17)	<hr/>	<hr/>
	2,033,254	1,673,834
OPERATING PROFIT	<hr/> <hr/>	<hr/> <hr/>
	221,376	188,650

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME AND EXPENDITURE STATEMENT

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
<u>EXPENDITURE</u>		
Accounting Fees	6,052	9,856
Annual Report Expenses	-	2,000
Advertising	887	8,890
Audit Fees - SPAA	5,870	3,850
Donations	1,250	-
Bad Debts	-	21,144
Bank Charges	3,176	4,949
Merchant Fees	3,439	5,252
Cleaning	5,978	5,560
Computer Expenses	6,801	8,273
Consultancy Fees	84,696	113,717
Council Management Meetings	39,867	48,184
Governance	104,765	50,160
Grant Expenses	116,986	34,990
Policy and Government	131,484	18,683
Commercial Affairs	75,799	4,898
SPAA Chapter	2,033	2,822
SPAA Conference	815,863	638,459
SPAA Conference 2004	-	4,740
TVC Policy	46,427	32,544
Depreciation	7,172	7,128
Electricity	2,602	2,743
Freight and Couriers	2,662	5,181
SPAA Fringe Conference	143,792	104,716
General Office Expenses	6,112	10,631
Provision for Holiday Pay	580	3,677
Provision for Doubtful Debts	-	(35,500)
Insurance	10,629	18,475
Fines	-	2,474
Website Expenses	15,613	20,108
Leasing Expenses	763	953
Legal Expenses	4,000	1,295
Magazines, Journals and Periodicals	14,258	3,636
Postage	3,821	6,873
Balance carried forward	<u>1,663,377</u>	<u>1,171,361</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME AND EXPENDITURE STATEMENT

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
<u>EXPENDITURE - CONT.</u>		
Balance brought forward	1,663,377	1,171,361
Printing and Stationery	8,892	14,360
Provision for Terms of Trade	-	100,000
Rent	59,794	57,823
Repairs and Maintenance	1,353	5,266
SADC	28,952	-
Security Costs	416	917
Seminar Expenses	18,285	21,288
Sponsorship	28,971	26,083
Staff Amenities	3,878	6,448
Staff Training and Welfare	9,324	9,065
Storage Expenses	3,016	2,660
Newsletter	12,400	14,060
Superannuation Contributions	19,262	17,564
Telephone	24,617	23,453
Travelling Expenses	9,361	9,637
Wages	141,086	193,849
	<u>2,033,254</u>	<u>1,673,834</u>



AIDC

The Australian International Documentary Conference took place at the Hilton Hotel, Adelaide from February 23-26 2007.

SADC once again chaired the last session of the conference, the Plenary. The panel comprised: Mark Chapman, Chair AIDC, Brian Beaton, Chair SADC, Cathy Henkel, SPAA and SADC Councillor, Tom Zubrycki, ASDA Board member and SADC Councillor. The session was convened by Julie Marlow, SADC Policy Officer.

The Plenary was in two parts:

- 1) FILM AUSTRALIA presentation of the Stanley Hawes Award, and their report on their Documentary 2012 session on 24 February at the AIDC
- 2) SADC Plenary

FILM AUSTRALIA

The Stanley Hawes Award 2007 went to Michael Gissing, sound editor and pioneer of digital sound editing, for his work over many years on more than 700 documentaries through his own facility Digital City Studios.

Daryl Karp outlined the expanded terms of trade with the industry. The new terms include

- Extension of the Producer Revenue Stream from 5 to 10 years, where producers who have developed a project independently receive a 20% corridor of net revenue during the economic life of the film or until recoupment.
- No interest or premium payable on Film Australia development funding. Producers will only be required to buy out the cash component of FA's investment.
- Film Australia will be considering other terms of trade issues in 2007-08, e.g. copyright provisions, producer overheads, and credits, marketing and branding issues for partnership projects with independents.

Film Australia also would like to run workshops on tax and how any new rebate scheme can work for documentary makers.

DOCUMENTARY 2012

Daryl Karp and Judith Bowtell reported to delegates on the outcomes of their day session, DOCUMENTARY 2012, on Saturday 24 February. It was facilitated by Ann Porcino, and the keynote speaker was futurist Richard Watson. This session imagined what documentary might look like in 2012. Richard Watson put forward six key messages about how the landscape is changing:

- Media shifting – people receive information from different sources – web/TV/podcasts etc
- Media consumers are time poor, resulting in “constant partial attention”
- Generational shift, population becoming older, older market becoming very important.

- Content comes from everywhere not just traditional broadcast outlets.
- Growing anxiety about global issues, war, climate, warming, etc.
- Social networking, targeted marketing, important, YouTube, MySpace, niche websites for niche interests, etc.

The session looked at how documentary filmmakers can work with these new paradigms and what opportunities will exist in the digital landscape for factual programming.

SADC PLENARY

There were no resolutions pre-submitted for the Plenary, and none submitted from the floor.

Each panellist spoke about events during the last year which impacted on the documentary sector and addressed the key issues for SADC focus in the coming year.

The Govt Review into its funding of Federal Agencies dominated last year's agenda, with all agencies, associations, unions and guilds making submissions.

SADC outlined its current policy issues are as follows:

- Extra money applied to documentary by the ABC most welcome.
- SBS changes to their contracting and copyright requirements, application of increased ad revenue to independent production, also most welcome.
- Terms of trade ongoing negotiation with SBS and ABC.
- The Philanthropy Australia initiative extremely encouraging and moving in a positive direction. Ian Darling, Mitzi Goldman and Susan McKinnon lobbying for documentary to be allowable as philanthropic investment through charitable trusts and foundations, etc.
- Ongoing negotiation with FFC with regard to documentary domestic door funding.
- Ongoing lobbying for documentary to be included in 10% pay TV quota spend.
- Maintain diversity in documentary programs funded.
- Budgets have remained static for 10 years, a reduction in real terms; a terms of trade issue with broadcasters and funding agencies.
- Directors' fees need review. ASDA to issue a rate card.
- IP issues, should rights revert to director after exploitation of rights period?
- Documentary Sub-Committee alive again in Sydney.

Comments, ideas, discussion points were put forward from the floor for SADC consider for its lobbying agenda in the next year.

- Idea of a Documentary Channel.
- Ensure that in any merger of Federal agencies, funding for documentary is quarantined.
- Ensure that in any merger of Federal agencies, the regions are adequately represented.
- Ensure that in any merger of Federal agencies, screen culture interests are represented, as with ICD at present. Other than the AFC's, none of the submissions to the Review spoke about the value of screen culture funding – magazines, festivals, film events, resource centres.
- No independent digital cinema screen in Sydney that can show documentary.
- Lobby AFC for their digital cinema agenda to include urban centres.

SPAA REPRESENTATION

SPAA encourages input from members in formulating policy and making representation to government, media and the wider industry. The pro bono work of SPAA members on Committees and industrial negotiating teams is vital to the core business of the organisation. SPAA thanks its dedicated members for their involvement in the following Committees:

Finance

Trish Lake, Nick McMahon, Anni Browning, Sue Anderson, Geoff Brown.

ATPA and ATRRA Negotiating Committee

James Talbot, Nick Murray, Matt Carroll, Steve Rosser.

Feature Film Negotiating Committee

Vincent Sheehan, Robert Reeve

TV Policy

Nick Murray, Bob Campbell, Mikael Borglund, Hugh Marks, Andrew Brooke, Steve Rosser, Jenny Lalor, Nick McMahon, Chris O'Mara

Intellectual Property

Mathew Alderson, Peter Tehan, Marie Foyle, Peter Karcher, Anthony Mrsnik, Robert Reeve, James Talbot, David Whealy

TVC Offshore Negotiating Committee

, Jude Lengel, Peter Cudlipp,

STATE, NATIONAL AND INTERNATIONAL COMMITTEES

SPAA participates on national, state and international committees covering a range of issues across all areas of its membership

- Associations Forum
- Australian Coalition for Cultural Diversity (ACCD)
- Australian Federation of Film and Television Associations Australian Film Industry Research Forum
- Australian Screen Council (ASC)
- Screen Production Safety Review Committee
- WorkCover Consumer Services Industry Reference Group
- DCITA Trade and Co-Production Forum
- Federation of International Producers Association Executive Committee (FIAPF)

- Film and Television Policy Industry Group
- Just Super Board
- National Copyright Industry Alliance
- National Archives Consultation Committee
- Screenrights Visual Arts Working Party
- Trading the Arts
- Women in Film and Television (WIFT)
- Asia Pacific Committee of FIAPF
- Independent Features Producers Alliance of Australia (IFPAA)

4. CONFERENCE AND EVENTS

The aims of SPAA's Conference and Events are to:

- Inform the membership on industry changes and relevant business skills via state chapter meetings, seminars and master classes.
- Create business and social networks for members
- Stage events with strong linkages to key industry players – financing bodies, broadcasters, distributors, sales agents, advertising agencies, service providers, international industry, writers, directors, actors and production personnel.

SPAA BUSINESS CLASS SEMINARS 2006-07

SPAA's partnership with Holding Redlich continued this year with an enhanced series of business seminars. The seminars provide high-level information to the industry on a range of production issues, using experienced industry practitioners. Holding Redlich chaired each of the seminars and provided background notes and speakers. SPAA acknowledges Holding Redlich's invaluable contribution in making these seminars so successful and extends grateful thanks to them and all the guests for their time and commitment. Details of the year's events are as follows:

UNDERSTANDING YOUR AUDIENCE - REDUCING RISK AND MAXIMISING YOUR REACH

Melbourne
6 July 2006
10.00 am to 12.30 pm
Screen Pit
Australian Centre for the Moving Image
Federation Square

Brisbane
13 July 2006
6.00 pm to 8.30 pm
QLD College of Art, Griffith University
Room S02, 6, Level 6, Webb Centre,
226 Grey St, Southbank

SPEAKER:

John Berenyi MD of Bergent Research.

Managing Director of Bergent Research, John Berenyi has an established reputation among the Australian and US entertainment industry as one of the single-most experienced researchers of his kind. His proven techniques have helped companies in all entertainment industries build audiences by precisely clarifying what ticket buyers want and how they like to see and hear messages about movies.

OVERVIEW:

Understanding an audience and knowing what they want and how they react to and understand a production is crucial.

Effective audience research is not about infringing on the producer's creativity. Good research can help fine tune and improve the producer's creative vision.

It can also help to reduce risk and maximise box office and audience reach by giving producers the skills to understand their audience fully.

TOPICS DISCUSSED:

- Understanding your audience.
- Who your audience is.
- What they want.
- How the audience reacts to and understands a production.
- The most compelling and motivating elements in productions.
- What elements are the most marketable?
- The best way to motivate the potential audience to watch and to buy a ticket or watch a program.
- The best way to ensure word of mouth.
- The best way to encourage the buying of ancillary productions; DVD, sound track, tee shirts, tie ins etc

MAXIMISING THE CREATIVE OUTCOME - THE PRODUCER WRITER CONTRACTING PROCESS

SYDNEY

2 August 2006

10.00 am to 12.30 pm

Museum of Sydney, Cnr Phillip and Bridge Sts

SYDNEY SPEAKERS:

Jan Sardi, Screenwriter

Vincent Sheehan, Producer, Porchlight Films

Tim Pye, Writer

Greg Haddrick, Head of Drama, Screentime

Shane Macdonald, Senior Agent, Literary Department, RGM Associates

Needeya Islam, Agent, Literary Department, RGM Associates

Geoff Brown, Executive Director, SPAA

Chair: Ian Robertson, Managing Partner, Holding Redlich

MELBOURNE

16th August 2006

1.30 pm to 4.00 pm

Cinema 1, Australian Centre for the Moving Image,
Federation Square

MELBOURNE SPEAKERS:

Jan Sardi, Screenwriter
Stephen Luby, Producer, Ruby Entertainment
Michael Brindley, Screenwriter
Daniel Scharf, Producer, Daniel Scharf Productions/Big Fella Films
Melanie Coombs, Producer, Melodrama Pictures
Annabelle Sheehan, CEO and Senior Agent, RGM Associates
Chair: Dan Pearce, Partner, Holding Redlich

OVERVIEW:

The process of transferring copyright from the writer to the production company can be a complicated one.

The seminar looked in detail at the first principles of contracting writers for film, television and new media and discussed what producers and writers want from each transaction and the best way of achieving a good outcome for both sides.

TOPICS DISCUSSED:

- What are fair deal points?
- Rights, including copyright and moral rights.
- Usage fees.

A panel of experienced practitioners, including producers, writers, agents and legal experts examined the process, discussed the issues and set out clear options to ensure a smooth and trouble free contracting process.

BROKERING A DEAL WITH THE BROADCASTERS – NEGOTIATING YOUR RIGHTS

SYDNEY

Tuesday 27 February 2007
Museum of Sydney
Cnr Phillip and Bridge Sts
SYDNEY NSW 2001

SPEAKERS:

Alex Graham, Chair, PACT and Chief Executive, Wall to Wall
Bob Campbell, Executive Director, Screentime
Geoff Brown, Executive Director, SPAA
Chair: Ian Robertson, Managing Partner, Holding Redlich

OVERVIEW

SPAA is currently negotiating Terms of Trade with the ABC and SBS on behalf of SPAA's independent producer members.

In 2006 the UK independent production industry, through industry association PACT, negotiated a terms of trade agreement with UK broadcasters on digital rights.

Alex Graham, the Chair of PACT and Chief Executive of Wall to Wall, a leading UK factual and drama production company, is visiting Australia and is our keynote guest at this seminar.

This is an opportunity to examine a terms of trade model that Australia could follow.

TOPICS:

- What can Australian producers learn from the UK model?
- What do Australian producers need in their terms of trade deal with both public and commercial broadcasters?
- What are the unresolved issues and challenges ahead?
- Why and how did the UK producers manage to be in such a strong negotiating position? What has shaped this?
- What are the differences in environments for UK and Australian independent producers?

POST BUDGET FORUM – MEMBERS ONLY

Sydney

10th May 2007

9.30 am - 12:00 pm

Chauvel Cinema, Corner Oxford Street and Oatley Road, Paddington

10th May 2007

4:00 pm - 7:00 pm

Holding Redlich,

350 William Street,

Melbourne, VIC 3000

SPAA Members discuss the impact of the 2007 Budget Decision on our sector with an expert panel of Tax, Legal and Industry specialists.

SPAA CONFERENCE 2006

The 2006 SPAA Conference (SPAA06) was held at the Sheraton Mirage and Versace Palazzo from 14-17 November. SPAA06 was the flagship event in a week of industry proceedings in Queensland that included the SPAA Fringe, digiSPAA, SPAAmart and the Inside Film Awards.

The SPAA Conference is the largest film, television and cross media industry gathering in the Southern Hemisphere. Its activities facilitate the best networking and business opportunities for practitioners working in these industries.

Sessions were divided into three streams, FILM, TELEVISION and CROSS MEDIA. Sessions engaged delegates with digital developments, as well as traditional issues such as content development, financing and distribution.

This year SPAA06 had five keynote addresses that each attracted the majority of the delegation.

Keynote speakers included

- **Harold Mitchell, Mitchell & Partners (Hector Crawford Memorial Lecture)**
- **Peter Casey, Creator, *Frasier***
- **Todd Wagner, 2929 Entertainment**
- **Kim Dalton, Director of Television, ABC**
- **Cathy Schulman, Bull's Eye Entertainment**

A total of 20 breakout sessions were held during the conference. Each session was produced by a member of the industry under the guidance of the SPAA Conference team.

Session Producers, Chairs & Speakers

Michael Agar, Producer Desireline Productions

Heath Amos, General Manager, Kojo Interactive

Michaela Boland, Reporter, Variety

Judith Bowtell, Manager, Policy and Executive, Film Australia

Geoff Brown, Executive Director, SPAA

Jill Bryant, Producer, Walking with Dinosaurs - the Live Experience.

Ewan Burnett, Managing Director, Burberry Productions

Garry Charny, Executive Chairman, April Films

John Chataway, CEO, Kojo Interactive

Kim Dalton, Director of Television, ABC

Keren Flavell, Managing Director, OMG.tv

Rod Hay, Managing Director, Moving Targets

John Karantzis, Managing Director, ReelTime Media

Jenny Lalor, Head of Business Affairs and Animation, Burberry Productions

Ned Lander, General Manager, SBSi

Andy Lloyd James, Head of Screen Studies and Research, AFTRS

Ross Mathews, Investment Manager, FFC Australia

Cate McQuillen, Producer, Mememe Productions

Sue Murray, Executive Director, Fandango Australia

Chris Neal, Writer/Director/Composer, APRA

Jonathan Olsberg, Chairman, Olsberg|SPI Limited

David Parker, Director/Producer, Cascade Films
Daniel Scharf, Producer, Daniel Scharf Productions/ Big Fella Films
Nell Schofield, Presenter, Showtime
Greg Smith, Director for Communications and Publicity, Animal Logic
Stacey Testro, CEO, Stacey Testro International/Zstudio
Andrew Urban, Editor, Urban Cinefile
Adam Wells, Managing Director and E.P, Republic Films

International Speakers

Peter Casey, Writer/Producer, USA
Mike Dearham, Director, Odyssey Cinema & CEO, Film Resource Unit, SA
Evan Jones, Creative Director at Xenophile Media, CAN
Eric Feig, Entertainment Attorney, Rosen Feig Golland & Lunn LL, USA
Margo Langford, LL.B., Digital Media Consultant, CAN
San Fu Maltha, Fu works, HOL
Chris Mercier, Vice President, Fox Searchlight Europe, UK
Natja Rosner, Sales Executive, Trust Film Sales
Cathy Schulman, Producer, Bull's Eye Entertainment, USA
Todd Wagner, CEO, 2929 Entertainment & Founder, Todd Wagner Foundation, USA
Jay Ward, Manager, Art Department, Pixar Animation Studios, USA
Kim Wilson, Creative Head, CBC Children's and Youth Programming, CAN

National Speakers

Alison Baker, Head of Sales, Southern Star Distribution
Philippa Bateman, CEO, April Films
Cherie Bottger, Network Manager – Children's Television, Network 10
Jenny Buckland, CEO, ACTF
Fiona Crago, General Manager, Beyond Distribution
Kim Dalton, Director of Television, ABC TV
Karen Dacey, Manager Program Sales, ABC Enterprises
Amanda Duthie, Executive Producer, ABC TV
Matt Eastwood, Executive Creative Director, DDB Sydney
Paul Field, General Manager, The Wiggles
Courtney Gibson, Head of Arts & Entertainment, ABC TV
Fiona Gilroy, Content Sales Manager, SBS Merchandising and Content Sales
Trevor Graham, Commissioning Editor for Documentaries, SBSi
Jane Griffin, Producer, Australian Film Makers Group
David Gurney, Producer, Blue Rocket Productions
Lesley Hammond, Co Founder, Wild Candy
Gary Hayes, Interaction Producer and Director, LAMP@AFTRS
Marshall Heald, Manager, Telstra BigPond Movie Downloads
Tim Hegarty, International Sales Executive, ACTF
Amanda Higgs, Producer, Southern Star Entertainment
Jo Horsburgh, Head of Drama, Nine Network Australia
Clayton Jacobson, Director & Producer, Thunderbox Films
Nigel Keneally, Hd TV Publicist, Mojo
Stella Kinsella, Writer, Stellavision
Gayle Lake, Programmer, Regional Digital Screen Network

Trish Lake, President, SPAA
Debbie Lee, Commissioning Editor for Drama and Entertainment, SBSi
Troy Lum, Managing Director, Hopscotch
Marian Macgowan, Producer, Macgowan Films
Kristin Marlow, Head of Content, ReelTime Media
Sue Masters, Head of Drama, Network Ten
Stuart Menzies, Head of Documentaries, ABC TV
Anna Miralis, Associate Commissioning Editor for Documentaries, SBSi
Harold Mitchell, Chairman & Founder, Mitchell and Partners
Margaret Murphy, Commissioning Editor for Factual Entertainment, SBSi
Adrian Murray, Licensing Manager, Mushroom
Michael Padden, Group Manager - Content Business Development, Telstra
David Parker, Director/Producer, Cascade Films
Norman Parkhill, Founder, inSYNC
Cathy Payne, CEO, Southern Star
Kristy Phelan, Creative Director, Nickelodeon
Glenn Preusker, CEO, Splashdown

Jo Rooney, Network Drama Executive, Nine Network Australia
Brian Rosen, Chief Executive, FFC Australia
Andy Ryan, Network Script Executive, Nine Network Australia
Ron Saunders, Executive Producer, australianscreen online
Jim Shomos, Executive Producer, Forget the Rules
Carole Sklan, Commissioning Editor for Drama, SBSi
Craig Sloane, National Hd TV, George Patterson Y&R
Neil Sutherland, Composer
Tamzin Taylor, Product Marketing Manager - Mobile TV, 3 mobile
Jennifer Wilson, Managing Director, HWW Limited
Chris Winter, Manager New Services, ABC New Media and Digital Services
Tim Worner, Director of Programming and Production, Seven Network
Sabina Wynn, Director, Industry and Cultural Development, Australian

Selected Program Feedback

"I can only imagine what a challenge it is to pull the whole thing together and to make it varied and interesting for the disparate band that is our industry. I am sure that many people have different needs but success is measured by attendance and the sessions that I went to were all well attended." **Michael Bouchier, Blink Films**

"Overall it was a brilliant event. Very informative and well run" **Hamish MacDonald, Exit Films**

"The areas of practice and topics were widely and interestingly covered. The calibre of the speakers was fabulous as well and they were easily accessible for catch-ups outside the conference" **Jenny Lalor, Burberry Productions**

"Personally I found the whole conference very inspiring and extremely worthwhile, from the seminars to the networking opportunities." **Andy Wilson, Zoot Film**

"Great speakers, great weather, great organisation, great job!" **Jonathan Olsberg, Olsberg SPI**

"It is an excellent way to meet a lot of people in a short space of time, and condenses weeks of work into the three days. Very valuable." **Helen Leake, SAFC**

"I attend a lot of conferences but this one is always impressive because all of the breakout sessions are so WELL organised and prepared. The Chair people put a lot of effort into getting to know the strengths of their panel and keep the information moving." **Sallyanne Feney**

"A good mix of established mediums and emerging platforms such as internet and mobile." **Neal Kingston, Cornerstone Pictures**

"Choice of international guests was excellent" **Don Samulenock, Crawfords**

"The different streams were good, tailoring to TV and cross media was particularly helpful." **Julianna Payne, ABC**

"Great to see commercial networks better represented" **Cathy Overett, New Holland Pictures**

"The keynote presentations were very good with wonderful speakers who were thought provoking and challenging. The mix of sessions with the three key strands was a good way of helping delegates focus on what they wanted to listen to and engage with." **Gary Ellis, PFTC**

SPECIAL EVENTS

SPAAmart

2006 was the fourth SPAAmart, held 13 to 15 November 2006 at the Sheraton Mirage Hotel, Gold Coast, held prior to the start of the conference.

SPAAmart is a selective entry feature film market in which Australian and New Zealand feature filmmakers apply to participate with well-advanced marketable projects, which are ready to be presented to the market. The selected projects are presented by their producer and director teams to the specially invited film executives, local and international, in a series of half hour pitch meetings over three days.

In 2006 SPAAmart attracted a larger number of senior executives with greater decision-making powers. There were 65 applications with applications received from every state. There are active offers on the table for some participating films. There have been follow up meetings between producers and executives in Australia, and there are scheduled meetings overseas with international executives.

Selected Projects:

10 from Australia, 3 from New Zealand, 2 "Radar" projects i.e. past SPAAmart projects which have now significantly advanced since their participation e.g. FFC Letter of Intent, completed production.

The selected Australian projects came from NSW (4), Victoria (4), Queensland (2).

Projects selected in 2006 were:

A Colour Like Water Robyn Kershaw, Producer; Kate Woods, Director; Cath Moore, Writer (AUS)
Beautiful Kate Leah Churchill-Brown & Bryan Brown, Producers; Rachel Ward, Writer/Director (AUS)
Belindas Notes Michele Fantl, Producer; Dorthe Scheffmann, Writer/Director (NZ)
Bollywood Boys Matthew Horrocks, Producer; Peter Salmon, Director; Matthew Saville, Writer (NZ)
Cedar Boys Daniella Ortega, Producer; Serhat Caradee, Writer/Director (AUS)
Closer Selin Yaman & Sotiris Dounoukos, Producers; Sotiris Dounoukos, Director; Matt Rubenstein & Louise Petre, Writers (AUS)
Monkey Bite Trish Lake, Producer; Andrew Lancaster, Director; Chris Nyst, Writer (AUS)
Oyster (Working Title) Rachel Gardner & Angela Littlejohn, Producer; Belinda Schmid, Writer/Director (NZ)
Red Dress Veronica Sive, Producer; Sarah Lambert, Writer/Director (AUS)
Storage Dylan Blowen, Producer; Rachel Landers, Writer/ Director (AUS)
Strangerland Cathy Overett, Producer; Kim Farrant, Director; Fiona Seres, Writer (AUS)
The Mortal Coil Karel Segers, Producer; Wojciech Wawrzyniak, Writer/Director (AUS)
Warm Blood Philippa Campey, Producer; Amiel Courtin-Wilson, Writer/Director (AUS)

29 Participants, with 23 from Australia and 6 from New Zealand

Executives:

The international executives came from UK (5), USA (6), Canada (1), Denmark (1).

A total of 26 participating executives. 12 International companies represented by 13 executives. 12 local companies represented by 15 executives. 2 sponsor companies represented by 5 executives. In 2006 two sponsors, Film Finances, Inc and Cutting Edge, took meetings with participants.

International Executives

Celsius Entertainment: Thierry Wase-Bailey, MD, UK
Fabrication Films: Wendy Reeds, EVP, USA
Fortissimo Films: Ashley Luke, SVP Development & Acquisitions, NL (Aust. based)
Focus Features: Dylan Wilcox, Acquisition Executive, USA
Goalpost Films: Tristan Whalley, Managing Director, UK
IFP/New York: Susan Boehm, Managing Director International Programs, USA
Miramax Films: Peter Lawson, VP Acquisitions, USA
Paramount Vantage: Matt Brodlie, SVP Productions & Acquisitions, USA
The Weinstein Company: Michelle Krumm,
EVP Acquisitions and Co-Productions, USA
The Works International: Helen Loveridge, Acquisitions Consultant, UK
Trust Film Sales: Natja Rosner, Sales Executive, DK
20th Century Fox International: Chris Mercier, VP Fox Searchlight Europe, UK
Seville Pictures: John Hamilton, Co-President of Production & Distribution, CAN

Local Executives

Dean O'Flaherty, Arlight Films (Australia)
Simon P Killen, Aztec International Entertainment (AIE) (Australia)
Alan Finney, Buena Vista International (Australia & New Zealand)
Andrew Mackie, Dendy Films and Becker Entertainment (Australia)
Sandie Don, Hopscotch Films (Australia)
Rachel Okine, Hopscotch Films (Australia)
Greg Denning, Icon Film Distribution (Australia)
Paul Wiegard, Madman Entertainment (Australia)
Anna McLeish, Madman Entertainment (Australia)
Nick Batzias, Madman Entertainment (Australia)
Lauren Hastie, Magna Pacific (Australia)
Antonio Zeccola, Palace Films and Palace Cinemas (Australia)
Mike Vile, Rialto Distribution (Australia/New Zealand)
Joel Pearlman, Roadshow Films (Australia)

Meetings:

Monday 13 November from 2pm to 6pm - 109 Meetings.
Tuesday 14 November from 10am to 6pm - 213 Meetings.
Wednesday 15 November from 9.30pm to 5pm - 79 Meetings
Total Meetings - 401

Feedback:

"SPAAmart attracted excellent executives, and I feel confident that I will have continuing communication with many of them." **Leah Churchill Brown, Doll**

"I really think that the projects were of a very high quality, the preparation was great and I hope that the outcome will be as good. As an Executive at SPAAmart, I had the feeling that we were taken very good care of, and that SPAA gave us the best conditions for future relationships." **Natja Noviani Rosner, Trust Film Sales**

“SPAAmart is the best thing to happen to SPAA in years” Tait Brady, Film Finance Corporation

SPAAmart was kindly sponsored by: Australian Film Commission, New Zealand Film Commission, Cutting Edge, Film Finances Inc, NSW Film & Television Office, Film Victoria, South Australian Film Corporation

Roundtables

Roundtables are an opportunity for delegates to meet informally with speakers, industry decision makers and financiers in a relaxed environment amongst a small group of their peers.

Personalised invitations to host tables were sent to conference speakers, executives from SPAAmart as well as non-speaking guests. Several hour-long sessions were scheduled each day for three days, with one speaker and seating for up to eight delegates seated at one of six tables.

Now in its fourth year, the Roundtables have become a key feature of the SPAA conference program. There were 53 tables this year, or a total of 424 delegate seats available for bookings. It is estimated that tables were full 80% of the time.

A number of sessions had waiting lists, and on occasion, extras seats were added to tables in order to accommodate more delegates (i.e. for popular international hosts).

Hosts included:

Todd Wagner, Susan Boehm, Cathy Schulman, Wendy Reeds, Peter Casey, San Fu Maltha, Paul Wiegard (Madman), Dylan Wilcox Aaron Cooper (digitalPictures), David Court/Kate Shortland (AFTRS), Tony Zhang/Mathew Alderson (CHINA AUSTRADE), Sandeep Khurana/Anupam Sharma (INDIA AUSTRADE), Ron Saunders/John Odgers (SINGAPORE AUSTRADE), Carole Sklan (SBSi), Cherrie Bottger (TEN), Chris Mercier, Chris Winter (ABC), Christian McGowan (Southern Star), Courtney Gibson (ABC), Debbie Lee (SBSi), Katie Cordes (ABC), Eric Feig, Evan Jones, Fiona Crago (Beyond), Georgie McClean (SBSi), Helen Loveridge, Jay Ward, Jo Horsburgh (Nine), Jo Rooney/Andy Ryan (Nine), Kim Wilson, Kristie Phelan (Nickelodeon), Margaret Murphy (SBSi), Margo Langford, Matt Brodrie, Mike Dearham, Natja Rosner, Stuart Menzies (ABC), , Tait Brady (FFC), Tamzin Taylor (3 mobile), Tim Worner (Seven), Trevor Graham (SBSi),

Benefits of Roundtables:

- facilitate networking opportunities
- profile and offer an insight into to the person hosting the table informally
- create relationships
- offer access to SPAAmart executives
- offer guaranteed meetings with guests and executives with limited available time or who are in high demand
- ensure privileged time for discussion, education and networking
- appeal to Producers and industry practitioners at all levels of their careers

Feedback:

“The Round tables were the most valuable tool for me of the whole conference - an excellent learning tool and networking experience.” **Amy Bingham, Media I I 2**

“The Roundtables are an excellent addition to the program.” **Tim Brooke Hunt, Pacific Vision**

“The Roundtables gave us the opportunity to talk to each other in another way, and it gave us the opportunity to let everybody know more about the company you represented and allowed us to see if we could work even closer.” **Natja Noviani Rosner, Trust Film Sales**

“The Roundtable was an excellent forum to meet peers and a fantastic opportunity to ask questions to the host of the roundtable. I really loved the opportunity and format”. **Megan O’Neill, Egg Media**

Roundtables were kindly sponsored by Austrade

Ready Steady Pitch!

Ready Steady Pitch made its debut at SPAA06. The objective of Ready Steady Pitch was to give delegates the opportunity to privately pitch their television projects to Commissioning Editors and Telco Reps. Ready steady Pitch involved 21 executives, 120 individual pitches and 70 delegates. SPAA aims to build and refine this event in an effort to encourage Network participation and create market opportunities for the television sector.

Executives that participated in Ready Steady Pitch were:

- * Fiona Crago, General Manager of Distribution, Beyond Distribution
- * Courtney Gibson, Head of ABC TV Arts, Entertainment & Comedy
- * Trevor Graham, Commissioning Editor for Documentaries, SBSi
- * Jo Horsburgh, Head of Drama, Nine Network
- * Debbie Lee, Commissioning Editor for Drama and Entertainment, SBSi

- * Sue Masters, Head of Drama, Network Ten
- * Stuart Menzies, Head of Documentaries, ABC TV
- * Margaret Murphy, Commissioning Editor for Factual Entertainment, SBSi
- * Cathy Payne, CEO, Southern Star
- * Jo Rooney, Network Drama Executive, Nine Network
- * Deirdre Brennan, ABC Kids Programmer replaced by Katie Cordes
- * Cherrie Bottger, Network Manager - Children's Television, Network 10
- * Cathy Payne, CEO, Southern Star
- * Kristie Phelan, Creative Director, Nickelodeon
- * Andy Ryan, Network Script Executive, Nine Network
- * Tamzin Taylor, Product Marketing Manager - Mobile TV, 3 mobile
- * Kim Wilson - CAN, Creative Head, CBC Children's and Youth Programming
- * Chris Winter, Manager, New Services, ABC New Media

Feedback:

“It's not going to be just a card-exchange, touchy-feely session. I wanted them to go away with a very clear understanding as to our level of interest or otherwise. Having a longer session will help make the exchange less abrupt, but I feel they need to know they're going

into the lion's den and to be ready for honest - but constructive and useful feedback."

Courtney Gibson, Head of ABC TV Arts, Entertainment & Comedy

"Ready steady Pitch was great - would be good to have more info on specific pitchee's - ie what are they buying, where are they selling etc" **David Parker, Cascade Films**

"All the special events were fantastic. I got a lot out of all the networking events, the Roundtables and the Ready, Steady, Pitch. It made the conference worthwhile." **Sonya Humphrey, Sacred Cow Films**

"I really feel that those who pitch should have some basic understanding of what they are pitching ie is it a series? A serial? A telemovie? Who is their audience? What is the timeslot? What is a rough outline of an episode budget. These are basic questions that they should have least thought about." **Jo Horsburgh, Head of Drama, Nine Network**

Emerging Producers Scheme

Eleven emerging producers were given the opportunity to attend the conference at a discounted rate courtesy of the AFC's sponsorship of this initiative.

AFC Project Managers made contact with the Emerging Producers prior to the conference to discuss how to get the most from the conference. Melanie Coombs, from Melodrama Pictures and SPAA Councillor, also briefed the Emerging Producers on the opening morning of the conference.

2006 Emerging Producers were:

Chloe Cassidy - QLD

Susan Woodford - QLD

Natasha Pincus - VIC

Anthony Woodcock - VIC

Kristina Ceyton - NSW

Don Linke - VIC

Sonya Humphrey - SA

Veronica Wain - QLD

Poppy Dowle - WA

Beth Neate - SA

Linda Miscko - NSW

Feedback:

"The greatest benefit was being part of a group of people who were all in the same boat. To this end, meeting on the first evening before the welcome drinks, was great. This benefit could be heightened perhaps by sharing the Emerging Producers' details amongst each other in the days or weeks before the start of the conference. As it turned out, a few of us would have been happy to have met up before the conference began, and also perhaps shared accommodation expenses during the conference etc.

Likewise, during the conference, it was great to have a few lunches and meetings set up for us by our AFC friends. The only other suggestion I would add would be to schedule one last 'meeting' at the end of the conference - a kind of goodbye and debrief, and also allowing for the distribution of the Emerging Producers' details etc if that had not already been done.

All together though, it was an incredible experience to be at the SPAA conference, largely made possible through the gentle 'induction' through the Emerging Producers scheme. And from now on, I won't be missing a SPAA conference!

Emerging Producers Scheme was fantastic way to be introduced to the world of producing."

Natasha Pincus

As for feedback, the strengths of the scheme are for one the financial support, but more importantly the personal support provided by the AFC Project Managers & yourselves. It was good to have a point of contact, especially in the first couple of days of the conference." **Kristina Ceyton**

The Emerging Producers Scheme was kindly sponsored by the Australian Film Commission

Holding Redlich Pitching Competition in association with AFTRS & Getty Images

SPAA partnered with AFTRS in an effort to seek out, the freshest ideas from around Australia. AFTRS held pitching workshops in Queensland, NSW, Victoria, South Australian and Western Australia. Over 150 participants took part in the workshops with three finalists selected by AFTRS to pitch at the SPAA Conference. The three finalists were provided with a full conference registration, return airfares and accommodation along with access to the Getty Images library to add an audiovisual component to their pitches.

The Holding Redlich Pitching Competition was held at lunch on Wednesday 15th November and was hosted by David Parker.

The winner was selected by a judging panel and was announced at the lunch. The winner receives a prize package including airfare to the 2006 Cannes Film Festival or TV Market, a \$2000 cash prize, \$1000 legal advice from Holding Redlich and free registration to the 2006 SPAA Conference.

Objectives:

- The scheme provides valuable opportunities for producers to present ideas
- The scheme plays an important role in encouraging professional development and content development.

2006 Holding Redlich Pitching Competition Finalists were:

Rod Vallis, *Cowboys & Indians*

Granaz Moussavi, *Auction*

Warwick Holt, *The Devil's in the Detail*

Congratulations to the winner, Granaz Moussavi.

Judges were:

Cathy Schulman, Bull-Eye Entertainment

Peter Casey, Creator, *Frasier*

Dylan Wilcox, Focus Features

Tim Worner, Seven

Chris Mercier, Fox Searchlight
Trish Lake, Freshwater Productions
Melanie Coombs, Melodrama Pictures
Dan Pearce, Holding Redlich
Peter Ivany, AFTRS
James Hewison, AFI

Feedback:

"I found the whole experience invaluable, both, from a learning experience with the workshop and the judges' feedback and getting the chance to pitch to a room full of relevant people. I met some great people and made some great contacts at SPAA that I otherwise wouldn't have. So from my point of view, opening the pitch up and holding the workshops and giving people a chance to pitch at SPAA was a huge success".

Rod Vallis, Finalist, 2006 Holding Redlich Pitching Competition

"The pitching lunch was great fun. David Parker was an outstanding MC. It was a shame, perhaps that there was a lack of variety amongst the contestants - all pitching feature films - but that probably can't be helped." **Jenny Buckland, ACTF**

Pitch Competition was kindly sponsored by Holding Redlich, AFTRS and Getty Images.

SHOWTIME Talent Assist Scheme

The SHOWTIME Talent Assist Scheme gave a short film producer the opportunity to screen their film to the SPAA conference delegation, which included local and international SPAA executives and key industry decision makers. Nell Schofield, Showtime presenter, hosted the screening over lunch on Friday 17 November.

The winning Producer was selected by SHOWTIME and SPAA representatives, and presented with a Sony digital camera.

2006 SHOWTIME Talent Assist Scheme Winner was:

Veronica Sive, International Production Service, *Photograph*

Talent Assist Scheme kindly sponsored by Showtime

SPAA Independent Producer Awards

Each year SPAA Council awards SPAA Members in the following categories:

Documentary: Jigsaw Cordell, *Two Men In A Tinnie*

Television Entertainment: Princess Pictures, *We Can Be Heroes*

Children's Programs: AIP entertainment, *Streetsmartz*

Television Drama: Simpson Le Mesurier, *Answered By Fire*

Feature Film: Thunderbox Films, *Kenny*

Services and Facilities: Cutting Edge

Maura Fay Award for Services to the Industry: Rod Fisher

Independent Producer of the Year: April Entertainment

Maura Fay Award for Services to the Industry. In recognition of an individual's continuous outstanding service to the industry in any professional capacity.

SPAA Independent Producer of the Year. Presented to a producer or a production company who has done outstanding work over the year to support, promote and advance the interests of the independent production sector.

The SPAA Independent Producer Awards were held at the Opening session of the conference on Wednesday 15 November and were hosted by Stella Kinsella. The SPAA Independent Producer of the Year Award was presented pre-telecast at the Inside Film Awards on Friday 17 November.

SPAA Independent Producer Awards kindly sponsored by Just Super

Women Working in Television Breakfast

Senior women currently working in the development and production of original programming here and overseas discuss their experiences from a business and creative point of view. It is an opportunity to share highlights and what they have learnt along the way.

The Women Working in Television Project was established in response to research conducted by the Australian Film Commission (AFC) into women's participation and opportunities for career advancement across Australian television.

In partnership with the five free-to-air television networks, the Screen Producers Association of Australia (SPAA), the Australian Subscription Television and Radio Association (ASTRA), Free TV Australia and the AFC has devised a series of initiatives to assist career development and networking opportunities. The conference breakfast is just one of the initiatives and last year attracted 100 participants. The audience is a broad cross section of women in the business who will be attending the SPAA Conference, as well as women from the Queensland television industry.

The 2006 Women Working In Television Breakfast was held at the Versace Palazzo on Thursday 16 November. Over 100 delegates attended the breakfast that featured Cathy Schulman, Oscar winning Producer of *Crash* interviewed by Michaela Boland, Variety Magazine.

Feedback:

"The women's breakfast was great. As a new producer, I was inspired by so many of the women I met, something great for next year would be to invite senior Producers and new Producers to meet at this session?" **Anmaree Bell, Azure Productions**

"AFC Women in TV Breakfast: very informative & inspiring, great to hear other women's success stories"
Kristina Ceyton, Passion Pictures

"The Breakfast was one of the best events, with the tone just right" **Carol Hodge, SBSi**

STRATEGIC ALLIANCES AND PARTNERSHIPS

The following organizations, industry associations or community groups and guests were involved with the 2006 SPAA Conference.

Principal Sponsors

Pacific Film & Television Commission
Queensland Government

Major Sponsor

Australian Film Commission

Key Industry Sponsor

Austrade
Australian Broadcasting Corporation
Digital Pictures
Film Finance Corporation
Gold Coast City Council
Network Ten
Queensland Department of State Development
Queensland Events Corporation
Just Super

Honourable Partners

AusFILM International Inc
Australian Film Television Radio School
Bridgewater Mill
Film Australia
Getty Images
Holding Redlich Solicitors
Nine Network
NSW Film & Television Office
OzTam
Screenrights
SHOWTIME Australia

Supporters

Australian Children's Television Foundation
AFTRS Centre of Screen Business
Beyond International
Bignote Productions
Cutting Edge
Film Victoria
Fintage House
Foxtel
Flying Bark Productions
Matilda Bay Brewery
Movie Network Channels
ScreenWest
South Australian Film Corporation
SBS Independent
Tracks Post Production
WIN Television

Media Partners

Encore

Filmink
IF Media
Metro
Screen Hub
Screen International
The Sydney Morning Herald
The Age
Media Week
The Hollywood Reporter

Travel Partner

Stage & Screen Travel

Conference Committee

Penny Chapman, Chapman Films
Michael Lake, Village Roadshow
Sue Murray, Fandango Australia
Mark Overett, New Holland Pictures
Ian Robertson, Holding Redlich

SPAA FRINGE 2006

12 to 14 November 2006

Brisbane Powerhouse

"This was the most ...useful conference I have ever attended and should become a model for training young practitioners in any film and television discipline..."

Alex Prior, MD, Screen Hub 15 November 2006.

The SPAA Fringe conference was held from 12 to 14 November 2006 at the Brisbane Powerhouse.

There were 217 delegates and 54 speakers attending.

Sponsorship 2006

SPAA gratefully acknowledges the support of the Brisbane City Council as Major Sponsors and Griffith Film School as Principal Sponsors,

ABCTV and Showtime came on board for the first time in 2006 and ZTudio and the AFC increased their sponsorship. Wine & Dine'M sponsored the food for the first night's drinks.

Sony Australia has expressed great interest for 2007 and a sponsorship submission has been sent to them for next Fringe.

Program

The program focused on the essentials that producers and filmmakers need to know to succeed as film and television makers. The program's aim was to have practical and inspirational sessions with a balance between speakers who were only a step or two ahead of the delegates in terms of achievement, balanced with more experienced film and television makers who shared their knowledge and experience.

An underlying theme of the conference was to emphasise the importance of mentoring and partnerships.

Sessions also covered producing, financing, writing, legal and budget, independent distribution, digital and multi platforms, private financing, creative teams, career strategies, dealmaking, mentoring, and pitching.

Speakers participating in the conference included:

- Leach Churchill Brown, Producer and Alice Bell, Screenwriter – opening address.
- Geoffrey Atherden, Screenwriter.
- Rohan Timlock, Producer and Clayton Jacobson, Producer/Director, Kenny.
- Peter Broderick, President, Paradigm and SPAA Fringe Patron .

- Mark Pesce, Founder of FutureSt, a Sydney Media and Technology Consultancy.
- Courtney Gibson, Head of ABCTV Arts, Entertainment and Comedy, ABCTV.

- Stuart Menzies, Head of Documentaries, ABCTV
- Edwina Waddy, Development Producer, Documentaries, ABCTV
- Warwick Burton, Deputy Commissioning Editor, SBSI
- Carol Hodge, Business Affairs Manager, SBSI
- Ross Matthews, Investment Manager, FFC
- Karin Altmann, Project Manager, AFC
- Richard Brennan, Project Manager, AFC
- Stephen Wallace, Project Manager, AFC

Additional Initiatives

In addition to the main conference program there were a number of initiatives designed to promote interaction and feedback between delegates and guest speakers: These include;

Rough Cuts

Rough Cuts gave delegates an opportunity to screen their short films, teasers, sizzle reel at Fringe with industry professionals providing feedback and expert advice.

David Hannay, Producer, Richard Brennan, Project Manager, AFC and Warwick Burton, Deputy Commissioning Editor, Documentaries, SBSI watched the screenings and gave feedback.

Deborah McBride was MC.

One on One

One on One is an opportunity for speakers and delegates to meet on an informal and individual basis. Speakers to set aside two hours over the conference to meet with delegates for half hour periods so that the delegates could ask them for career or project advice. All speakers were extremely generous with time and advice.

Movers and Shakers

A new initiative in 2006 was *Movers and Shakers*. These were opportunities for groups of delegates to meet speakers in an informal surrounding for a more intimate chat. Groups of ten delegates met with individual speakers and were able to discuss career, project or specific issues such as pitching skills, distribution, etc.

Griffith University Pitching Competition

Principal Sponsors, Griffith Film School sponsored our annual Pitching Competition. Six teams contested the competition with the winning pitch being awarded a SPAA Conference Registration.

The judges gave all contestants constructive feedback. Delegates also had an opportunity to pitch individual projects during the 20 minute time that the judges needed to make their decision.

Judges were:

Peter Broderick, President, Paradigm and SPAA Fringe Patron
Stacey Testro, Manager/Producer, ZTudio

Melanie Coombs, Producer, Melodrama Pictures
Kerry O'Rourke, Executive Producer, QPIX
Andi Spark, Associate Professor, Griffith Film School

DigiSPAA

DigiSPAA, in its second year, is a separate stand alone event sponsored by the Movie Network. It was scheduled on Brisbane, Tuesday 14 November and the winner was announced at the closing session of SPAA Fringe.

DigiSPAA was initiated by SPAA to assist in the development of the digital medium in feature film. It was designed to demonstrate local filmmakers capacity to embrace new and different ways of creating stories and self-managing distribution using the latest advancements in digital technologies.

A cash prize of \$15,000 and a trip to the Rotterdam International Film Festival and Cinemart was awarded to the winner of the Best Film.

Feedback from Fringe 2006 delegates was as follows:

"Within the FIRST HALF of the FIRST DAY, I had made more headway in what I seek to achieve (and enjoy) than I had in 4.5 years without SPAA Fringe, including contacts and potential employers"

"Meeting people with whom I may end up working with in a creative team. Learning about the practicalities and realities of the industry, and getting good, individualised tips and advice through the movers and shakers sessions (small groups of ten)."

"The conference allowed me to consider and refocus my creative goals. I received some valuable information regarding new methods of distribution. Overall, I feel as if I gained a general insight into the current state of independent filmmaking in Australia. Additionally, I met project managers from the AFC who were extremely encouraging."

"SPAA organization was excellent. Very smooth, efficient, pleasant. I am a veteran of the Cannes Film Festival, a founding member of the American Film Market, MIP, MIPCOM, Tornato, Montreal, New York FF - you name it, I've been there. While we have very much smaller numbers to deal with, the running of SPAA Fringe is an example of efficiency to all of them"

"SPAA Fringe for me was a glorious combination of creative rejuvenation, inspiration, consolidation and creative-media emancipation. By the conclusion of the first day alone, I'd been treated to the razor-wit, salience, cogency, amicable forthright humanity and downright EMPATHY of an upstanding AFC official, whom almost immediately introduced me to an Oscar Award Winning Producer whom then, out of personal generosity, took a significant amount out of their own downtime to help me in several ways in less than ten minutes that could serve me well over YEARS. I felt like an orphan who'd suddenly been adopted to the ultimate wish-list family replete with brothers, sisters, cousins, nannas, grand dads and faerie godmothers. By the day after it ended, with all the new contacts, compatriots and necessary information received, I felt like a kid who'd been given so many gifts at Christmas that I'd need a MONTH to unwrap and play with them all. Plus I LOVED The Powerhouse as a venue, please use it again!"

Speakers participating included

- Karin Altman, Project Manager, AFC

- Louise Alston, Director/Producer, Bunker Productions
- Christina Alvarez, General Manager, Metro Screen
- Geoffrey Atherden, President, Australian Writers Foundation
- Alice Bell, Screenwriter, Suburban Mayhem
- Sarah Bond, Director and Producer
- Richard Brennan, AFC Project Manager (Sydney) & Independent Producer
- Peter Broderick, President, Paradigm Consulting
- Geoff Brown, Executive Director, SPAA
- Anni Browning, Completion Guarantor, FFC
- Warwick Burton, Deputy Commissioning Editor, Documentary, SBSi
- Mark Chapman, Producer, Big Island Pictures
- Leah Churchill-Brown, Producer, Suburban Mayhem
- Melanie Coombs, Producer, Melodrama Pictures
- Sandra Cook, Freelance Documentary Director
- Michael Cordell, Executive Producer, Cordell Jigsaw Productions
- Ben Davies, Series Producer, Bondi Rescue
- Trish FitzSimons, Documentary Filmmaker
- Veronica Fury, Company Director, Fury Productions
- Meredith Garlick, Producer, Forgan-Smith Entertainment
- Andrew Garton, Program Director
- Caroline Gerard, Writer/Producer, Gerrycan Productions Pty Ltd
- Vickie Gest, Managing Director, VizPoets
- Courtney Gibson, Head of Arts and Entertainment, ABC TV
- Marcus Gillezeau, Producer, Firelight Productions
- David Gurney, Producer, Blue Rocket Productions
- David Hannay, Producer, David Hannay Productions
- Cathy Henkel, Producer, Hatchling Productions
- Carol Hodge, Business Manager, SBSi
- Stephen Irwin, Writer/ Director
- Clayton Jacobson, Director, Kenny
- Owen Johnston, Producer, Crow Films
- Gabrielle Jones, Independent Producer
- Karen Kim, Creative Producer, HELLO Music
- Jenny Lalor, Solicitor
- Heather Macfarlane, Freelance Line Producer
- Tim Maddocks, Producer, Maddfilms
- Nick Matthews, Producer/Cinematographer
- Ross Matthews, Investment Manager, FFC
- Cate McQuillen, Producer, Mememe Productions
- Stuart Menzies, Head of Documentaries, ABC TV
- Sarah Neal, Writer/Director
- Kerry O'Rourke, Executive Director, QPIX Ltd
- Cathy Overett, Managing Director, New Holland Pictures
- Mark Pesce, Founder, Future St.

- Scott Ryan, Director/Producer/Writer/Actor
- Daniel Scharf, Producer, Daniel Scharf Productions
- Jim Shomos, Executive Producer, Forget the Rules
- Graeme Sward, Director, FTI
- Rohan Timlock, Producer and Partner, Ghost Pictures
- Jade Van Der Lei, Freelance Producer
- Edwina Waddy, Development Producer - Documentaries, ABC TV
- Stephen Wallace, Project Manager, Australian Film Commission
- Chris Winter, Manager New Services/Channel Manager, ABC2

SPAA Fringe 2006 Sponsors included:

Griffith Film School

Principal Sponsor

Brisbane City Council

Major Sponsor

Australian Film Commission

Key Industry Sponsor

South Australian Film Commission

NSW Film and Television Office

ZTudio

Showtime

ABC Television

Industry Supporter

Cutting Edge

Screen Development Australia

Tropfest

Providers

Wine & Dine'M

Media Partners

Inside Film

Encore Magazine

SPAA STAFF AS AT JUNE 30 2007

Executive Director:	Geoff Brown
Policy Manager:	Bethwyn Serow
Industrial Relations Manager:	Stephen Marriott
SPAA Conference and Fringe Director:	Gaylee Butler
SPAA Fringe Manager, Events Manager:	Emma Beaumont
Accounts:	Tatyana Tinetti
Reception and Administration:	Jen Hilton
	Cynthia Cano
	Connie Papoutsis

CONSULTANTS

Accounts:	Sue Anderson
Policy:	Julie Marlow
	Owen Johnston
Design:	Virginia Stapleton
Lobbying:	Gavin Anderson
Tax:	David Court
	Barry Burgin
	KPMG

The following staff left the organisation during the year:

Alexandra Jones, Virginia Stapleton, Katie Fagan, Alina Petanic,

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2007.

INDEX

1. Committee's Report.
2. Income Statement.
3. Balance Sheet.
4. Cash Flow Statement.
5. Notes to the Financial Statements.
11. Statement by Members of the Committee.
12. Independent Audit Report.
13. Certificate by Members of the Committee.
14. Additional Information.
15. Income and Expenditure Statement.

**SWAINE & ASSOCIATES
SUITE 303, LEVEL 3, 65 YORK STREET
SYDNEY NSW 2000
PHONE (02) 9299 9429
FAX (02) 9299 7233**

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

COMMITTEE'S REPORT

Your committee members submit the financial statement of Screen Producers Association of Australia for the year ended 30 June 2007.

COMMITTEE MEMBERS

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

Cathy Henkel
Anni Browning
Jenny Lalor
Trish Lake
Christopher Mapp
Melanie Coombs

Nick McMahon
Steve Rosser
Peter Cudlipp
Tim Brooke-Hunt
Vincent Sheehan
Brian Beaton

PRINCIPAL ACTIVITIES

The principal activities of the association during the financial year were to provide a representative forum for members involved in the Australian film and Television industry.

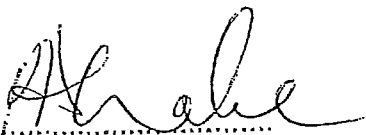
SIGNIFICANT CHANGES


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

OPERATING RESULTS

The profit from ordinary activities for the year amounted to \$221,376.

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


.....


.....

Dated this 27 day of September 2007

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME STATEMENT

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>Note</u>	<u>2007</u> \$	<u>2006</u> \$
Revenues from ordinary activities	2	2,254,630	1,862,484
Employee benefits expense		(451,808)	(215,090)
Depreciation expense		(7,172)	(7,128)
Operating lease expense		(763)	(953)
Seminars expenses		(18,285)	(21,288)
Other expenses from ordinary activities		(1,555,226)	(1,429,375)
Profit from Operations		<u>221,376</u>	<u>188,650</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

BALANCE SHEET

AS AT 30 JUNE 2007

	<u>Note</u>	<u>2007</u> \$	<u>2006</u> \$
<u>CURRENT ASSETS</u>			
Cash	4	907,743	662,686
Receivables	5	91,872	217,448
Other	6	104,295	159,418
<u>TOTAL CURRENT ASSETS</u>		<u>1,103,910</u>	<u>1,039,552</u>
<u>NON-CURRENT ASSETS</u>			
Property, Plant and Equipment	7	21,650	24,123
<u>TOTAL NON-CURRENT ASSETS</u>		<u>21,650</u>	<u>24,123</u>
<u>TOTAL ASSETS</u>		<u>1,125,560</u>	<u>1,063,675</u>
<u>CURRENT LIABILITIES</u>			
Payables	8	101,244	81,366
Current Tax Liabilities	9	43,371	35,628
Provisions	10	195,829	215,249
Other	11	75,107	242,799
<u>TOTAL CURRENT LIABILITIES</u>		<u>415,551</u>	<u>575,042</u>
<u>TOTAL LIABILITIES</u>		<u>415,551</u>	<u>575,042</u>
<u>NET ASSETS</u>		<u>710,009</u>	<u>488,633</u>
<u>EQUITY</u>			
Retained Profits	12	710,009	488,633
<u>TOTAL EQUITY</u>		<u>710,009</u>	<u>488,633</u>
<u>CONTINGENT LIABILITIES</u>	14		

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2007

	<u>Note</u>	<u>2007</u> \$	<u>2006</u> \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from customers		2,278,102	1,772,537
Operating grants received		132,546	104,950
Payments to suppliers and employees		(2,185,573)	(1,594,314)
Interest Received		<u>24,681</u>	<u>14,943</u>
NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES	13	<u>249,756</u>	<u>298,116</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of plant and equipment		-	1,500
Purchases of plant and equipment		<u>(4,699)</u>	<u>(22,105)</u>
NET CASH PROVIDED BY (USED IN) INVESTING ACTIVITIES		<u>(4,699)</u>	<u>(20,605)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Receipts from borrowings		-	-
Repayment of borrowings		<u>-</u>	<u>-</u>
NET CASH PROVIDED BY (USED IN) FINANCING ACTIVITIES		<u>-</u>	<u>-</u>
NET INCREASE (DECREASE) IN CASH HELD		245,057	277,511
Cash at the beginning of the financial year		<u>662,686</u>	<u>385,175</u>
Cash at the end of the financial year	4	<u><u>907,743</u></u>	<u><u>662,686</u></u>

The statement of cash flows is to be read in conjunction with the attached notes to the accounts

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE, 2007

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The financial report is a general purpose financial report that has been prepared in accordance with Accounting Standards, Urgent Issues Group Interpretations, other authoritative pronouncements of the Australian Accounting Standards Board and the requirements of the Associations Incorporations Act NSW.

The financial report covers Screen Producers Association of Australia as an individual entity. Screen Producers Association of Australia is an association incorporated in New South Wales under the Association Incorporations Act 1984.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where stated, current valuations of non-current assets. Cost is based on fair value of the consideration given in exchange for assets.

The following is a summary of the material accounting policies adopted by Screen Producers Association of Australia in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

(a) Income Tax

The association is exempt from income tax.

(b) Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost, or fair value less, where applicable, any accumulated depreciation.

The carrying amount of plant and equipment is reviewed annually by the Association to ensure it is not in excess of the recoverable amount of those assets. The recoverable amount is assessed on the basis of the expected net cash flows which will be received from the assets' employment and subsequent disposal. The expected net cash flows have not been discounted to present values in determining recoverable amounts.

Depreciation

The depreciable amount of all fixed assets are depreciated on a straight line basis over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

The depreciation rates used for each class of assets are:

<u>Class of Fixed Assets</u>	<u>Depreciation Rate</u>
Office Equipment	8% - 25%

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE, 2007

STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES – CONT.

(c) Leases

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

(d) Employee Benefits

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

(e) Cash

Cash and cash equivalents include cash on hand, at banks and deposits held at call.

(f) Revenue

Income from providing a service is recognized when the customer receives the service.

Interest income is recognised on a proportional basis taking into account the interest rates relevant to the financial assets.

(g) Goods and Services Tax

Revenues, expenses and assets are recognised net of the amount of Goods and Services Tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expenses. Receivables and Payables in the Balance Sheet are shown inclusive of GST.

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
2. <u>REVENUE FROM ORDINARY ACTIVITIES</u>		
Operating Revenue		
Advertising Income	-	1,450
Grants	132,546	104,950
Subscriptions	123,867	133,844
Levies	563,827	501,982
Seminars/Workshops	24,226	28,458
Conference	1,178,935	962,277
Conference 2004	-	5,477
Fringe Conference	134,033	89,643
	<u>2,157,434</u>	<u>1,828,081</u>
Non-operating revenue		
SADC	33,061	5,000
Interest received	24,681	14,943
Sundry Income	39,454	13,454
Profit on sale of assets	-	1,006
	<u>97,196</u>	<u>34,403</u>
	<u>2,254,630</u>	<u>1,862,484</u>
3. <u>PROFIT FROM ORDINARY ACTIVITIES</u>		
Profit from ordinary activities has been determined after:		
(a) Expenses		
Depreciation expenses	7,172	7,128
Remuneration of auditor		
- SPAA audit	5,870	3,850
- Conference review	-	-
(b) Significant Revenue and Expenses		
The following revenue and expense items are relevant in explaining the financial performance		
Conference Income	1,178,935	962,277
Conference Expenses	(815,863)	(638,459)
	<u>363,072</u>	<u>323,818</u>
Fringe Conference Income	134,033	89,643
Fringe Conference Expenses	(143,792)	(104,716)
	<u>(9,759)</u>	<u>(15,073)</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
4. <u>CASH ASSETS</u>		
Petty Cash	166	137
AMEX Account	-	154
SPAA Cheque Account	200,618	398,676
Term Deposit	-	104,779
SPAA Maxi Direct	382,513	0
SPAA Conference Cheque Account	324,446	158,940
	<u>907,743</u>	<u>662,686</u>
5. <u>RECEIVABLES</u>		
Receivables	86,292	221,866
Receivables - Conference	12,080	-
Less: Provision for Doubtful Debts	(6,500)	(6,500)
Other	-	2,082
	<u>91,872</u>	<u>217,448</u>
6. <u>OTHER</u>		
Prepayments - Conference 2007	80,855	136,407
Prepayments	8,946	9,187
Refundable Deposits	13,424	13,824
Other	1,070	-
	<u>104,295</u>	<u>159,418</u>
7. <u>PROPERTY, PLANT AND EQUIPMENT</u>		
Office Equipment - at cost	161,740	157,041
Less: Accumulated Depreciation	140,090	132,918
	<u>21,650</u>	<u>24,123</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
8. <u>PAYABLES</u>		
Trade Creditors - Conference 2007	-	5,574
Trade Creditors	45,772	28,397
Other Creditors and Accruals	55,472	47,395
	<u>101,244</u>	<u>81,366</u>
9. <u>CURRENT TAX LIABILITIES</u>		
GST Payable	<u>43,371</u>	<u>35,628</u>
10. <u>PROVISIONS</u>		
Provision for Extra Industrial Relations Costs	59,354	59,354
Provision for Holiday Pay	26,734	26,154
Provision for 10BB Implementation	9,741	29,741
Provision for Terms of Trade	100,000	100,000
	<u>195,829</u>	<u>215,249</u>
11. <u>OTHER</u>		
Sponsorships in Advance	8,000	215,955
Fees in advance	32,727	3,644
Conference in advance	10,800	23,200
Fringe in advance	4,000	-
Grants in Advance	19,580	-
	<u>75,107</u>	<u>242,799</u>
12. <u>RETAINED PROFITS</u>		
Retained profits at the beginning of the financial year	488,633	299,983
Net profit attributable to the association	221,376	188,650
	<u>710,009</u>	<u>488,633</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
13. <u>CASH FLOW INFORMATION</u>		
Reconciliation of cash flow from operations with operating profit		
Operating profit	221,376	188,650
Non cash flows in operating profit		
Profit on sale of plant and equipment	-	(1,006)
Depreciation	7,172	7,128
Provision for Holiday Pay	580	3,677
Provision for Doubtful Debts	-	(35,500)
Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries		
Decrease (increase) in trade debtors	125,576	164,030
Increase (decrease) in other creditors	(140,071)	110,120
Increase (decrease) in provisions	(20,000)	(5,905)
Decrease (increase) in other debtors	55,123	(133,078)
Cash Flows from Operations	<u>249,756</u>	<u>298,116</u>

14. CONTINGENT LIABILITIES

Being claim against the association in the amount of \$ 21907.00

Representing Ansett Australia Ltd (Showfilm) sponsorship of SPAA conference 2001.
Legal advisors have stated that this amount is not payable and are dealing with the matter.

- 11 -

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

STATEMENT BY MEMBERS OF THE COMMITTEE

In the opinion of the Committee the Financial Report as set out on pages 1 to 10:

1. Presents a true and fair view of the financial position of Screen Producers Association of Australia as at 30 June 2007 and its performance for the year ended on that date in accordance with Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board.
2. At the date of this statement, there are reasonable grounds to believe that Screen Producers Association of Australia will be able to pay its debts as and when they fall due.

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



.....
President



.....
Vice President

Dated this 27th day of September 2007



SWAINE & ASSOCIATES

Chartered Accountants
& Business Advisors

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INDEPENDENT AUDIT REPORT TO THE MEMBERS

Scope

We have audited the financial report of Screen Producers Association of Australia for the year ended 30 June 2007 as set out on pages 1 to 11. The Committee is responsible for the financial report. We have conducted an independent audit of the financial report in order to express an opinion on it to the members.

We did not conduct an audit of the Annual Conference Income and Expenditure. That review was conducted by another whose report is attached. The totals of Annual Conference Income and Expenditure have been included in the Income Statement.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance whether the financial report is free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia so as to present a view which is consistent with our understanding of the Association's financial position and performance as represented by the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis, subject to the separate audit of Annual Conference Income and Expenditure.

Audit Opinion

In our opinion, the financial report of Screen Producers Association of Australia presents a true and fair view, in accordance with applicable Accounting Standards, the requirements imposed by Part 3 Chapter 8 of Schedule 1 (RAO Schedule) of the Workplace Relations Act 1996 and other mandatory professional reporting requirements in Australia, of the financial position of Screen Producers Association of Australia as at 30 June 2007, and the results of its operations and its cash flows for the year then ended.

Dated this 5th day of October 2007.

A handwritten signature in black ink, appearing to read 'Stephen B. Swaine', written over a horizontal line.

Stephen B. Swaine
Swaine & Associates

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

FOR THE YEAR ENDING JUNE, 2007

CERTIFICATE BY MEMBERS OF THE COMMITTEE

I, *Anthony Ginnell*
and

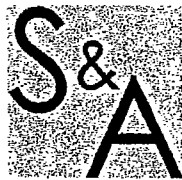
I, *BOB CAMPBELL*

certify that:

- a. We are members of the Committee of Screen Producers Association of Australia
- b. We attended the Annual General Meeting of the association held on 15th April, 2009
- c. We are authorised by the attached resolution of the committee to sign this certificate.
- d. This annual statement was submitted to the members of the association at its annual general meeting.

Dated this 15th April, 2009.

.....
R Campbell
.....



SWAINE & ASSOCIATES

Chartered Accountants
& Business Advisors

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

ADDITIONAL INFORMATION

The Detailed Income and Expenditure Statement for the year ended 30 June 2007, shown on pages 15 to 17, has been prepared from accounting and other records and has subject to the tests and other auditing procedures applied in our examinations of the financial statements for the year ended 30 June 2007.

This Detailed Income and Expenditure Statement does not form part of the Balance Sheet and Income Statement in respect of the year ended 30 June 2007 referred to in our report to members, and we do not express an audit opinion thereon.

Dated this 5th day of October 2007.

Stephen B. Swaine
Swaine & Associates

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME AND EXPENDITURE STATEMENT

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
<u>INCOME</u>		
Subscriptions	123,867	133,844
Levies	563,827	501,982
Seminars	24,226	28,458
SPAA Conference	1,178,935	962,277
SPAA Conference - 2004	-	5,477
SPAA Fringe Conference	134,033	89,643
Grants	132,546	104,950
SADC	33,061	5,000
Interest Received	24,681	14,943
Sundry Income	39,454	13,454
Advertising Income	-	1,450
Profit on Sale of Assets	-	1,006
	<u>2,254,630</u>	<u>1,862,484</u>
Less: Expenditure (pages 16 and 17)	<u>2,033,254</u>	<u>1,673,834</u>
OPERATING PROFIT	<u><u>221,376</u></u>	<u><u>188,650</u></u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME AND EXPENDITURE STATEMENT

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
<u>EXPENDITURE</u>		
Accounting Fees	6,052	9,856
Annual Report Expenses	-	2,000
Advertising	887	8,890
Audit Fees - SPAA	5,870	3,850
Donations	<u>1,250</u>	-
Bad Debts	-	21,144
Bank Charges	3,176	4,949
Merchant Fees	3,439	5,252
Cleaning	5,978	5,560
Computer Expenses	6,801	8,273
Consultancy Fees	84,696	113,717
Council Management Meetings	39,867	48,184
Governance	104,765	50,160
<u>Grant Expenses</u>	<u>116,986</u>	<u>34,990</u>
Policy and Government	131,484	18,683
Commercial Affairs	75,799	4,898
SPAA Chapter	2,033	2,822
SPAA Conference	815,863	638,459
SPAA Conference 2004	-	4,740
TVC Policy	46,427	32,544
Depreciation	7,172	7,128
Electricity	2,602	2,743
Freight and Couriers	2,662	5,181
SPAA Fringe Conference	143,792	104,716
General Office Expenses	6,112	10,631
Provision for Holiday Pay	580	3,677
Provision for Doubtful Debts	-	(35,500)
Insurance	10,629	18,475
Fines	-	2,474
Website Expenses	15,613	20,108
Leasing Expenses	763	953
Legal Expenses	4,000	1,295
Magazines, Journals and Periodicals	14,258	3,636
Postage	3,821	6,873
Balance carried forward	<u>1,663,377</u>	<u>1,171,361</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME AND EXPENDITURE STATEMENT

FOR THE YEAR ENDED 30 JUNE, 2007

	<u>2007</u>	<u>2006</u>
	\$	\$
<u>EXPENDITURE - CONT.</u>		
Balance brought forward	1,663,377	1,171,361
Printing and Stationery	8,892	14,360
Provision for Terms of Trade	-	100,000
Rent	59,794	57,823
Repairs and Maintenance	1,353	5,266
SADC	28,952	-
Security Costs	416	917
Seminar Expenses	18,285	21,288
Sponsorship	28,971	26,083
Staff Amenities	3,878	6,448
Staff Training and Welfare	9,324	9,065
Storage Expenses	3,016	2,660
Newsletter	12,400	14,060
Superannuation Contributions	19,262	17,564
Telephone	24,617	23,453
Travelling Expenses	9,361	9,637
Wages	141,086	193,849
	<u>2,033,254</u>	<u>1,673,834</u>

SPAA ANNUAL REPORT

The Voice of Independent Australian Production

2007



spaa The SCREEN
PRODUCERS
ASSOCIATION
of AUSTRALIA

Table of Contents

Contents	page number
Report from the President 2006–07	2
Report from the Executive Director 2006–07	3
SPAA Areas of Operation	4
Policy and Government	5
Industrial Relations and Commercial Affairs	15
Membership and Governance	18
Conference and Events	31
SPAA Secretariat	55
Financial Report	56

PRESIDENT'S REPORT FOR 2006/07

It's been a head down and nose to the grindstone year for the Australian production industry and for SPAA, as we've all been working through the Government Review and examining the implications of the new offset structure and the merger of the Federal agencies announced in the May 2007 Federal Budget.

There's no doubt that all the hard work put in to the Government Review has been worthwhile given the Budget result. SPAA welcomed the package overall, despite it not delivering all that we wanted in terms of tax incentives. As members would know, SPAA felt strongly that a form of enhanced IOBA should sit side by side with any new Producer Offset measures in order to truly stimulate private investment. However, we are a diverse industry with disparate needs, and it was good to see that the post-production and effects sector received specific benefits, along with the increased Location Offset from 12 1/2% to 15% for offshore productions.

With the announcement of the budget package, SPAA lobbied immediately on behalf of the documentary sector, which was disadvantaged by several aspects of the Offset provisions. We are pleased to say that these documentary issues will be resolved when it comes to legislation early in the new financial year 2007-08. However, we still face a significant effort in Canberra to highlight SPAA's concerns about broadcaster access to the Producer Offset, which we believe runs contrary to the Government's stated aims in its delivery of this new tax regime - namely, to grow the independent production sector. We need to make absolutely sure that this Offset package works for Australian producers.

It's a testament to the energy and commitment of our members that we were able to go to Canberra this year with an impressive team of senior producers to assist SPAA in its lobbying campaign. SPAA involves its members in all aspects of its work, and canvasses opinion widely across all divisions, and the results of this collective intelligence pays off hugely in how well regarded we are – the national daily newspaper, The Australian, acknowledges that SPAA is 'influential' – and so we are. SPAA's membership has been growing steadily over the past year, and it's tremendously gratifying to see that the industry recognises the value of belonging to SPAA as we move forward into a new future.

SPAA has continued to work closely with Queensland Events Corporation on the inaugural Asia Pacific Screen Awards to be held in conjunction with the 2007 SPAA Conference on the Gold Coast. We are pleased to say that we will return to Queensland this year, after a hugely successful Conference last year at the Sheraton Mirage. I am looking forward once again to being at THE key industry gathering for the year, not to be missed!

I would like to thank the Executive Director, staff and my colleagues on Council for all their dedicated hard work during the past year, and for their personal support during a challenging, yet rewarding, year.

Trish Lake,
President SPAA September 2007.

EXECUTIVE DIRECTOR'S REPORT FOR 2006/07

This year marks the 50th anniversary of SPAA. SPAA commenced as the Film & Television Production Association back at the birth of Australian television in 1956. In fairness its focus was principally television until the early 80's when it established a representative film division. Since then of course SPAA has expanded to represent the interests of documentary, animation and new media as well as TVC producers and services and facilities providers. We are now the chamber of commerce of the film and television production industries.

Ironic then that 50 years on we are still fighting the same war. I recently read a Hector Crawford speech from the early 60s on the need for government support through regulation to ensure that Australian stories are screened on Australian free to air television. In 2007 we are fighting to retain Hector's legacy of the Australian Content Standard in the face of network bullying and an apathetic government (and opposition). The scare mongering from the three commercial networks in relation to the current review of the Children's Television Standard and their avaricious approach to the Producer Offset demonstrate that nothing has basically changed and that SPAA will be around for another 50 years.

My thanks to President Trish Lake and the SPAA Council for their leadership and support over the last 12 months. Special thanks to SPAA Vice President Nick McMahon, who stands down after four years in the role. Nick has been a rock through some difficult times for the organisation and a great personal help to me.

Special thanks also to Alex Jones who left SPAA in May to take on other challenges. Alex was with SPAA for over 14 years and has made a major contribution to the health and profile of SPAA.

Yours sincerely

Geoff Brown
Executive Director

SPAA OPERATIONAL AREAS

The Screen Producers Association of Australia represents independent television, feature film, animation, documentary, TV commercial and interactive and digital media production companies as well as services and facilities companies, such as post-production, legal and finance institutions.

SPAA is governed by a Council, elected by the members in its various divisions. SPAA is a registered industrial relations body, and subject to the rules and regulations of the Australian Electoral Commission.

SPAA provides the environment for its members to have an effective say in government decisions, industrial relations and commercial negotiations with broadcasters, distributors, financiers and funding agencies. It facilitates networking and the professional development of the industry through its operational areas, as follows:-

1. POLICY AND GOVERNMENT

2. INDUSTRIAL RELATIONS AND COMMERCIAL AFFAIRS

3. MEMBERSHIP AND GOVERNANCE

4. CONFERENCES AND EVENTS

I. POLICY AND GOVERNMENT

SPAA's aims are to

- Identify key economic, legal and technical policy and cultural issues, and use them to plan positive outcomes for the screen production industry.
- Represent and advocate policy goals of the membership to government, funding agencies, other industry associations and the media.
- Consult with membership through Councillors, State Chapters, divisional forums and sub-committees on policy and government relations.

SPAA's effectiveness in these areas relies heavily on the expertise of its Councillors and members to assist in lobbying and consultation, particularly with Government. All reports and papers can be found on SPAA's website www.spaa.org.au

LOBBYING SUMMARY 2006-07

a) Government Review

SPAA had a crowded policy agenda this year, dominated by the Government's Review into the efficiency of Federal funding packages through its national agencies, and the outcomes of a review into divisions 10B and 10BA of the Tax Act, and the widely anticipated merger of Federal funding agencies.

The terms of reference for the Government Review were handed down in July 2006 with a short response time of three weeks.

Executive Director Geoff Brown met with James Cameron from the Department of Communications, Information Technology and the Arts who is heading up the Review to outline SPAA's issues. SPAA's key issues are;

- SPAA strongly recommends the Australian Screen Investment Incentive be adopted along side a Tax Offset option. ASII takes the approach of allowing standard 10BA entry criteria with 100% write-off of investment in first year and a fifty cent in the dollar tax break on all earnings back to the investor. ASII allows FFC investment.
- The 'one size fits all' approach to private investment is clearly problematic for the majority of our members due to the diverse range of genres, business structures and formats to be funded.
- SPAA believes that a model including 10BA eligibility is more likely to encourage non-industry investment activity. SPAA has framed its comments on a Tax Offset with reference to an Australian Film and Television Rebate Scheme which takes the following approach; an altered Tax Offset at 40 percent available for Australian feature films, telemovies, mini-series, documentaries, children's drama and some digital content, with a Tax Offset at 20 percent available for Australian adult television series, that can be used in combination with 10BA but with no access to FFC or other direct federal government production funding.

- SPAA calls for any new tax incentive schemes to include series drama.
- SPAA is strongly of the view that any tax incentives adopted as an outcome of the review should only be accessible to independent producers.
- SPAA supports the establishment of a new single federal screen agency whose functions should not be limited to a simple Australian Film Commission (AFC), Film Finance (FFC) merger.
- A new federal screen agency must as a minimum encompass the current activities of the FFC, AFC and Ausfilm. In addition it needs to incorporate the recommendations and aspirations of the Digital Action Agenda.
- The new agency must be platform neutral, empowered to support industry creative and business development, with a clear remit to develop a strong Australian brand for both domestic and international audiences, and trade development.
- Introduction of new incentives to attract private investment must not be at the expense of direct funding levels, nor exclude additional direct funding to underpin new functions.
- Implementation of policy proposals must take into account the potentially unsettling impact that transition can have and therefore must be managed with a timely and staged approach.

Following delivery of the Screen Media package in the May 2007 Federal Budget, SPAA put forward its discussion paper to DCITA in early June 2007, prior to a series of meetings with Peter Young and members of the Coalition to discuss potential changes in time for legislation. The main points of this discussion paper were:

- SPAA welcomed the package and the Government's stated commitment to growth in the screen industries.
- SPAA argued some fundamental points in its discussion paper, broadly as follows:
 - the need for producer certainty in being able to access the offset;
 - the need for benefits to flow to genuinely independent production companies with creative control over the projects applying;
 - the need to address the inequities in the package for the documentary sector, particularly threshold issues, allowable above the lines and allowable overseas expenditure;
 - the need for clarity on Qualifying Australian Production Expenditure, and levels of Australian content;
 - the need for clarity on certification process and the responsibilities of the administrators;
 - transparent provisions of any proposed content tests and appeals procedures.

b) Independent Benchmark

SPAA continued to pursue its Independent Benchmark policy which was a focus of last year's lobbying efforts in Canberra. Senator Coonan responded to SPAA stating that the Government has no intention of intervening in commercial matters with broadcasters. The issue was raised in industry briefing discussions with the Opposition.

c) Post-production and Digital effects (PDV) sector delegation to Canberra

SPAA participated in a Canberra delegation of PDV companies to present to the ALP, with the focus on Industry, Trade and Education. There was strong engagement and interest in R & D incentives and trade opportunities.

d) Children's producer delegation to Canberra

In February 2007, SPAA led a delegation of children's television producers and performers to Canberra to raise the profile of the sector with Senator Brandis and coalition Members. The aim was to celebrate the success of the sector in terms of quality and export earnings, audience benefits, and the importance of the children's sub-quota in the BSA, the importance of the independent sector as major suppliers, and the need for diversity. A private lunch with Minister Brandis, afternoon tea with the ALP and early evening drinks with Blinky Bill and Dorothy the Dinosaur at Parliament House, were all well attended.

INDUSTRY POLICY DEVELOPMENT & SUBMISSIONS

The focus for this year's policy agenda has been concentrated around the Government's Review into the efficiency of their Federal funding, and the tax reform package for the industry. It has been a particularly hectic year for SPAA, with several major submissions in addition to the Government Review. SPAA has lobbied on a number of important pieces of legislation, including attendance at a Senate inquiry into the Government's Media Reform Bill, which followed SPAA's submission and representations in the previous financial year that concentrated on cross media and foreign ownership changes, and the proposed usage of new digital channels and access to those by free-to-air commercial networks.

Government Review

The 8 May 2007 Federal Budget delivered its Screen Media Package, with potentially far-reaching changes for the industry. The existing tax mechanism IOBA will be phased out as of 1 July 2007, and a series of rebate packages, for offshore productions and for Australian producers (known as Offsets), will be instituted as of 1 July 2007, the provisions of which will be included in a new Tax Bill that is expected come into effect in the first sitting term of the new financial year. The Screen Media package also sanctioned a merger of the existing Federal funding agencies, the FFC, the AFC and Film Australia to become the Australian Screen Authority with effect from 1 July 2008.

- The terms of reference for the Government Review were handed down in July 2006 with a short response time of three weeks. SPAA submitted its outline of the key issues for the August deadline, as outlined above. Executive Director Geoff Brown visited all Chapters during this period to outline the Review terms of reference and to get direct member feedback.

- With regard to the Review, SPAA lobbied agencies and Government with members' views. SPAA supported a merged agency, and also put forward extensive views on possible tax packages, stressing its policy that any rebate to the industry should sit side by side with IOBA for a period of time, until the efficacy of a rebate scheme is apparent. SPAA worked with tax experts on financial modelling for various rebate and private investment models.
- SPAA put forward a discussion paper to DCITA in June 2007, to highlight the issues for members on the new Tax Offset provisions. The main points of these provisions are outlined above.

Department of Communication Information Technology and the Arts (DCITA)

SPAA was invited to sit on DCITA's Industry Advisory Panel (IAP) for Co-Productions, following the Department's advice that it was responsible for future negotiation of co-production treaties. The decision has been made due to the fact that four separate Government departments are involved in these negotiations; Arts, Communications, Foreign Affairs and Trade, and Industry.

SPAA has been advocating an Indian-Australian co-production treaty as part of an overall strategy to build up business relationships in Asia, but is also wary of a long, expensive process that fails to deliver practical benefits, given that India has no reciprocal Government funding for Australian filmmakers to access. SPAA undertook to provide case studies from members as to how Australia could benefit from such a treaty.

Department of Foreign Affairs and Trade (DFAT)

SPAA attended a round table discussion with DFAT to be briefed on the Japan-Australia Free Trade Agreement, which will include service and audio-visual provisions, hence SPAA's input, which will be ongoing.

Media Reform

SPAA submitted a paper to a Senate Inquiry into the Government's Media Reform Bill. In September 2006, Senator Coonan released details of the Government's media reform package. It announced the allocation of two currently unassigned channels of television broadcasting spectrum for new digital services, one for in-home digital services and the other for multi-purpose but mainly mobile television services. Improved multichannel services for ABC and SBS were announced with relaxed genre restrictions. SPAA replied to a Senate Enquiry outlining its major concerns with the package. SPAA believes there is limiting scope for diversity with the Government's about-turn on allowing free-to-air broadcasters access to digital media platforms on the newly announced Channel A. SPAA believes that the public interest is best served by mandating new commissioned content unavailable elsewhere on these digital platforms.

Australian Communications and Media Authority (ACMA)

SPAA wrote to ACMA and Federal Members of Parliament in December and January 2007, contesting the Nine Networks claim to include a New Zealand series as part of their drama quota in an off-ratings period. ACMA subsequently advised SPAA that the Nine Network would not be claiming this series for their drama acquittal. ACMA asked SPAA to consider possible remedies and approaches for inclusion into the Australian Content Review in 2008.

SPAA made a submission in January 2007 to ACMA on the parameters of the Enforcement Powers for ACMA under the Broadcasting Services Act 1992. SPAA's concerns were:

- Any move towards 'enforceable undertakings' on the part of ACMA might dilute the long-held practice of 'light touch' regulation, in which voluntary Codes of Practice have been agreed amongst free-to-air broadcasters to achieve their own responsible broadcast outcomes.
- By changing the nature of voluntary Codes of Practice to enforceable undertakings, this may lead to unintended consequences for independent producers, who make programs with reference to the voluntary Code of Practice
- Independent producers could be affected by an imposition of additional conditions and/or penalties without any legal rights or ability to seek appeal or compensation.
- The introduction of new powers with the potential to accelerate broadcaster penalties for non-compliance could adversely affect the commercial dynamics between commercial broadcasters and independent producers, and create the possibility of unwelcome intervention in program content that could be highly emotive and subject to political pressure.
- Exercising a 'safe compliance' policy will inevitably lead to a more conservative broadcasting environment whereby some areas of content creation would be stifled.
- The ability of ACMA to issue injunctions that may stop the broadcast of specific programs raises issues for independent producers who are carrying commercial liabilities, to international financiers for example.
- SPAA is concerned that were these enhanced powers to be instituted, broadcasters would seek draconian indemnity clauses into future commissioning agreements with independents that will reserve their rights to stop or withhold payment.

SPAA made a submission in February 2007 to the ACMA's consultation paper on the allocation of spectrum for new digital television services, a parallel review with ACCC on bidder eligibility. SPAA made the following main comments to the consultation:

- Transparency of process, with wide publication of the eligible bidder results ahead of the auction process, and publication of the auction outcomes.
- Basic principles of access and content plurality must be written into Channel A criteria so that the digital spectrum is not dominated by a single group, agenda or minority service.
- Allocation of Channel A should retain requirements for diversity of content suppliers and of narrowcasting or other such services.
- Open network should be developed to ensure access for users. Channel A is difficult to define until services are established, and it is important to ensure that diversity undertakings are monitored and reviewed every three years.
- Free-to-air broadcasters and Pay TV providers should not be the dominant owners of new Digital A and B licences.

- New players with little or no vertical integration should be attracted to the services.
- Bidders should not be able to bid for Channels A and B in the same market.
- With regard to licence characteristics, SPAA favours the issuing of multiple transmitter licences with the additional trading options that this could afford; the hoarding of spectrum should be discouraged; rollout services should maximize public benefit; no new service should have any technical impact on the clarity and reliability of existing media services.

SPAA made a submission in February 2007 to the ACMA Review into Reality Television programming, a complementary paper to the one above. The main consideration of this Review is whether the current commercial television Code of Practice provides appropriate community safeguards with respect to such programming. The main points of the submission were:

- Community standards are not homogeneous. They include amongst other things Australians' right to freedom of speech.
- A concrete definition of 'reality television' is far from standard, and does not offer clarity for the purposes of regulation
- Australian viewers are watching reality television in large numbers across all broadcast platforms. These programs receive few complaints in relation to their popularity.
- Independent producers, and SPAA members, are major suppliers of reality television.
- The content of these programs is in line with community standards, and controversy should not be considered as evidence of a negative impact in this area. There is no evidence of widespread or systemic concerns.
- The incidence of Code of Practice breaches is very low in relation to reality television. Incentives to adhere to the Code are significant. The industry is keenly aware that Code breaches may have an effect on audience retention, ongoing supply contracts, and the maintenance of audience position and image.
- There is no evidence that the Code of Practice cannot deal with any concerns raised around reality television programming.
- SPAA recommends that ACMA in partnership with the industry develop a professional briefing forum to assist the industry in understanding the nature of all recent programming breaches and how such breaches inform ongoing practice as well as outlining how classification guidelines may apply to reality television.

SPAA Council met formally with Chris Chapman, Chair of ACMA in February 2007.

Australian Competition and Consumer Council (ACCC)

SPAA made a submission in February 2007 to the ACCC's Discussion Paper for New Digital Television Services which was in line with its submission to the Senate Inquiry into Channels A and B. The main points of the submission were:

- SPAA argues for fair competition to help enable Australian content growth in both up-stream and downstream services in what will be an emerging media sector.
- Digital Channel B must carry minimum levels of Australian content obligations, and basic terms of trade must be applied in the licensing or commissioning of external content.
- Any Channel B controller must not be vertically integrated into the area of program production (news may be an exception) either locally or internationally.
- No horizontal integration to be allowed within the same market, and no content sharing.
- ACCC must include the objectives of the Broadcasting Services Act 1992 in determining decision making criteria for granting bidder eligibility.

ABC and SBS

SPAA began terms of trade negotiations with ABC and SBS in July last year, continuing during the year and still ongoing. The ABC committed to redressing the downturn in locally produced adult drama. SPAA aims to achieve similar outcomes to PACT UK's Terms of Trade Agreement.

SBS made two substantial changes to their existing licence agreements, both of which offered positive benefits to independent producers; the first is a direct equity investment to producers with no copyright requirement for the broadcaster, with a requirement only to remit 50% in the event of profit, and the second change is to realign legal reporting and responsibility as far as possible to the broadcaster. SPAA welcomed this shift.

The ABC instituted new editorial policy changes from March 1 2007. SPAA worked together with the ABC Policy Unit to hold a number of briefing sessions for members in Melbourne and Sydney.

AFC

SPAA met with the AFC to discuss Screen Online, their download archive service, and their terms of trade with producers. The AFC amended their contracts to give greater clarity and flexibility to producers who are providing material for this service.

SPAA contributed to the AFC's guidelines review. Owing to the Government Review, new guidelines were minimal, and were endorsed by the majority of members.

SPAA has consulted extensively with the AFC on various industry matters during the year.

FFC

SPAA contributed to the FFC guidelines review, which once again was minimal in the light of expected changes resulting from the Government Review. Members endorsed the minor changes put forward by the FFC.

SPAA has been working closely with the FFC during the last financial year on all aspects of member issues relating to funding.

New South Wales State Plan

SPAA made a submission to the NSW State Plan in November 2006, which initially did not have a section devoted to the future of the creative industries. SPAA also made a submission to a Small Business Regulation Review of the film and television industry.

Queensland Government Review

SPAA made a submission to the Queensland Government Review into the Pacific Film and Television Commission.

Queensland University of Technology

SPAA was approached by Queensland University of Technology to assist in designing the student's assignment for the 2007 Autumn term's film and television industry research projects.

Children's Television Policy

SPAA initiated a series of Children's Television Producer Consultation Forums in Melbourne and Sydney during the year, the aim of which was to develop member dialogue on these issues prior to an upcoming Review of the Children's Television Standard (CTS), and to assist SPAA in formulating policy. A number of key issues were identified and an extensive list of points raised for potential inclusion in the ACMA Review into the CTS next financial year.

SPAA has been involved with several proposals for dedicated Children's Channels, put forward by the ACTF and the ABC and politically supported at state and federal levels. SPAA supports the idea in principle but not at the expense of relaxing the free-to-air obligations to children's television.

Senator Rod Kemp, Minister for Arts, Sport and Tourism

The Minister for Arts, Sports and Tourism, Senator Rod Kemp, handed over his portfolio to Senator George Brandis on his retirement in March 2007. SPAA sent letters of thanks to Minister Kemp for his consistent support of the industry during his tenure, and for overseeing the film package to a conclusion in the May 2007 budget.

Post Budget Briefings

SPAA held a series of post-budget briefings to examine the implications of the new Tax Offset schemes.

Encore

Geoff Brown, Executive Director, writes a monthly column for the trade magazine Encore, in which topical industry issues are discussed.

International Federation of Film Producers (FIAPF)

This year's activities for SPAA with its international colleagues concentrated on the development of a Charter for the Asia Pacific Screen Awards, and obtaining the endorsement of FIAPF so that the Awards are in line with other international Awards ceremonies and Festival Jury selection

processes. SPAA and FIAPF are assisting Queensland Events Corporation to formulate international best practice process for its Nominations Committee, Jury, and application rules for the inaugural Asia Pacific Awards. The Awards have the endorsement of FIAPF, as well as a partnership with UNESCO and CNN. They will be held to coincide with the SPAA Conference on November 13 2007 at the Sheraton Mirage Gold Coast, and will be broadcast by CNN globally.

There was an Asia Pacific Awards launch in Cannes in May 2007, with CNN, UNESCO, FIAPF and Queensland Events hosting a function for VIP's, regional guests and sponsors.

SPAA is co-Chair of the Asia Pacific Committee of FIAPF which met in Cannes to discuss an action plan on areas of common interest to the region. Contacts were identified from each country to further action plans. Standing items include co-production in region, piracy, financing knowledge and exchange of information on film tax incentives.

There are many areas of commonality; terms of trade with broadcasters, access to cinemas, piracy. In India, Australia and New Zealand, issues with broadband capability hampers the roll out of Video On Demand and therefore business opportunities for independent producers in the region. FIAPF's Chinese colleagues gave a most informative brief for the Committee on the current state of the industry in China.

In Cannes in May 2007 at the FIAPF General Assembly, Geoff Brown was appointed to the Executive Committee of FIAPF. The (northern hemisphere) Winter assembly of the Executive Committee and the FIAPF Asia Pacific Committee are to be held at the SPAA Conference in November 2007, to coincide with the Asia Pacific Awards.

2. INDUSTRIAL RELATIONS AND COMMERCIAL AFFAIRS

SPAA aims to:

- Provide membership with advice and research on the commercial and industrial framework relevant to their businesses, and the obligations they have under industrial law.
- Maintain, negotiate and service agreements on behalf of membership.
- Maintain, negotiate and service Industrial Awards handed down by State and Federal Industrial Relations Commissions.
- Represent and advocate the individual industrial interests of members.
- Negotiate with relevant unions and associations on industrial issues.
- Assist members in the conduct of commercial affairs.
- Consult with Governments over the implementation of Occupational Health and Safety and Workers' Compensation laws.
- Consult with relevant training bodies about the relevant training package for our industry;
- Lobby Governments on copyright issues, payroll tax issues and child employment

The main areas of Industrial Relations activity for 2006-07 were:

Industrial Dispute Television Co-Production

An industrial dispute was resolved through negotiation with MEAA following their claim that a member was required to pay a 90% co-production loading for a series that was in fact a wholly Australian production, with a sole Australian producer and one foreign pre-sale cash flowed into the budget. The producer and MEAA exchanged letters of agreement to the effect that the producer need not pay co-production loading considering the above Award rates being paid for cast.

WorkCover Assist

An Occupational Health and Safety Course for NSW practitioners was held during August and September at the ABC in Ultimo, and one in Melbourne in August conducted by SPAA's consultant, Peter Wasson. More than 95% of the participants rated the course as either excellent or very good. 115 participants completed the course and have received a Statement of Attainment. There has been demand for more of these courses.

During the year, an OHS CD-ROM Training Tool was produced, which looks at three case studies; the feature film *Solo*; the documentary *Bone Diggers* and the recent RTA safety television commercials. In each case study, users will be able to identify hazards, assess and manage risks, implement controls and monitor. The project was completed in May 2007.

In early June 2007, SPAA was successful in securing a further NSW WorkCover grant to build on the previous two successful projects. A new online resource will be devised..

Motion Picture Production Agreement

In March 2007, SPAA and MEAA signed the new Motion Picture Production Agreement which will be in place until 30 June 2009. The main points of change are:

- A 9% increase to rates over 3 years in equal increments of 3% non-compounding beginning 19th March 2007, then 3% 1 January 2008, and a further 3% on 1 January 2009. The rate of CPI at the time of agreement was 4.2%.
- A new Production Flexibility Clause which allows for producers to negotiate directly with crew over changes to conditions under the Agreement as and when needed.
- Annual Leave, Personal/Carer's Leave and hours that comply with the Australian Fair Pay and Conditions Standard, the new minimum standard under Work Choices.

The Actor's Etc (Television) Award

Changes brought about by Government's WorkChoices legislation splits the Award into two different Awards, one for corporations (pre-reform Award) and one for unincorporated businesses (transitional Award). The Australian Industrial Relations Commission, in the absence of any published pay scales by the Australian Fair Pay Commission, increased the rate to The Actors Etc (Television) Award (Transitional) by \$1.38 per hour, taking effect from the first full pay period on or after March 30 2007.

Actors Television Programs Agreement (ATPA)

Negotiations have been ongoing this financial year with MEAA on ATPA. Members have been consulted as to MEAA's latest claims which in addition to a 12% increase over 3 years to the rates for Performers Classes 1 and 2, included an amendment to the options clause of the Agreement, which would require producers to give performers a notice period between the exercise of an option and the beginning of a shoot. These points will form the basis of the ongoing negotiations.

Animation Voice-Over Agreement

Meetings took place in May 2007 with MEAA to discuss changes to talent contracting for animation. There were many areas of agreement, but threshold issues on buy out rights remain, and will be subject to ongoing negotiation.

Australian Writers Guild (AWG) Writers Serials and Series Agreements

Negotiations opened in early 2007 with the AWG on a new writer's series and serials agreement, which is ongoing.

Those negotiations are now nearing completion with both sides making compromises.

Dramatised Documentaries

Following a claim from MEAA that dramatised documentaries should be subject to ATTRA, an informal hearing with Commissioner Larkin at the Industrial Relations Commission resulted in her opinion that neither party had imagined documentary being part of ATTRA in the initial negotia-

tions. SPAA believes that the correct agreement for performers in documentary is the Actors, Etc TV Award. This was not a formal ruling, and SPAA and MEAA undertook to confer further on this issue.

3. MEMBERSHIP AND GOVERNANCE

SPAA is formally constituted as an industrial association registered under the Workplace Relations Act. SPAA represents independent producers and production companies working in film, television, television commercials, video and studio facilities, entertainment lawyers and accountants, completion guarantors, equipment and material suppliers, financiers, distributors, agents, insurers, agents, film sales agents and emerging producers.

Membership is open to individuals and companies in Australia who are engaged in film and television production or in the provision of production services and facilities. All members pay an annual subscription fee for membership that varies for producer, associate, facilities and corporate members. In addition producer members pay a levy on their productions.

SPAA provides its members with the means to have an effective say in government decisions, industrial relations and commercial negotiations with broadcasters and distributors. It facilitates networking and the professional development of the industry.

Membership Benefits

SPAA provides members with a range of services that assist them in their daily business, in addition to the longer term industry benefits that accrue from SPAA's policy, lobbying and industrial relations activities. New benefits are added from time to time as they are negotiated.

Current benefits include:

INDUSTRY AGREEMENTS. SPAA negotiates and maintains various industrial agreements on behalf of its members across all divisions. They prescribe terms and conditions for actors, crew and writers and are either registered with the Australian Industrial Relations Commission or are common law agreements.

OZTAM AUDIENCE RATINGS. SPAA members can access OZTAM data via the SPAA website. OZTAM is the official source for Australian metropolitan and regional television audience ratings data.

NIELSEN EDI. SPAA members can access Nielsen's current worldwide box office data via the SPAA website. Nielsen EDI is the film industry provider of current global box office information.

NEWSLETTERS. SPAA publishes regular email newsletters for members; **ABOVE THE LINE** contains industry news, events and essential information, and **BELOW THE LINE** reports on specific industrial and legal issues as well as production information.

EVENTS. SPAA hosts a series of special events during the year, including SPAA Business Seminars, regular State Chapter meetings and networking events.

URBAN CINEFILE is an Australian online film magazine that offers SPAA members a complimentary gold subscription.

CONFERENCE DISCOUNTS. SPAA members receive 30% discounts to the major annual conferences, SPAA Conference and SPAA Fringe.

FILM FESTIVALS. SPAA members receive industry concession rates to the Adelaide, Sydney and Melbourne Film Festivals.

INSURANCE. Mooney's Insurance is offering SPAA members attractive industry benefits packages.

JVC are offering SPAA members a discount on its Everio Camera range for a limited period.

THE PRODUCTION BOOK, a resource book listing production, TVC, Post-production and effects companies, crew, technicians, etc. is available to SPAA members at a 35% discount.

SPAA COUNCIL

SPAA is governed by a Council elected on an annual basis by the membership in each of the Feature Film, Television, Documentary, Television Commercials, Services and Facilities and the new Animation division. All members vote for President and Vice-President and if necessary the membership in each category votes for divisional Councillors.

SPAA thanks the 2006-07 Council for their commitment and dedication during this past challenging year.

COUNCIL 2005-06

PRESIDENT	Trish Lake
VICE-PRESIDENT	Nick McMahon
DOCUMENTARY	Cathy Henkel Brian Beaton
SERVICE & FACILITIES	Anni Browning Christopher Mapp
FEATURE FILM	Vincent Sheehan Melanie Coombs
TELEVISION	Jenny Lalor Steve Rosser
TELEVISION COMMERCIALS	Peter Cudlipp
ANIMATION & NEW MEDIA	Tim Brooke-Hunt

COUNCIL MEETING DATES 2006-07

21 August 2006
14 December 2006
26 February 2007
30 April 2007
20 June 2007

The Annual General Meeting was held on 28 September 2006.

SPAA CHAPTERS

State Chapters hold regular meetings that provide a valuable opportunity to network with other members, keep up to date with current issues locally and nationally and hear latest industry developments from invited guests.

State Chapter Heads

NSW	Marcus Gillezeau
VIC/TAS	Ros Walker
QLD	Meredith Garlick
SA	Kristian Moliere
WA	Sue Taylor

Cathy Henkel, SPAA Councillor has been raising the profile of SPAA in the NSW Northern Rivers region during the year with a view to forming a Northern Rivers Chapter. This has been greeted positively by practitioners in the region and it remains to be seen whether new membership take up warrants the formation of a new Chapter, which will be determined by the number of new members joining during this financial year.

Cathy Henkel also launched her research project, *Imagining The Future 2*, which details the findings of a major study she worked on for three years into the size and scale of the screen and creative industries in the Northern Rivers region.

SPAA would like to extend grateful thanks to its hard working Chapter heads for their excellent voluntary contribution, and to all the guest speakers throughout the year.

SPAA-ASDA DOCUMENTARY COUNCIL (SADC)

The SPAA-ASDA Documentary Council (SADC) is a joint council that provides an effective independent voice for the documentary sector to Government and the wider industry.

The objectives of the SADC are:

- To foster the development of documentary sector in Australia
- To advance the interests of documentary producers
- Provide a focal point for action
- Develop public relations so that the needs, interests and achievements of the sector may be better understood and appreciated.

The SADC comprises the Executive Directors of SPAA and ASDA, 2 representatives from SPAA and 2 from ASDA. The Chair alternates between SPAA and ASDA members. SADC is administered from the SPAA offices. Julie Marlow worked two days a week as Policy Officer during the year.

The SADC is funded through production levies on both SPAA and ASDA members. These funds are applied to policy development, advocacy, public relations and communication for the joint membership.

SADC OFFICERS

CHAIR: Brian Beaton (SPAA)

COUNCILLORS: Geoff Brown (SPAA)
Brian Beaton (SPAA)
Cathy Henkel (SPAA)
Richard Harris (ASDA)
Tom Zubrycki (ASDA)
Steve Thomas (ASDA) (resigned in 2007)

SADC MEETINGS

28 September 2006

13 December 2006

SPAA took a decision in early 2007 to review the activities and the financial efficacy of SADC, following a series of discussions with SPAA members and SPAA Councillors about future requirements to service the documentary sector.

The results of this review will be announced in the new financial year.

SADC ACTIVITIES

The main focus of activities this financial year has been on the Government Review, FFC guidelines for the forthcoming financial year prior to the merger of Federal agencies, and the role and function of Film Australia within that new entity.

SPAA and ASDA could not agree on a joint position on the Government Review with regard to the documentary sector, so both organisations agreed to put in separate submissions. SPAA's submission was exclusively about the relationship between Film Australia and practitioners and the efficiency of its major funding delivery through the National Interest Program. SPAA's documentary members felt there needs to be a review of all Film Australia's operational procedures.

The main points of SPAA's documentary submission were: to put forward three options to Government for future relationships with Film Australia

- To maintain the status quo with mandatory reform of business practices, operations and organisational culture.
- Place the administration of the National Interest Program (NIP) within a new agency.
- To shift the funding and functions of the NIP to the two public broadcasters to be commissioned from the independent production sector via SBS Independent and the ABC.

The rationale for these options as follows:-

- Documentary practitioners and production companies universally agree that it is absolutely necessary for the direct funding currently provided to Film Australia to remain within the sector to provide a critical mass of production and to create a diversity of Australian documentaries for Australian audiences.
- The current contract between the Government and Film Australia was examined within this submission with the aim of highlighting the areas which currently limit the delivery of the declared objectives for Film Australia
- SPAA believes that Government should examine these areas of their contract with Film Australia as a base outcome of this current Review, and vary the existing agreement before any future next renewal if there is to be such renewal.

SPAA discussed in its submission the major issues for the documentary membership with regard to Film Australia's operational issues:

- Internal production vs. outsourced production.
- Terms of trade, with particular reference to allowable overheads, profit participation and ownership of copyright.
- The role and function of Film Australia as Executive Producer
- Film Australia's role in the wider industry
- Should there be a Statutory Authority specifically for documentary?

- The role of the Federal Government as the owner of a documentary production company.

These matters formed part of a productive ongoing dialogue between SADC, SPAA, the documentary community and Film Australia for the rest of the financial year. A meeting was convened by Film Australia in February 2007 with a representative group of documentary filmmakers and policy makers to discuss the substantive issues arising from the Government Review and the various submissions made.

A productive discussion about what works well with Film Australia, and practitioners concerns about the relationship elicited some new terms of trade conditions:

- Film Australia agreed to waive their development premium of 10% and their interest on development arrangements.
- Film Australia pledged to look into more equitable arrangements for partnership producers.
- Film Australia to discuss with the Board what copyright arrangements they require and whether there is a way to allow producers exploitation rights, new media and reversioning rights.
- Film Australia agreed to look into more equitable credit arrangements and partnership agreements.

It was generally agreed to hold six monthly forums of this nature in future. There was consensus on the positive value of the meeting, where significant inroads were made on many of the issues.

The Government announced in its May 2007 Federal Budget that Film Australia would be included in the Federal agencies merger along with the Film Finance Corporation and the Australian Film Commission.

FILM FINANCE CORPORATION

The main issues this year for SPAA and the FFC in documentary has been to discuss how to allocate their funding equitably when there is too much demand and a squeeze on funds for the sector. There are regularly many more worthy projects coming to the FFC with similar deal terms that can be funded.

A meeting was held in November 2006 with SADC to discuss alternative arrangements for FFC allocation of funds for the rest of the financial year until the budget has been handed down. The FFC put forward a 'three tier' system whereby those projects bringing 60% of their financing to the FFC are given first preference, followed by 50% and 40%. There was divided opinion at the meeting about FFC introducing an evaluation process similar to feature film.

SADC resolved to discuss how evaluation would work equitably.

PHILANTHROPY AUSTRALIA

SADC had meetings with Ian Darling, Mitzi Goldman and Susan McKinnon, who are lobbying Government to have philanthropic status extended to investors in certain categories of documentary projects.

SADC supports their efforts and would like to offer practical support. A report is being developed with case studies of documentaries privately funded in the US through a multitude of philanthropic organizations and private fellowships.

CODE OF PRACTICE AND CHARTER OF INDEPENDENCE

ASDA continued to develop their Code of Practice and Charter of Independence which is a manifesto designed to prevent the erosion of filmmaker independence in relation to broadcasters.

ABC/SBS

There has been concern from members about ABC and SBS both broadcasting documentaries at 8.30pm on Thursday nights. SBS confirmed in late November that they would change their schedule to not clash with the ABC.

TERMS OF TRADE

ABC announced at the SPAA conference that there would be an extra \$1m available for independent documentaries as a result of extra funding in the May 2006 budget.

SBS announced that they would be streamlining their contracts with independent producers to only require a 50% equity payback from invested projects and their copyright requirement has been reduced to 1%. In addition, a proportion of the additional advertising revenue accrued from spacing advertising across the commercial television hour rather than at the head and tail of programs would flow back to independent production.

Both these initiatives were welcomed warmly by the documentary sector.

AFC

SADC endorsed the value of the publication of annual documentary statistics which the AFC launched at the AIDC. It is a most useful resource for the sector.

TRAILBLAZER

SADC withdrew from the MIP TV Trailblazer program, which acknowledges a body of work from filmmakers across the world. It would require a base level of funding and sponsorship to the tune of €8500 which is not affordable at this time.

MENTORING

Cathy Henkel, a SPAA and SADC Councillor, conducted a successful session at SPAA Fringe on mentoring in the documentary sector. Cathy will be following this up with a similar session at AIDC in February. Film Australia, SPAA, and some state agencies will be contributing towards the cost of producing a brochure that outlines all the issues relating to mentorship. There will also be an online billboard with information that can be updated, with links to all relevant agencies, etc. SADC and AFTRS are in talks to co-venture this online component. The information site will be launched at AIDC.

AIDC

The Australian International Documentary Conference took place at the Hilton Hotel, Adelaide from February 23-26 2007.

SADC once again chaired the last session of the conference, the Plenary. The panel comprised: Mark Chapman, Chair AIDC, Brian Beaton, Chair SADC, Cathy Henkel, SPAA and SADC Councillor, Tom Zubrycki, ASDA Board member and SADC Councillor. The session was convened by Julie Marlow, SADC Policy Officer.

The Plenary was in two parts:

- 1) FILM AUSTRALIA presentation of the Stanley Hawes Award, and their report on their Documentary 2012 session on 24 February at the AIDC
- 2) SADC Plenary

FILM AUSTRALIA

The Stanley Hawes Award 2007 went to Michael Gissing, sound editor and pioneer of digital sound editing, for his work over many years on more than 700 documentaries through his own facility Digital City Studios.

Daryl Karp outlined the expanded terms of trade with the industry. The new terms include

- Extension of the Producer Revenue Stream from 5 to 10 years, where producers who have developed a project independently receive a 20% corridor of net revenue during the economic life of the film or until recoupment.
- No interest or premium payable on Film Australia development funding. Producers will only be required to buy out the cash component of FA's investment.
- Film Australia will be considering other terms of trade issues in 2007-08, e.g. copyright provisions, producer overheads, and credits, marketing and branding issues for partnership projects with independents.

Film Australia also would like to run workshops on tax and how any new rebate scheme can work for documentary makers.

DOCUMENTARY 2012

Daryl Karp and Judith Bowtell reported to delegates on the outcomes of their day session, DOCUMENTARY 2012, on Saturday 24 February. It was facilitated by Ann Porcino, and the keynote speaker was futurist Richard Watson. This session imagined what documentary might look like in 2012. Richard Watson put forward six key messages about how the landscape is changing:

- Media shifting – people receive information from different sources – web/TV/podcasts etc
- Media consumers are time poor, resulting in “constant partial attention”
- Generational shift, population becoming older, older market becoming very important.

- Content comes from everywhere not just traditional broadcast outlets.
- Growing anxiety about global issues, war, climate, warming, etc.
- Social networking, targeted marketing, important, YouTube, MySpace, niche websites for niche interests, etc.

The session looked at how documentary filmmakers can work with these new paradigms and what opportunities will exist in the digital landscape for factual programming.

SADC PLENARY

There were no resolutions pre-submitted for the Plenary, and none submitted from the floor.

Each panellist spoke about events during the last year which impacted on the documentary sector and addressed the key issues for SADC focus in the coming year.

The Govt Review into its funding of Federal Agencies dominated last year's agenda, with all agencies, associations, unions and guilds making submissions.

SADC outlined its current policy issues are as follows:

- Extra money applied to documentary by the ABC most welcome.
- SBS changes to their contracting and copyright requirements, application of increased ad revenue to independent production, also most welcome.
- Terms of trade ongoing negotiation with SBS and ABC.
- The Philanthropy Australia initiative extremely encouraging and moving in a positive direction. Ian Darling, Mitzi Goldman and Susan McKinnon lobbying for documentary to be allowable as philanthropic investment through charitable trusts and foundations, etc.
- Ongoing negotiation with FFC with regard to documentary domestic door funding.
- Ongoing lobbying for documentary to be included in 10% pay TV quota spend.
- Maintain diversity in documentary programs funded.
- Budgets have remained static for 10 years, a reduction in real terms; a terms of trade issue with broadcasters and funding agencies.
- Directors' fees need review. ASDA to issue a rate card.
- IP issues, should rights revert to director after exploitation of rights period?
- Documentary Sub-Committee alive again in Sydney.

Comments, ideas, discussion points were put forward from the floor for SADC consider for its lobbying agenda in the next year.

- Idea of a Documentary Channel.
- Ensure that in any merger of Federal agencies, funding for documentary is quarantined.
- Ensure that in any merger of Federal agencies, the regions are adequately represented.
- Ensure that in any merger of Federal agencies, screen culture interests are represented, as with ICD at present. Other than the AFC's, none of the submissions to the Review spoke about the value of screen culture funding – magazines, festivals, film events, resource centres.
- No independent digital cinema screen in Sydney that can show documentary.
- Lobby AFC for their digital cinema agenda to include urban centres.

SPAA REPRESENTATION

SPAA encourages input from members in formulating policy and making representation to government, media and the wider industry. The pro bono work of SPAA members on Committees and industrial negotiating teams is vital to the core business of the organisation. SPAA thanks its dedicated members for their involvement in the following Committees:

Finance

Trish Lake, Nick McMahon, Anni Browning, Sue Anderson, Geoff Brown.

ATPA and ATRRA Negotiating Committee

James Talbot, Nick Murray, Matt Carroll, Steve Rosser.

Feature Film Negotiating Committee

Vincent Sheehan, Robert Reeve

TV Policy

Nick Murray, Bob Campbell, Mikael Borglund, Hugh Marks, Andrew Brooke, Steve Rosser, Jenny Lalor, Nick McMahon, Chris O'Mara

Intellectual Property

Mathew Alderson, Peter Tehan, Marie Foyle, Peter Karcher, Anthony Mrsnik, Robert Reeve, James Talbot, David Whealy

TVC Offshore Negotiating Committee

, Jude Lengel, Peter Cudlipp,

STATE, NATIONAL AND INTERNATIONAL COMMITTEES

SPAA participates on national, state and international committees covering a range of issues across all areas of its membership

- Associations Forum
- Australian Coalition for Cultural Diversity (ACCD)
- Australian Federation of Film and Television Associations Australian Film Industry Research Forum
- Australian Screen Council (ASC)
- Screen Production Safety Review Committee
- WorkCover Consumer Services Industry Reference Group
- DCITA Trade and Co-Production Forum
- Federation of International Producers Association Executive Committee (FIAPF)

- Film and Television Policy Industry Group
- Just Super Board
- National Copyright Industry Alliance
- National Archives Consultation Committee
- Screenrights Visual Arts Working Party
- Trading the Arts
- Women in Film and Television (WIFT)
- Asia Pacific Committee of FIAPF
- Independent Features Producers Alliance of Australia (IFPAA)

4. CONFERENCE AND EVENTS

The aims of SPAA's Conference and Events are to:

- Inform the membership on industry changes and relevant business skills via state chapter meetings, seminars and master classes.
- Create business and social networks for members
- Stage events with strong linkages to key industry players – financing bodies, broadcasters, distributors, sales agents, advertising agencies, service providers, international industry, writers, directors, actors and production personnel.

SPAA BUSINESS CLASS SEMINARS 2006-07

SPAA's partnership with Holding Redlich continued this year with an enhanced series of business seminars. The seminars provide high-level information to the industry on a range of production issues, using experienced industry practitioners. Holding Redlich chaired each of the seminars and provided background notes and speakers. SPAA acknowledges Holding Redlich's invaluable contribution in making these seminars so successful and extends grateful thanks to them and all the guests for their time and commitment. Details of the year's events are as follows:

UNDERSTANDING YOUR AUDIENCE - REDUCING RISK AND MAXIMISING YOUR REACH

Melbourne
6 July 2006
10.00 am to 12.30 pm
Screen Pit
Australian Centre for the Moving Image
Federation Square

Brisbane
13 July 2006
6.00 pm to 8.30 pm
QLD College of Art, Griffith University
Room S02, 6, Level 6, Webb Centre,
226 Grey St, Southbank

SPEAKER:

John Berenyi MD of Bergent Research.

Managing Director of Bergent Research, John Berenyi has an established reputation among the Australian and US entertainment industry as one of the single-most experienced researchers of his kind. His proven techniques have helped companies in all entertainment industries build audiences by precisely clarifying what ticket buyers want and how they like to see and hear messages about movies.

OVERVIEW:

Understanding an audience and knowing what they want and how they react to and understand a production is crucial.

Effective audience research is not about infringing on the producer's creativity. Good research can help fine tune and improve the producer's creative vision.

It can also help to reduce risk and maximise box office and audience reach by giving producers the skills to understand their audience fully.

TOPICS DISCUSSED:

- Understanding your audience.
- Who your audience is.
- What they want.
- How the audience reacts to and understands a production.
- The most compelling and motivating elements in productions.
- What elements are the most marketable?
- The best way to motivate the potential audience to watch and to buy a ticket or watch a program.
- The best way to ensure word of mouth.
- The best way to encourage the buying of ancillary productions; DVD, sound track, tee shirts, tie ins etc

MAXIMISING THE CREATIVE OUTCOME - THE PRODUCER WRITER CONTRACTING PROCESS

SYDNEY

2 August 2006

10.00 am to 12.30 pm

Museum of Sydney, Cnr Phillip and Bridge Sts

SYDNEY SPEAKERS:

Jan Sardi, Screenwriter

Vincent Sheehan, Producer, Porchlight Films

Tim Pye, Writer

Greg Haddrick, Head of Drama, Screentime

Shane Macdonald, Senior Agent, Literary Department, RGM Associates

Needeya Islam, Agent, Literary Department, RGM Associates

Geoff Brown, Executive Director, SPAA

Chair: Ian Robertson, Managing Partner, Holding Redlich

MELBOURNE

16th August 2006

1.30 pm to 4.00 pm

Cinema 1, Australian Centre for the Moving Image,
Federation Square

MELBOURNE SPEAKERS:

Jan Sardi, Screenwriter
Stephen Luby, Producer, Ruby Entertainment
Michael Brindley, Screenwriter
Daniel Scharf, Producer, Daniel Scharf Productions/Big Fella Films
Melanie Coombs, Producer, Melodrama Pictures
Annabelle Sheehan, CEO and Senior Agent, RGM Associates
Chair: Dan Pearce, Partner, Holding Redlich

OVERVIEW:

The process of transferring copyright from the writer to the production company can be a complicated one.

The seminar looked in detail at the first principles of contracting writers for film, television and new media and discussed what producers and writers want from each transaction and the best way of achieving a good outcome for both sides.

TOPICS DISCUSSED:

- What are fair deal points?
- Rights, including copyright and moral rights.
- Usage fees.

A panel of experienced practitioners, including producers, writers, agents and legal experts examined the process, discussed the issues and set out clear options to ensure a smooth and trouble free contracting process.

BROKERING A DEAL WITH THE BROADCASTERS – NEGOTIATING YOUR RIGHTS

SYDNEY
Tuesday 27 February 2007
Museum of Sydney
Cnr Phillip and Bridge Sts
SYDNEY NSW 2001

SPEAKERS:

Alex Graham, Chair, PACT and Chief Executive, Wall to Wall
Bob Campbell, Executive Director, Screentime
Geoff Brown, Executive Director, SPAA
Chair: Ian Robertson, Managing Partner, Holding Redlich

OVERVIEW

SPAA is currently negotiating Terms of Trade with the ABC and SBS on behalf of SPAA's independent producer members.

In 2006 the UK independent production industry, through industry association PACT, negotiated a terms of trade agreement with UK broadcasters on digital rights.

Alex Graham, the Chair of PACT and Chief Executive of Wall to Wall, a leading UK factual and drama production company, is visiting Australia and is our keynote guest at this seminar.

This is an opportunity to examine a terms of trade model that Australia could follow.

TOPICS:

- What can Australian producers learn from the UK model?
- What do Australian producers need in their terms of trade deal with both public and commercial broadcasters?
- What are the unresolved issues and challenges ahead?
- Why and how did the UK producers manage to be in such a strong negotiating position? What has shaped this?
- What are the differences in environments for UK and Australian independent producers?

POST BUDGET FORUM – MEMBERS ONLY

Sydney

10th May 2007

9.30 am - 12:00 pm

Chauvel Cinema, Corner Oxford Street and Oatley Road, Paddington

10th May 2007

4:00 pm - 7:00 pm

Holding Redlich,

350 William Street,

Melbourne, VIC 3000

SPAA Members discuss the impact of the 2007 Budget Decision on our sector with an expert panel of Tax, Legal and Industry specialists.

SPAA CONFERENCE 2006

The 2006 SPAA Conference (SPAA06) was held at the Sheraton Mirage and Versace Palazzo from 14-17 November. SPAA06 was the flagship event in a week of industry proceedings in Queensland that included the SPAA Fringe, digiSPAA, SPAAmart and the Inside Film Awards.

The SPAA Conference is the largest film, television and cross media industry gathering in the Southern Hemisphere. Its activities facilitate the best networking and business opportunities for practitioners working in these industries.

Sessions were divided into three streams, FILM, TELEVISION and CROSS MEDIA. Sessions engaged delegates with digital developments, as well as traditional issues such as content development, financing and distribution.

This year SPAA06 had five keynote addresses that each attracted the majority of the delegation.

Keynote speakers included

- **Harold Mitchell, Mitchell & Partners (Hector Crawford Memorial Lecture)**
- **Peter Casey, Creator, Frasier**
- **Todd Wagner, 2929 Entertainment**
- **Kim Dalton, Director of Television, ABC**
- **Cathy Schulman, Bull's Eye Entertainment**

A total of 20 breakout sessions were held during the conference. Each session was produced by a member of the industry under the guidance of the SPAA Conference team.

Session Producers, Chairs & Speakers

Michael Agar, Producer, Desireline Productions
Heath Amos, General Manager, Kojo Interactive
Michaela Boland, Reporter, Variety
Judith Bowtell, Manager, Policy and Executive, Film Australia
Geoff Brown, Executive Director, SPAA
Jill Bryant, Producer, Walking with Dinosaurs - the Live Experience.
Ewan Burnett, Managing Director, Burberry Productions
Garry Charny, Executive Chairman, April Films
John Chataway, CEO, Kojo Interactive
Kim Dalton, Director of Television, ABC
Keren Flavell, Managing Director, OMG.tv
Rod Hay, Managing Director, Moving Targets
John Karantzis, Managing Director, ReelTime Media
Jenny Lalor, Head of Business Affairs and Animation, Burberry Productions
Ned Lander, General Manager, SBSi
Andy Lloyd James, Head of Screen Studies and Research, AFTRS
Ross Mathews, Investment Manager, FFC Australia
Cate McQuillen, Producer, Mememe Productions
Sue Murray, Executive Director, Fandango Australia
Chris Neal, Writer/Director/Composer, APRA
Jonathan Olsberg, Chairman, Olsberg|SPI Limited

David Parker, Director/Producer, Cascade Films
Daniel Scharf, Producer, Daniel Scharf Productions/ Big Fella Films
Nell Schofield, Presenter, Showtime
Greg Smith, Director for Communications and Publicity, Animal Logic
Stacey Testro, CEO, Stacey Testro International/Zstudio
Andrew Urban, Editor, Urban Cinefile
Adam Wells, Managing Director and E.P, Republic Films

International Speakers

Peter Casey, Writer/Producer, USA
Mike Dearham, Director, Odyssey Cinema & CEO, Film Resource Unit, SA
Evan Jones, Creative Director at Xenophile Media, CAN
Eric Feig, Entertainment Attorney, Rosen Feig Golland & Lunn LL, USA
Margo Langford, LL.B., Digital Media Consultant, CAN
San Fu Maltha, Fu works, HOL
Chris Mercier, Vice President, Fox Searchlight Europe, UK
Natja Rosner, Sales Executive, Trust Film Sales
Cathy Schulman, Producer, Bull's Eye Entertainment, USA
Todd Wagner, CEO, 2929 Entertainment & Founder, Todd Wagner Foundation, USA
Jay Ward, Manager, Art Department, Pixar Animation Studios, USA
Kim Wilson, Creative Head, CBC Children's and Youth Programming, CAN

National Speakers

Alison Baker, Head of Sales, Southern Star Distribution
Philippa Bateman, CEO, April Films
Cherie Bottger, Network Manager – Children's Television, Network 10
Jenny Buckland, CEO, ACTF
Fiona Crago, General Manager, Beyond Distribution
Kim Dalton, Director of Television, ABC TV
Karen Dacey, Manager Program Sales, ABC Enterprises
Amanda Duthie, Executive Producer, ABC TV
Matt Eastwood, Executive Creative Director, DDB Sydney
Paul Field, General Manager, The Wiggles
Courtney Gibson, Head of Arts & Entertainment, ABC TV
Fiona Gilroy, Content Sales Manager, SBS Merchandising and Content Sales
Trevor Graham, Commissioning Editor for Documentaries, SBSi
Jane Griffin, Producer, Australian Film Makers Group
David Gurney, Producer, Blue Rocket Productions
Lesley Hammond, Co Founder, Wild Candy
Gary Hayes, Interaction Producer and Director, LAMP@AFTRS
Marshall Heald, Manager, Telstra BigPond Movie Downloads
Tim Hegarty, International Sales Executive, ACTF
Amanda Higgs, Producer, Southern Star Entertainment
Jo Horsburgh, Head of Drama, Nine Network Australia
Clayton Jacobson, Director & Producer, Thunderbox Films
Nigel Keneally, Hd TV Publicist, Mojo
Stella Kinsella, Writer, Stellavision
Gayle Lake, Programmer, Regional Digital Screen Network

Trish Lake, President, SPAA
Debbie Lee, Commissioning Editor for Drama and Entertainment, SBSi
Troy Lum, Managing Director, Hopscotch
Marian Macgowan, Producer, Macgowan Films
Kristin Marlow, Head of Content, ReelTime Media
Sue Masters, Head of Drama, Network Ten
Stuart Menzies, Head of Documentaries, ABC TV
Anna Miralis, Associate Commissioning Editor for Documentaries, SBSi
Harold Mitchell, Chairman & Founder, Mitchell and Partners
Margaret Murphy, Commissioning Editor for Factual Entertainment, SBSi
Adrian Murray, Licensing Manager, Mushroom
Michael Padden, Group Manager - Content Business Development, Telstra
David Parker, Director/Producer, Cascade Films
Norman Parkhill, Founder, inSYNC
Cathy Payne, CEO, Southern Star
Kristy Phelan, Creative Director, Nickelodeon
Glenn Preusker, CEO, Splashdown

Jo Rooney, Network Drama Executive, Nine Network Australia
Brian Rosen, Chief Executive, FFC Australia
Andy Ryan, Network Script Executive, Nine Network Australia
Ron Saunders, Executive Producer, australianscreen online
Jim Shomos, Executive Producer, Forget the Rules
Carole Sklan, Commissioning Editor for Drama, SBSi
Craig Sloane, National Hd TV, George Patterson Y&R
Neil Sutherland, Composer
Tamzin Taylor, Product Marketing Manager - Mobile TV, 3 mobile
Jennifer Wilson, Managing Director, HWW Limited
Chris Winter, Manager New Services, ABC New Media and Digital Services
Tim Worner, Director of Programming and Production, Seven Network
Sabina Wynn, Director, Industry and Cultural Development, Australian

Selected Program Feedback

"I can only imagine what a challenge it is to pull the whole thing together and to make it varied and interesting for the disparate band that is our industry. I am sure that many people have different needs but success is measured by attendance and the sessions that I went to were all well attended." **Michael Bouchier, Blink Films**

"Overall it was a brilliant event. Very informative and well run" **Hamish MacDonald, Exit Films**

"The areas of practice and topics were widely and interestingly covered. The calibre of the speakers was fabulous as well and they were easily accessible for catch-ups outside the conference" **Jenny Lalor, Burberry Productions**

"Personally I found the whole conference very inspiring and extremely worthwhile, from the seminars to the networking opportunities." **Andy Wilson, Zoot Film**

"Great speakers, great weather, great organisation, great job!" **Jonathan Olsberg, Olsberg SPI**

"It is an excellent way to meet a lot of people in a short space of time, and condenses weeks of work into the three days. Very valuable." **Helen Leake, SAFC**

"I attend a lot of conferences but this one is always impressive because all of the breakout sessions are so WELL organised and prepared. The Chair people put a lot of effort into getting to know the strengths of their panel and keep the information moving." **Sallyanne Feney**

"A good mix of established mediums and emerging platforms such as internet and mobile." **Neal Kingston, Cornerstone Pictures**

"Choice of international guests was excellent" **Don Samulenock, Crawfords**

"The different streams were good, tailoring to TV and cross media was particularly helpful." **Julianna Payne, ABC**

"Great to see commercial networks better represented" **Cathy Overett, New Holland Pictures**

"The keynote presentations were very good with wonderful speakers who were thought provoking and challenging. The mix of sessions with the three key strands was a good way of helping delegates focus on what they wanted to listen to and engage with." **Gary Ellis, PFTC**

SPECIAL EVENTS

SPAAmart

2006 was the fourth SPAAmart, held 13 to 15 November 2006 at the Sheraton Mirage Hotel, Gold Coast, held prior to the start of the conference.

SPAAmart is a selective entry feature film market in which Australian and New Zealand feature filmmakers apply to participate with well-advanced marketable projects, which are ready to be presented to the market. The selected projects are presented by their producer and director teams to the specially invited film executives, local and international, in a series of half hour pitch meetings over three days.

In 2006 SPAAmart attracted a larger number of senior executives with greater decision-making powers. There were 65 applications with applications received from every state. There are active offers on the table for some participating films. There have been follow up meetings between producers and executives in Australia, and there are scheduled meetings overseas with international executives.

Selected Projects:

10 from Australia, 3 from New Zealand, 2 "Radar" projects i.e. past SPAAmart projects which have now significantly advanced since their participation e.g. FFC Letter of Intent, completed production.

The selected Australian projects came from NSW (4), Victoria (4), Queensland (2).

Projects selected in 2006 were:

A Colour Like Water Robyn Kershaw, Producer; Kate Woods, Director; Cath Moore, Writer (AUS)
Beautiful Kate Leah Churchill-Brown & Bryan Brown, Producers; Rachel Ward, Writer/Director (AUS)
Belindas Notes Michele Fantl, Producer; Dorthe Scheffmann, Writer/Director (NZ)
Bollywood Boys Matthew Horrocks, Producer; Peter Salmon, Director; Matthew Saville, Writer (NZ)
Cedar Boys Daniella Ortega, Producer; Serhat Caradee, Writer/Director (AUS)
Closer Selin Yaman & Sotiris Dounoukos, Producers; Sotiris Dounoukos, Director; Matt Rubenstein & Louise Petre, Writers (AUS)
Monkey Bite Trish Lake, Producer; Andrew Lancaster, Director; Chris Nyst, Writer (AUS)
Oyster (Working Title) Rachel Gardner & Angela Littlejohn, Producer; Belinda Schmid, Writer/Director (NZ)
Red Dress Veronica Sive, Producer; Sarah Lambert, Writer/Director (AUS)
Storage Dylan Blowen, Producer; Rachel Landers, Writer/ Director (AUS)
Strangerland Cathy Overett, Producer; Kim Farrant, Director; Fiona Seres, Writer (AUS)
The Mortal Coil Karel Segers, Producer; Wojciech Wawrzyniak, Writer/Director (AUS)
Warm Blood Philippa Campey, Producer; Amiel Courtin-Wilson, Writer/Director (AUS)

29 Participants, with 23 from Australia and 6 from New Zealand

Executives:

The international executives came from UK (5), USA (6), Canada (1), Denmark (1).

A total of 26 participating executives. 12 International companies represented by 13 executives. 12 local companies represented by 15 executives. 2 sponsor companies represented by 5 executives. In 2006 two sponsors, Film Finances, Inc and Cutting Edge, took meetings with participants.

International Executives

Celsius Entertainment: Thierry Wase-Bailey, MD, UK
Fabrication Films: Wendy Reeds, EVP, USA
Fortissimo Films: Ashley Luke, SVP Development & Acquisitions, NL (Aust. based)
Focus Features: Dylan Wilcox, Acquisition Executive, USA
Goalpost Films: Tristan Whalley, Managing Director, UK
IFP/New York: Susan Boehm, Managing Director International Programs, USA
Miramax Films: Peter Lawson, VP Acquisitions, USA
Paramount Vantage: Matt Brodli, SVP Productions & Acquisitions, USA
The Weinstein Company: Michelle Krumm,
EVP Acquisitions and Co-Productions, USA
The Works International: Helen Loveridge, Acquisitions Consultant, UK
Trust Film Sales: Natja Rosner, Sales Executive, DK
20th Century Fox International: Chris Mercier, VP Fox Searchlight Europe, UK
Seville Pictures: John Hamilton, Co-President of Production & Distribution, CAN

Local Executives

Dean O'Flaherty, Arclight Films (Australia)
Simon P Killen, Aztec International Entertainment (AIE) (Australia)
Alan Finney, Buena Vista International (Australia & New Zealand)
Andrew Mackie, Dendy Films and Becker Entertainment (Australia)
Sandie Don, Hopscotch Films (Australia)
Rachel Okine, Hopscotch Films (Australia)
Greg Denning, Icon Film Distribution (Australia)
Paul Wiegard, Madman Entertainment (Australia)
Anna McLeish, Madman Entertainment (Australia)
Nick Batzias, Madman Entertainment (Australia)
Lauren Hastie, Magna Pacific (Australia)
Antonio Zeccola, Palace Films and Palace Cinemas (Australia)
Mike Vile, Rialto Distribution (Australia/New Zealand)
Joel Pearlman, Roadshow Films (Australia)

Meetings:

Monday 13 November from 2pm to 6pm - 109 Meetings.
Tuesday 14 November from 10am to 6pm - 213 Meetings.
Wednesday 15 November from 9.30pm to 5pm - 79 Meetings
Total Meetings - 401

Feedback:

"SPAAmart attracted excellent executives, and I feel confident that I will have continuing communication with many of them." **Leah Churchill Brown, Doll**

"I really think that the projects were of a very high quality, the preparation was great and I hope that the outcome will be as good. As an Executive at SPAAmart, I had the feeling that we were taken very good care of, and that SPAA gave us the best conditions for future relationships." **Natja Noviani Rosner, Trust Film Sales**

“SPAAmart is the best thing to happen to SPAA in years” **Tait Brady, Film Finance Corporation**

SPAAmart was kindly sponsored by: Australian Film Commission, New Zealand Film Commission, Cutting Edge, Film Finances Inc, NSW Film & Television Office, Film Victoria, South Australian Film Corporation

Roundtables

Roundtables are an opportunity for delegates to meet informally with speakers, industry decision makers and financiers in a relaxed environment amongst a small group of their peers.

Personalised invitations to host tables were sent to conference speakers, executives from SPAAmart as well as non-speaking guests. Several hour-long sessions were scheduled each day for three days, with one speaker and seating for up to eight delegates seated at one of six tables.

Now in its fourth year, the Roundtables have become a key feature of the SPAA conference program. There were 53 tables this year, or a total of 424 delegate seats available for bookings. It is estimated that tables were full 80% of the time.

A number of sessions had waiting lists, and on occasion, extras seats were added to tables in order to accommodate more delegates (i.e. for popular international hosts).

Hosts included:

Todd Wagner, Susan Boehm, Cathy Schulman, Wendy Reeds, Peter Casey. San Fu Maltha, Paul Wiegard (Madman), Dylan Wilcox Aaron Cooper (digitalPictures), David Court/Kate Shortland (AFTRS), Tony Zhang/Mathew Alderson (CHINA AUSTRALIA TRADE), Sandeep Khurana/Anupam Sharma (INDIA AUSTRALIA TRADE), Ron Saunders/John Odgers (SINGAPORE AUSTRALIA TRADE), Carole Sklan (SBSi), Cherrie Bottger (TEN), Chris Mercier, Chris Winter (ABC), Christian McGowan (Southern Star), Courtney Gibson (ABC), Debbie Lee (SBSi), Katie Cordes (ABC), Eric Feig, Evan Jones, Fiona Crago (Beyond), Georgie McClean (SBSi), Helen Loveridge, Jay Ward, Jo Horsburgh (Nine), Jo Rooney/Andy Ryan (Nine), Kim Wilson, Kristie Phelan (Nickelodeon), Margaret Murphy (SBSi), Margo Langford, Matt Brodlie, Mike Dearham, Natja Rosner, Stuart Menzies (ABC), , Tait Brady (FFC), Tamzin Taylor (3 mobile), Tim Worner (Seven), Trevor Graham (SBSi),

Benefits of Roundtables:

- facilitate networking opportunities
- profile and offer an insight into to the person hosting the table informally
- create relationships
- offer access to SPAAmart executives
- offer guaranteed meetings with guests and executives with limited available time or who are in high demand
- ensure privileged time for discussion, education and networking
- appeal to Producers and industry practitioners at all levels of their careers

Feedback:

“The Round tables were the most valuable tool for me of the whole conference - an excellent learning tool and networking experience.” **Amy Bingham, Media 112**

“The Roundtables are an excellent addition to the program.” **Tim Brooke Hunt, Pacific Vision**

“The Roundtables gave us the opportunity to talk to each other in another way, and it gave us the opportunity to let everybody know more about the company you represented and allowed us to see if we could work even closer.” **Natja Noviani Rosner, Trust Film Sales**

“The Roundtable was an excellent forum to meet peers and a fantastic opportunity to ask questions to the host of the roundtable. I really loved the opportunity and format”. **Megan O’Neill, Egg Media**

Roundtables were kindly sponsored by Austrade

Ready Steady Pitch!

Ready Steady Pitch made its debut at SPAA06. The objective of Ready Steady Pitch was to give delegates the opportunity to privately pitch their television projects to Commissioning Editors and Telco Reps. Ready steady Pitch involved 21 executives, 120 individual pitches and 70 delegates. SPAA aims to build and refine this event in an effort to encourage Network participation and create market opportunities for the television sector.

Executives that participated in Ready Steady Pitch were:

- * Fiona Crago, General Manager of Distribution, Beyond Distribution
- * Courtney Gibson, Head of ABC TV Arts, Entertainment & Comedy
- * Trevor Graham, Commissioning Editor for Documentaries, SBSi
- * Jo Horsburgh, Head of Drama, Nine Network
- * Debbie Lee, Commissioning Editor for Drama and Entertainment, SBSi

- * Sue Masters, Head of Drama, Network Ten
- * Stuart Menzies, Head of Documentaries, ABC TV
- * Margaret Murphy, Commissioning Editor for Factual Entertainment, SBSi
- * Cathy Payne, CEO, Southern Star
- * Jo Rooney, Network Drama Executive, Nine Network
- * Deirdre Brennan, ABC Kids Programmer replaced by Katie Cordes
- * Cherrie Bottger, Network Manager - Children's Television, Network 10
- * Cathy Payne, CEO, Southern Star
- * Kristie Phelan, Creative Director, Nickelodeon
- * Andy Ryan, Network Script Executive, Nine Network
- * Tamzin Taylor, Product Marketing Manager - Mobile TV, 3 mobile
- * Kim Wilson - CAN, Creative Head, CBC Children's and Youth Programming
- * Chris Winter, Manager, New Services, ABC New Media

Feedback:

“It's not going to be just a card-exchange, touchy-feely session. I wanted them to go away with a very clear understanding as to our level of interest or otherwise. Having a longer session will help make the exchange less abrupt, but I feel they need to know they're going

into the lion's den and to be ready for honest - but constructive and useful feedback.”

Courtney Gibson, Head of ABC TV Arts, Entertainment & Comedy

“Ready steady Pitch was great - would be good to have more info on specific pitchers - ie what are they buying, where are they selling etc” **David Parker, Cascade Films**

“All the special events were fantastic. I got a lot out of all the networking events, the Roundtables and the Ready, Steady, Pitch. It made the conference worthwhile.” **Sonya Humphrey, Sacred Cow Films**

“I really feel that those who pitch should have some basic understanding of what they are pitching ie is it a series? A serial? A telemovie? Who is their audience? What is the timeslot? What is a rough outline of an episode budget. These are basic questions that they should have least thought about.” **Jo Horsburgh, Head of Drama, Nine Network**

Emerging Producers Scheme

Eleven emerging producers were given the opportunity to attend the conference at a discounted rate courtesy of the AFC's sponsorship of this initiative.

AFC Project Managers made contact with the Emerging Producers prior to the conference to discuss how to get the most from the conference. Melanie Coombs, from Melodrama Pictures and SPAA Councillor, also briefed the Emerging Producers on the opening morning of the conference.

2006 Emerging Producers were:

Chloe Cassidy - QLD

Susan Woodford – QLD

Natasha Pincus – VIC

Anthony Woodcock – VIC

Kristina Ceyton – NSW

Don Linke – VIC

Sonya Humphrey – SA

Veronica Wain – QLD

Poppy Dowle – WA

Beth Neate – SA

Linda Miscko – NSW

Feedback:

“The greatest benefit was being part of a group of people who were all in the same boat. To this end, meeting on the first evening before the welcome drinks, was great. This benefit could be heightened perhaps by sharing the Emerging Producers' details amongst each other in the days or weeks before the start of the conference. As it turned out, a few of us would have been happy to have met up before the conference began, and also perhaps shared accommodation expenses during the conference etc.

Likewise, during the conference, it was great to have a few lunches and meetings set up for us by our AFC friends. The only other suggestion I would add would be to schedule one last 'meeting' at the end of the conference - a kind of goodbye and debrief, and also allowing for the distribution of the Emerging Producers' details etc if that had not already been done.

All together though, it was an incredible experience to be at the SPAA conference, largely made possible through the gentle 'induction' through the Emerging Producers scheme. And from now on, I won't be missing a SPAA conference!

Emerging Producers Scheme was fantastic way to be introduced to the world of producing.”

Natasha Pincus

As for feedback, the strengths of the scheme are for one the financial support, but more importantly the personal support provided by the AFC Project Managers & yourselves. It was good to have a point of contact, especially in the first couple of days of the conference.” **Kristina Ceyton**

The Emerging Producers Scheme was kindly sponsored by the Australian Film Commission

Holding Redlich Pitching Competition in association with AFTRS & Getty Images

SPAA partnered with AFTRS in an effort to seek out, the freshest ideas from around Australia. AFTRS held pitching workshops in Queensland, NSW, Victoria, South Australian and Western Australia. Over 150 participants took part in the workshops with three finalists selected by AFTRS to pitch at the SPAA Conference. The three finalists were provided with a full conference registration, return airfares and accommodation along with access to the Getty Images library to add an audiovisual component to their pitches.

The Holding Redlich Pitching Competition was held at lunch on Wednesday 15th November and was hosted by David Parker.

The winner was selected by a judging panel and was announced at the lunch. The winner receives a prize package including airfare to the 2006 Cannes Film Festival or TV Market, a \$2000 cash prize, \$1000 legal advice from Holding Redlich and free registration to the 2006 SPAA Conference.

Objectives:

- The scheme provides valuable opportunities for producers to present ideas
- The scheme plays an important role in encouraging professional development and content development.

2006 Holding Redlich Pitching Competition Finalists were:

Rod Vallis, *Cowboys & Indians*

Granaz Moussavi, *Auction*

Warwick Holt, *The Devil's in the Detail*

Congratulations to the winner, Granaz Moussavi.

Judges were:

Cathy Schulman, Bull-Eye Entertainment

Peter Casey, Creator, *Frasier*

Dylan Wilcox, Focus Features

Tim Worner, Seven

Chris Mercier, Fox Searchlight
Trish Lake, Freshwater Productions
Melanie Coombs, Melodrama Pictures
Dan Pearce, Holding Redlich
Peter Ivany, AFTRS
James Hewison, AFI

Feedback:

"I found the whole experience invaluable, both, from a learning experience with the workshop and the judges' feedback and getting the chance to pitch to a room full of relevant people. I met some great people and made some great contacts at SPAA that I otherwise wouldn't have. So from my point of view, opening the pitch up and holding the workshops and giving people a chance to pitch at SPAA was a huge success".

Rod Vallis, Finalist, 2006 Holding Redlich Pitching Competition

"The pitching lunch was great fun. David Parker was an outstanding MC. It was a shame, perhaps that there was a lack of variety amongst the contestants - all pitching feature films - but that probably can't be helped." **Jenny Buckland, ACTF**

Pitch Competition was kindly sponsored by Holding Redlich, AFTRS and Getty Images.

SHOWTIME Talent Assist Scheme

The SHOWTIME Talent Assist Scheme gave a short film producer the opportunity to screen their film to the SPAA conference delegation, which included local and international SPAA executives and key industry decision makers. Nell Schofield, Showtime presenter, hosted the screening over lunch on Friday 17 November.

The winning Producer was selected by SHOWTIME and SPAA representatives, and presented with a Sony digital camera.

2006 SHOWTIME Talent Assist Scheme Winner was:

Veronica Sive, International Production Service, *Photograph*

Talent Assist Scheme kindly sponsored by Showtime

SPAA Independent Producer Awards

Each year SPAA Council awards SPAA Members in the following categories:

Documentary: Jigsaw Cordell, *Two Men In A Tinnie*

Television Entertainment: Princess Pictures, *We Can Be Heroes*

Children's Programs: AIP entertainment, *Streetsmartz*

Television Drama: Simpson Le Mesurier, *Answered By Fire*

Feature Film: Thunderbox Films, *Kenny*

Services and Facilities: Cutting Edge

Maura Fay Award for Services to the Industry: Rod Fisher

Independent Producer of the Year: April Entertainment

Maura Fay Award for Services to the Industry. In recognition of an individual's continuous outstanding service to the industry in any professional capacity.

SPAA Independent Producer of the Year. Presented to a producer or a production company who has done outstanding work over the year to support, promote and advance the interests of the independent production sector.

The SPAA Independent Producer Awards were held at the Opening session of the conference on Wednesday 15 November and were hosted by Stella Kinsella. The SPAA Independent Producer of the Year Award was presented pre-telecast at the Inside Film Awards on Friday 17 November.

SPAA Independent Producer Awards kindly sponsored by Just Super

Women Working in Television Breakfast

Senior women currently working in the development and production of original programming here and overseas discuss their experiences from a business and creative point of view. It is an opportunity to share highlights and what they have learnt along the way.

The Women Working in Television Project was established in response to research conducted by the Australian Film Commission (AFC) into women's participation and opportunities for career advancement across Australian television.

In partnership with the five free-to-air television networks, the Screen Producers Association of Australia (SPAA), the Australian Subscription Television and Radio Association (ASTRA), Free TV Australia and the AFC has devised a series of initiatives to assist career development and networking opportunities. The conference breakfast is just one of the initiatives and last year attracted 100 participants. The audience is a broad cross section of women in the business who will be attending the SPAA Conference, as well as women from the Queensland television industry.

The 2006 Women Working In Television Breakfast was held at the Versace Palazzo on Thursday 16 November. Over 100 delegates attended the breakfast that featured Cathy Schulman, Oscar winning Producer of *Crash* interviewed by Michaela Boland, Variety Magazine.

Feedback:

"The women's breakfast was great. As a new producer, I was inspired by so many of the women I met, something great for next year would be to invite senior Producers and new Producers to meet at this session?" **Annmarie Bell, Azure Productions**

"AFC Women in TV Breakfast: very informative & inspiring, great to hear other women's success stories"
Kristina Ceyton, Passion Pictures

"The Breakfast was one of the best events, with the tone just right" **Carol Hodge, SBSi**

STRATEGIC ALLIANCES AND PARTNERSHIPS

The following organizations, industry associations or community groups and guests were involved with the 2006 SPAA Conference.

Principal Sponsors

Pacific Film & Television Commission
Queensland Government

Major Sponsor

Australian Film Commission

Key Industry Sponsor

Austrade
Australian Broadcasting Corporation
Digital Pictures
Film Finance Corporation
Gold Coast City Council
Network Ten
Queensland Department of State Development
Queensland Events Corporation
Just Super

Honourable Partners

AusFILM International Inc
Australian Film Television Radio School
Bridgewater Mill
Film Australia
Getty Images
Holding Redlich Solicitors
Nine Network
NSW Film & Television Office
OzTam
Screenrights
SHOWTIME Australia

Supporters

Australian Children's Television Foundation
AFTRS Centre of Screen Business
Beyond International
Bignote Productions
Cutting Edge
Film Victoria
Fintage House
Foxtel
Flying Bark Productions
Matilda Bay Brewery
Movie Network Channels
ScreenWest
South Australian Film Corporation
SBS Independent
Tracks Post Production
WIN Television

Media Partners

Encore

Filmink
IF Media
Metro
Screen Hub
Screen International
The Sydney Morning Herald
The Age
Media Week
The Hollywood Reporter

Travel Partner

Stage & Screen Travel

Conference Committee

Penny Chapman, Chapman Films
Michael Lake, Village Roadshow
Sue Murray, Fandango Australia
Mark Overett, New Holland Pictures
Ian Robertson, Holding Redlich

SPAA FRINGE 2006

12 to 14 November 2006

Brisbane Powerhouse

"This was the most ...useful conference I have ever attended and should become a model for training young practitioners in any film and television discipline..."
Alex Prior, MD, Screen Hub 15 November 2006.

The SPAA Fringe conference was held from 12 to 14 November 2006 at the Brisbane Powerhouse.

There were 217 delegates and 54 speakers attending.

Sponsorship 2006

SPAA gratefully acknowledges the support of the Brisbane City Council as Major Sponsors and Griffith Film School as Principal Sponsors,

ABCTV and Showtime came on board for the first time in 2006 and ZTudio and the AFC increased their sponsorship. Wine & Dine'M sponsored the food for the first night's drinks.

Sony Australia has expressed great interest for 2007 and a sponsorship submission has been sent to them for next Fringe.

Program

The program focused on the essentials that producers and filmmakers need to know to succeed as film and television makers. The program's aim was to have practical and inspirational sessions with a balance between speakers who were only a step or two ahead of the delegates in terms of achievement, balanced with more experienced film and television makers who shared their knowledge and experience.

An underlying theme of the conference was to emphasise the importance of mentoring and partnerships.

Sessions also covered producing, financing, writing, legal and budget, independent distribution, digital and multi platforms, private financing, creative teams, career strategies, dealmaking, mentoring, and pitching.

Speakers participating in the conference included:

- Leach Churchill Brown, Producer and Alice Bell, Screenwriter – opening address.
- Geoffrey Atherden, Screenwriter.
- Rohan Timlock, Producer and Clayton Jacobson, Producer/Director, Kenny.
- Peter Broderick, President, Paradigm and SPAA Fringe Patron .

- Mark Pesce, Founder of FutureSt, a Sydney Media and Technology Consultancy.
- Courtney Gibson, Head of ABCTV Arts, Entertainment and Comedy, ABCTV.

- Stuart Menzies, Head of Documentaries, ABCTV
- Edwina Waddy, Development Producer, Documentaries, ABCTV
- Warwick Burton, Deputy Commissioning Editor, SBSI
- Carol Hodge, Business Affairs Manager, SBSI
- Ross Matthews, Investment Manager, FFC
- Karin Altmann, Project Manager, AFC
- Richard Brennan, Project Manager, AFC
- Stephen Wallace, Project Manager, AFC

Additional Initiatives

In addition to the main conference program there were a number of initiatives designed to promote interaction and feedback between delegates and guest speakers: These include;

Rough Cuts

Rough Cuts gave delegates an opportunity to screen their short films, teasers, sizzle reel at Fringe with industry professionals providing feedback and expert advice.

David Hannay, Producer, Richard Brennan, Project Manager, AFC and Warwick Burton, Deputy Commissioning Editor, Documentaries, SBSI watched the screenings and gave feedback.

Deborah McBride was MC.

One on One

One on One is an opportunity for speakers and delegates to meet on an informal and individual basis. Speakers set aside two hours over the conference to meet with delegates for half hour periods so that the delegates could ask them for career or project advice. All speakers were extremely generous with time and advice.

Movers and Shakers

A new initiative in 2006 was *Movers and Shakers*. These were opportunities for groups of delegates to meet speakers in an informal surrounding for a more intimate chat. Groups of ten delegates met with individual speakers and were able to discuss career, project or specific issues such as pitching skills, distribution, etc.

Griffith University Pitching Competition

Principal Sponsors, Griffith Film School sponsored our annual Pitching Competition. Six teams contested the competition with the winning pitch being awarded a SPAA Conference Registration.

The judges gave all contestants constructive feedback. Delegates also had an opportunity to pitch individual projects during the 20 minute time that the judges needed to make their decision.

Judges were:

Peter Broderick, President, Paradigm and SPAA Fringe Patron
Stacey Testro, Manager/Producer, ZTudio

Melanie Coombs, Producer, Melodrama Pictures
Kerry O'Rourke, Executive Producer, QPIX
Andi Spark, Associate Professor, Griffith Film School

DigiSPAA

DigiSPAA, in its second year, is a separate stand alone event sponsored by the Movie Network. It was scheduled on Brisbane, Tuesday 14 November and the winner was announced at the closing session of SPAA Fringe.

DigiSPAA was initiated by SPAA to assist in the development of the digital medium in feature film. It was designed to demonstrate local filmmakers capacity to embrace new and different ways of creating stories and self-managing distribution using the latest advancements in digital technologies.

A cash prize of \$15,000 and a trip to the Rotterdam International Film Festival and Cinemart was awarded to the winner of the Best Film.

Feedback from Fringe 2006 delegates was as follows:

"Within the FIRST HALF of the FIRST DAY, I had made more headway in what I seek to achieve (and enjoy) than I had in 4.5 years without SPAA Fringe, including contacts and potential employers"

"Meeting people with whom I may end up working with in a creative team. Learning about the practicalities and realities of the industry, and getting good, individualised tips and advice through the movers and shakers sessions (small groups of ten)."

"The conference allowed me to consider and refocus my creative goals. I received some valuable information regarding new methods of distribution. Overall, I feel as if I gained a general insight into the current state of independent filmmaking in Australia. Additionally, I met project managers from the AFC who were extremely encouraging."

"SPAA organization was excellent. Very smooth, efficient, pleasant. I am a veteran of the Cannes Film Festival, a founding member of the American Film Market, MIP, MIPCOM, Tornato, Montreal, New York FF - you name it, I've been there. While we have very much smaller numbers to deal with, the running of SPAA Fringe is an example of efficiency to all of them"

"SPAA Fringe for me was a glorious combination of creative rejuvenation, inspiration, consolidation and creative-media emancipation. By the conclusion of the first day alone, I'd been treated to the razor-wit, salience, cogency, amicable forthright humanity and downright EMPATHY of an upstanding AFC official, whom almost immediately introduced me to an Oscar Award Winning Producer whom then, out of personal generosity, took a significant amount out of their own downtime to help me in several ways in less than ten minutes that could serve me well over YEARS. I felt like an orphan who'd suddenly been adopted to the ultimate wish-list family replete with brothers, sisters, cousins, nannas, grand dads and faerie godmothers. By the day after it ended, with all the new contacts, compatriots and necessary information received, I felt like a kid who'd been given so many gifts at Christmas that I'd need a MONTH to unwrap and play with them all. Plus I LOVED The Powerhouse as a venue, please use it again!"

Speakers participating included

- Karin Altman, Project Manager, AFC

- Louise Alston, Director/Producer, Bunker Productions
- Christina Alvarez, General Manager, Metro Screen
- Geoffrey Atherden, President, Australian Writers Foundation
- Alice Bell, Screenwriter, Suburban Mayhem
- Sarah Bond, Director and Producer
- Richard Brennan, AFC Project Manager (Sydney) & Independent Producer
- Peter Broderick, President, Paradigm Consulting
- Geoff Brown, Executive Director, SPAA
- Anni Browning, Completion Guarantor, FFC
- Warwick Burton, Deputy Commissioning Editor, Documentary, SBSi
- Mark Chapman, Producer, Big Island Pictures
- Leah Churchill-Brown, Producer, Suburban Mayhem
- Melanie Coombs, Producer, Melodrama Pictures
- Sandra Cook, Freelance Documentary Director
- Michael Cordell, Executive Producer, Cordell Jigsaw Productions
- Ben Davies, Series Producer, Bondi Rescue
- Trish FitzSimons, Documentary Filmmaker
- Veronica Fury, Company Director, Fury Productions
- Meredith Garlick, Producer, Forgan-Smith Entertainment
- Andrew Garton, Program Director
- Caroline Gerard, Writer/Producer, Gerrycan Productions Pty Ltd
- Vickie Gest, Managing Director, VizPoets
- Courtney Gibson, Head of Arts and Entertainment, ABC TV
- Marcus Gillezeau, Producer, Firelight Productions
- David Gurney, Producer, Blue Rocket Productions
- David Hannay, Producer, David Hannay Productions
- Cathy Henkel, Producer, Hatchling Productions
- Carol Hodge, Business Manager, SBSi
- Stephen Irwin, Writer/ Director
- Clayton Jacobson, Director, Kenny
- Owen Johnston, Producer, Crow Films
- Gabrielle Jones, Independent Producer
- Karen Kim, Creative Producer, HELLO Music
- Jenny Lalor, Solicitor
- Heather Macfarlane, Freelance Line Producer
- Tim Maddocks, Producer, Maddfilms
- Nick Matthews, Producer/Cinematographer
- Ross Matthews, Investment Manager, FFC
- Cate McQuillen, Producer, Mememe Productions
- Stuart Menzies, Head of Documentaries, ABC TV
- Sarah Neal, Writer/Director
- Kerry O'Rourke, Executive Director, QPIX Ltd
- Cathy Overett, Managing Director, New Holland Pictures
- Mark Pesce, Founder, Future St.

- Scott Ryan, Director/Producer/Writer/Actor
- Daniel Scharf, Producer, Daniel Scharf Productions
- Jim Shomos, Executive Producer, Forget the Rules
- Graeme Sward, Director, FTI
- Rohan Timlock, Producer and Partner, Ghost Pictures
- Jade Van Der Lei, Freelance Producer
- Edwina Waddy, Development Producer - Documentaries, ABC TV
- Stephen Wallace, Project Manager, Australian Film Commission
- Chris Winter, Manager New Services/Channel Manager, ABC2

SPAA Fringe 2006 Sponsors included:

Griffith Film School

Principal Sponsor

Brisbane City Council

Major Sponsor

Australian Film Commission

Key Industry Sponsor

South Australian Film Commission

NSW Film and Television Office

ZTudio

Showtime

ABC Television

Industry Supporter

Cutting Edge

Screen Development Australia

Tropfest

Providers

Wine & Dine'M

Media Partners

Inside Film

Encore Magazine

SPAA STAFF AS AT JUNE 30 2007

Executive Director:	Geoff Brown
Policy Manager:	Bethwyn Serow
Industrial Relations Manager:	Stephen Marriott
SPAA Conference and Fringe Director:	Gaylee Butler
SPAA Fringe Manager, Events Manager:	Emma Beaumont
Accounts:	Tatyana Tinetti
Reception and Administration:	Jen Hilton
	Cynthia Cano
	Connie Papoutsis

CONSULTANTS

Accounts:	Sue Anderson
Policy:	Julie Marlow
	Owen Johnston
Design:	Virginia Stapleton
Lobbying:	Gavin Anderson
Tax:	David Court
	Barry Burgin
	KPMG

The following staff left the organisation during the year:

Alexandra Jones, Virginia Stapleton, Katie Fagan, Alina Petanic,

**SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324**

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2007.**

1. Committee's Report.
2. Income Statement.
3. Balance Sheet.
4. Cash Flow Statement.
5. Notes to the Financial Statements.
11. Statement by Members of the Committee.
12. Independent Audit Report.
13. Certificate by Members of the Committee.
14. Additional Information
15. Income and Expenditure Statement.

**SWAINE & ASSOCIATES
SUITE 303, LEVEL 3, 65 YORK STREET
SYDNEY NSW 2000
PHONE (02) 9299 9429
FAX (02) 9299 7233**

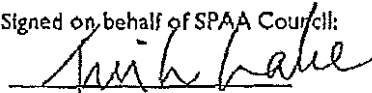
Committee Of Management Statement

On 22 August 2007 SPAA Council being the Committee of Management of the Screen Producers Association of Australia passed the following resolution in relation to the general purpose financial report (GPFR) of the organisation for the financial year ended 30 June 2007:

The Committee of Management declares in relation to the GPFR that in its opinion:

- (a) the financial statements and notes comply with the Australian Accounting Standards;
- (b) the financial statements and notes comply with the reporting guidelines of the Industrial Registrar;
- (c) the financial statements and notes give a true and fair view of the financial performance, financial position and cash flows of the organisation for the financial year to which they relate;
- (d) there are reasonable grounds to believe that the organisation will be able to pay its debts as and when they become due and payable;
- (e) during the financial year to which the GPFR relates and since the end of that year:
 - (i) meetings of the committee of management were held in accordance with the rules of the organisation; and
 - (ii) the financial affairs of the organisation have been managed in accordance with the rules of the organisation; and
 - (iii) the financial records of the organisation have been kept and maintained in accordance with the RAO Schedule and the RAO Regulations;
 - (iv) no information has been sought in any request of a member of the organisation or a Registrar under section 272 of the RAO Schedule; and
 - (v) no order have been made by the Commission under section 273 of the RAO schedule.

Signed on behalf of SPAA Council:



Trish Lake

President

Date: 06/09/07

SPAA Annual Report 2006-07

8. The following are the names of those who were members of SPAA Council, being the Committee of Management for SPAA. These persons held office during the full financial year:

- a. Trish Lake
- b. NickMcMahon
- c. Vincent Sheehan
- d. Melanie Coombs
- e. Steve Rosser
- f. Jenny Lalor
- g. Christopher Mapp
- h. Anni Browning
- i. Brian Beaton
- j. Cathy Henkel
- k. Peter Cudlipp
- l. Tim Brooke-Hunt

Signed in accordance with a resolution of the SPAA Council.



Trish Lake
President

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

COMMITTEE'S REPORT

Your committee members submit the financial statement of Screen Producers Association of Australia for the year ended 30 June 2008.

COMMITTEE MEMBERS

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

Cathy Henkel
Anni Browning
Jenny Lalor
Trish Lake
Caroline Starkey
Melanie Coombs

Bob Campbell
Penny Chapman
Suzanne Ryan
Vincent Sheehan
Brian Beaton
Jason Moody

PRINCIPAL ACTIVITIES

The principal activities of the association during the financial year were to provide a representative forum for members involved in the Australian Film and Television industry.

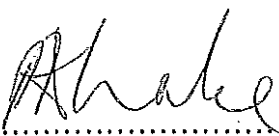
SIGNIFICANT CHANGES


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

OPERATING RESULTS

The profit from ordinary activities for the year amounted to \$126,647.

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


.....


.....

Dated this 25th day of September 2008.

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME STATEMENT

FOR THE YEAR ENDED 30 JUNE 2008

	<u>Note</u>	<u>2008</u>	<u>2007</u>
		\$	\$
Revenues from ordinary activities	2	2,120,822	2,254,630
Depreciation expense		(6,861)	(7,172)
Operating lease expense		-	(763)
Seminars expenses		(11,641)	(18,285)
Other expenses from ordinary activities		(1,975,673)	(2,007,034)
Profit from Operations		<u>126,647</u>	<u>221,376</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

BALANCE SHEET

AS AT 30 JUNE 2008

	<u>Note</u>	<u>2008</u>	<u>2007</u>
		<u>\$</u>	<u>\$</u>
<u>CURRENT ASSETS</u>			
Cash	4	880,628	907,743
Receivables	5	177,177	91,872
Other	6	147,234	104,295
<u>TOTAL CURRENT ASSETS</u>		<u>1,205,039</u>	<u>1,103,910</u>
<u>NON-CURRENT ASSETS</u>			
Property, Plant and Equipment	7	17,878	21,650
<u>TOTAL NON-CURRENT ASSETS</u>		<u>17,878</u>	<u>21,650</u>
<u>TOTAL ASSETS</u>		<u>1,222,917</u>	<u>1,125,560</u>
<u>CURRENT LIABILITIES</u>			
Payables	8	91,247	101,244
Current Tax Liabilities	9	44,356	43,371
Provisions	10	126,445	195,829
Other	11	112,490	75,107
<u>TOTAL CURRENT LIABILITIES</u>		<u>374,538</u>	<u>415,551</u>
<u>NON-CURRENT LIABILITIES</u>			
Provisions	10	11,723	-
<u>TOTAL NON-CURRENT LIABILITIES</u>		<u>11,723</u>	<u>-</u>
<u>TOTAL LIABILITIES</u>		<u>386,261</u>	<u>415,551</u>
<u>NET ASSETS</u>		<u>836,656</u>	<u>710,009</u>
<u>EQUITY</u>			
Retained Profits	12	836,656	710,009
<u>TOTAL EQUITY</u>		<u>836,656</u>	<u>710,009</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2008

	Note	2008 \$	2007 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from customers		1,853,098	2,278,102
Operating grants received		94,413	132,546
Payments to suppliers and employees		(2,016,605)	(2,185,573)
Interest Received		<u>45,067</u>	<u>24,681</u>
NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES	13	<u>(24,027)</u>	<u>249,756</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of plant and equipment		-	-
Purchases of plant and equipment		<u>(3,088)</u>	<u>(4,699)</u>
NET CASH PROVIDED BY (USED IN) INVESTING ACTIVITIES		<u>(3,088)</u>	<u>(4,699)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Receipts from borrowings		-	-
Repayment of borrowings		<u>-</u>	<u>-</u>
NET CASH PROVIDED BY (USED IN) FINANCING ACTIVITIES		<u>-</u>	<u>-</u>
NET INCREASE (DECREASE) IN CASH HELD		(27,115)	245,057
Cash at the beginning of the financial year		<u>907,743</u>	<u>662,686</u>
Cash at the end of the financial year	4	<u><u>880,628</u></u>	<u><u>907,743</u></u>

The statement of cash flows is to be read in conjunction with the attached notes to the accounts.

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

1. **STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**

The financial report is a general purpose financial report that has been prepared in accordance with Accounting Standards, Urgent Issues Group Interpretations, other authoritative pronouncements of the Australian Accounting Standards Board and the requirements of the Associations Incorporations Act NSW.

The financial report covers Screen Producers Association of Australia as an individual entity. Screen Producers Association of Australia is an association incorporated in New South Wales under the Association Incorporations Act 1984.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where stated, current valuations of non-current assets. Cost is based on fair value of the consideration given in exchange for assets.

The following is a summary of the material accounting policies adopted by Screen Producers Association of Australia in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

(a) **Income Tax**

The association is exempt from income tax.

(b) **Property, Plant and Equipment**

Each class of property, plant and equipment is carried at cost, or fair value less, where applicable, any accumulated depreciation.

The carrying amount of plant and equipment is reviewed annually by the Association to ensure it is not in excess of the recoverable amount of those assets. The recoverable amount is assessed on the basis of the expected net cash flows which will be received from the assets' employment and subsequent disposal. The expected net cash flows have not been discounted to present values in determining recoverable amounts.

Depreciation

The depreciable amount of all fixed assets are depreciated on a straight line basis over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

The depreciation rates used for each class of assets are:

<u>Class of Fixed Assets</u>	<u>Depreciation Rate</u>
Office Equipment	8% - 25%

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES – CONT.

(c) Leases

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

(d) Employee Benefits

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

(e) Cash

Cash and cash equivalents include cash on hand, at banks and deposits held at call.

(f) Revenue

Income from providing a service is recognized when the customer receives the service.

Interest income is recognised on a proportional basis taking into account the interest rates relevant to the financial assets.

(g) Goods and Services Tax

Revenues, expenses and assets are recognised net of the amount of Goods and Services Tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expenses. Receivables and Payables in the Balance Sheet are shown inclusive of GST.

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2008

	<u>2008</u>	<u>2007</u>
	\$	\$
2. <u>REVENUE FROM ORDINARY ACTIVITIES</u>		
Operating Revenue		
Advertising Income	588	-
Grants	94,413	132,546
Subscriptions	127,290	123,867
Levies	642,225	563,827
Seminars/Workshops	29,306	24,226
Conference	1,024,871	1,178,935
Conference 2006	(75,903)	-
Fringe Conference	168,137	134,033
	<u>2,010,927</u>	<u>2,157,434</u>
Non-operating revenue		
SADC	-	33,061
Interest received	45,067	24,681
Sundry Income	64,828	39,454
	<u>109,895</u>	<u>97,196</u>
	<u>2,120,822</u>	<u>2,254,630</u>
3. <u>PROFIT FROM ORDINARY ACTIVITIES</u>		
Profit from ordinary activities has been determined after:		
(a) Expenses		
Depreciation expenses	6,861	7,172
Remuneration of auditor		
- SPAA audit	6,180	5,870
- Conference audit	2,000	-
(b) Significant Revenue and Expenses		
The following revenue and expense items are relevant in explaining the financial performance		
Conference Income	1,024,871	1,178,935
Conference Expenses	(738,811)	(815,863)
	<u>286,060</u>	<u>363,072</u>
Fringe Conference Income	168,137	134,033
Fringe Conference Expenses	(126,648)	(143,792)
	<u>41,489</u>	<u>(9,759)</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2008

	<u>2008</u>	<u>2007</u>
	\$	\$
4. <u>CASH ASSETS</u>		
Petty Cash	6	166
AMEX Account	190	-
SPAA Cheque Account	65,243	200,618
SPAA Conference Cheque Account	93,925	-
SPAA Maxi Direct	720,440	382,513
SPAA Conference Cheque Account	824	324,446
	<u>880,628</u>	<u>907,743</u>
5. <u>RECEIVABLES</u>		
Receivables	207,467	86,292
Receivables - Conference	6,710	12,080
Less: Provision for Doubtful Debts	(37,000)	(6,500)
	<u>177,177</u>	<u>91,872</u>
6. <u>OTHER</u>		
Prepaid Conference Expenses	90,014	80,855
Prepaid Fringe Expenses	30,439	-
Prepayments	9,342	8,946
Refundable Deposits	15,474	13,424
Other	1,965	1,070
	<u>147,234</u>	<u>104,295</u>
7. <u>PROPERTY, PLANT AND EQUIPMENT</u>		
Office Equipment - at cost	164,828	161,740
Less: Accumulated Depreciation	146,950	140,090
	<u>17,878</u>	<u>21,650</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2008

	<u>2008</u>	<u>2007</u>
	\$	\$
8. <u>PAYABLES</u>		
Trade Creditors	57,550	45,772
Other Creditors and Accruals	<u>33,697</u>	<u>55,472</u>
	<u>91,247</u>	<u>101,244</u>
9. <u>CURRENT TAX LIABILITIES</u>		
GST Payable	<u>44,356</u>	<u>43,371</u>
10. <u>PROVISIONS</u>		
Current		
Provision for Extra Industrial Relations Costs	59,354	59,354
Provision for Holiday Pay	34,350	26,734
Provision for 10BB Implementation	-	9,741
Provision for Terms of Trade	<u>32,741</u>	<u>100,000</u>
	<u>126,445</u>	<u>195,829</u>
Non-Current		
Provision for Long Service Leave	<u>11,723</u>	<u>-</u>
11. <u>OTHER</u>		
Sponsorships in Advance	-	8,000
Fees in advance	17,420	32,727
Conference in advance	81,070	10,800
Fringe in advance	14,000	4,000
Grants in Advance	<u>-</u>	<u>19,580</u>
	<u>112,490</u>	<u>75,107</u>
12. <u>RETAINED PROFITS</u>		
Retained profits at the beginning of the financial year	710,009	488,633
Net profit attributable to the association	<u>126,647</u>	<u>221,376</u>
	<u>836,656</u>	<u>710,009</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2008

	<u>2008</u>	<u>2007</u>
	\$	\$
13. <u>CASH FLOW INFORMATION</u>		
Reconciliation of cash flow from operations with operating profit		
Operating profit	126,647	221,376
Non cash flows in operating profit		
Profit on sale of plant and equipment	-	-
Depreciation	6,861	7,172
Provision for Holiday Pay	7,616	580
Provision for Long Service Leave	11,723	-
Provision for Doubtful Debts	30,500	-
Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries		
Decrease (increase) in trade debtors	(115,805)	125,576
Increase (decrease) in trade creditors	11,778	11,801
Increase (decrease) in other creditors	16,592	(151,872)
Increase (decrease) in provisions	(77,000)	(20,000)
Decrease (increase) in other debtors	(42,939)	55,123
Cash Flows from Operations	<u>(24,027)</u>	<u>249,756</u>

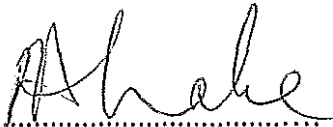
SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

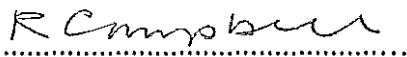
STATEMENT BY MEMBERS OF THE COMMITTEE

In the opinion of the Committee the Financial Report as set out on pages 1 to 10:

1. Presents a true and fair view of the financial position of Screen Producers Association of Australia as at 30 June 2008 and its performance for the year ended on that date in accordance with Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board.
2. At the date of this statement, there are reasonable grounds to believe that Screen Producers Association of Australia will be able to pay its debts as and when they fall due.

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


.....
President


.....
Vice President

Dated this 25th day of September 2008.

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

INDEPENDENT AUDIT REPORT TO THE MEMBERS

Scope

We have audited the financial report of Screen Producers Association of Australia for the year ended 30 June 2008 as set out on pages 1 to 11. The Committee is responsible for the financial report. We have conducted an independent audit of the financial report in order to express an opinion on it to the members.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance whether the financial report is free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia so as to present a view which is consistent with our understanding of the Association's financial position and performance as represented by the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis, subject to the separate audit of Annual Conference Income and Expenditure.

Audit Opinion

In our opinion, the financial report of Screen Producers Association of Australia presents a true and fair view, in accordance with applicable Accounting Standards, the requirements imposed by Part 3 Chapter 8 of Schedule 1 (RAO Schedule) of the Workplace Relations Act 1996 and other mandatory professional reporting requirements in Australia, of the financial position of Screen Producers Association of Australia as at 30 June 2008, and the results of its operations and its cash flows for the year then ended.

Dated this 25th day of September 2008.



Stephen B. Swaine
Swaine & Associates

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

CERTIFICATE BY MEMBERS OF THE COMMITTEE

I, PATRICIA ANN (TRUST) LAICE
and

I, BOB CAMPBELL

certify that:

- a. We are members of the Committee of Screen Producers Association of Australia.
- b. We attended the Annual General Meeting of the association held on2008.
- c. We are authorised by the attached resolution of the committee to sign this certificate.
- d. This annual statement was submitted to the members of the association at its annual general meeting.

Dated this 25th day of September2008.

Patricia Ann Laice
.....

Bob Campbell
.....

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA
A.B.N. 46 091 470 324

ADDITIONAL INFORMATION

The Detailed Income and Expenditure Statement for the year ended 30 June 2008, shown on pages 15 to 17, has been prepared from accounting and other records and has subject to the tests and other auditing procedures applied in our examinations of the financial statements for the year ended 30 June 2008.

This Detailed Income and Expenditure Statement does not form part of the Balance Sheet and Income Statement in respect of the year ended 30 June 2008 referred to in our report to members, and we do not express an audit opinion thereon.

Dated this 25th day of September 2008.



Stephen B. Swaine
Swaine & Associates

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME & EXPENDITURE STATEMENT

FOR THE YEAR ENDED 30 JUNE 2008

	<u>2008</u>	<u>2007</u>
	\$	\$
<u>INCOME</u>		
Subscriptions	127,290	123,867
Levies	642,225	563,827
Seminars	29,306	24,226
SPAA Conference	1,024,871	1,178,935
SPAA Conference - 2006	(75,903)	-
SPAA Fringe Conference	168,137	134,033
Grants	94,413	132,546
SADC	-	33,061
Interest Received	45,067	24,681
Sundry Income	64,828	39,454
Advertising Income	588	-
	<u>2,120,822</u>	<u>2,254,630</u>
Less: Expenditure (pages 16 and 17)	<u>1,994,175</u>	<u>2,033,254</u>
OPERATING PROFIT	<u><u>126,647</u></u>	<u><u>221,376</u></u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME & EXPENDITURE STATEMENT

FOR THE YEAR ENDED 30 JUNE 2008

	<u>2008</u>	<u>2007</u>
	\$	\$
<u>EXPENDITURE</u>		
Accounting Fees	4,729	6,052
Annual Report Expenses	650	-
Advertising	377	887
Audit Fees - SPAA	6,180	5,870
Donations	-	1,250
Interest Paid	3,892	-
Bank Charges	3,525	3,176
Merchant Fees	3,699	3,439
Cleaning	5,296	5,978
Computer Expenses	8,525	6,801
Consultancy Fees	26,541	64,196
Council Management Meetings	33,823	39,867
Fringe Benefits Tax	2,065	-
Governance	45,791	102,889
Grant Expenses	65,185	116,986
Policy and Government	118,810	131,484
Commercial Affairs	88,127	75,799
SPAA Chapter	4,750	2,033
SPAA Conference	738,811	815,863
Directors Fees	10,000	20,500
TVC Policy	31,355	46,427
Depreciation	6,861	7,172
Electricity	2,703	2,602
Freight and Couriers	1,755	2,662
Annual General Meeting	730	1,876
SPAA Fringe Conference	126,648	143,792
General Office Expenses	5,480	6,112
Provision for Holiday Pay	7,616	580
Provision for Doubtful Debts	30,500	-
Insurance	12,607	10,629
Provision for Long Service Leave	11,723	-
Website Expenses	34,472	15,613
Leasing Expenses	-	763
Legal Expenses	10,789	4,000
Magazines, Journals and Periodicals	19,667	14,258
Postage	2,261	3,821
Balance carried forward	<u>1,475,943</u>	<u>1,663,377</u>

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

A.B.N. 46 091 470 324

INCOME & EXPENDITURE STATEMENT

FOR THE YEAR ENDED 30 JUNE 2008

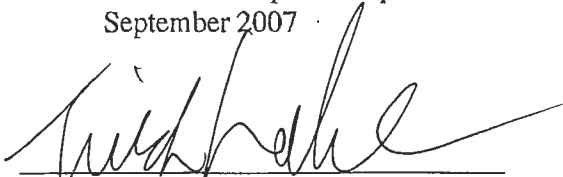
	<u>2008</u>	<u>2007</u>
	\$	\$
<u>EXPENDITURE - CONT.</u>		
Balance brought forward	1,475,943	1,663,377
Printing and Stationery	9,796	8,892
Documentary	68,625	-
Rent	62,813	59,794
Repairs and Maintenance	168	1,353
SADC	-	28,952
Security Costs	416	416
Seminar Expenses	11,641	18,285
Sponsorship	500	28,971
Staff Amenities	4,231	3,878
Staff Training and Welfare	2,917	9,324
Storage Expenses	3,224	3,016
Newsletter	11,334	12,400
Superannuation Contributions	24,052	19,262
Telephone	22,293	24,617
Travelling Expenses	13,759	9,361
Wages	269,547	141,086
SPAA Conference - 2005	4,592	-
Motor Vehicle Expenses	8,324	-
	<u>1,994,175</u>	<u>2,033,254</u>

Designated Officer's Certificate

**Section 268 of Schedule 1 of the Workplace Relations Act
1996**

I, Trish Lake, being President of the Screen Producers Association of Australia (SPAA),
certify:

1. that the documents lodged herewith are copies of the full report referred to in
Section 268 of Schedule 1;
2. that the full report was provided to members on the website www.spaa.org.au on
27th September 2007
3. that the full report was presented to a meeting of SPAA Council on 27th
September 2007



Trish Lake

Date: 27th September 2007



Committee Of Management Statement

On 22 August 2007 SPAA Council being the Committee of Management of the Screen Producers Association of Australia passed the following resolution in relation to the general purpose financial report (GPFR) of the organisation for the financial year ended 30 June 2007:

The Committee of Management declares in relation to the GPFR that in its opinion:

- (a) the financial statements and notes comply with the Australian Accounting Standards;
- (b) the financial statements and notes comply with the reporting guidelines of the Industrial Registrar;
- (c) the financial statements and notes give a true and fair view of the financial performance, financial position and cash flows of the organisation for the financial year to which they relate;
- (d) there are reasonable grounds to believe that the organisation will be able to pay its debts as and when they become due and payable;
- (e) during the financial year to which the GPFR relates and since the end of that year:
 - (i) meetings of the committee of management were held in accordance with the rules of the organisation; and
 - (ii) the financial affairs of the organisation have been managed in accordance with the rules of the organisation; and
 - (iii) the financial records of the organisation have been kept and maintained in accordance with the RAO Schedule and the RAO Regulations;
 - (iv) no information has been sought in any request of a member of the organisation or a Registrar under section 272 of the RAO Schedule; and
 - (v) no order has been made by the Commission under section 273 of the RAO schedule.

Signed on behalf of SPAA Council:



Trish Lake

President

Date: 06/09/07

SCREEN PRODUCERS ASSOCIATION OF AUSTRALIA

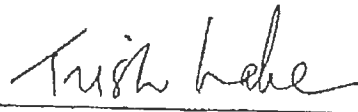
OPERATING REPORT

SPAA Council being the Committee of Management of SPAA for the purposes of the Workplace Relations Act 1996, presents its operating report for the Screen Producers Association of Australia for the financial year ended 30 June 2007.

1. The principal activities of SPAA were the industrial, professional, commercial and policy representation of screen producers. No significant change in these activities has occurred in the last year.
2. The operating profit of SPAA was \$249,644.38. This operating profit from operations was up on the 2005 result of \$188,650.
3. There were no significant changes to the organisation's financial affairs during the year.
4. Members retain the right to resign from the Screen Producers Association of Australia in accordance with section 10 of the Rules of the Screen Producers Association of Australia and section 174 of the RAO schedule. In accordance with section 174(1) of the RAO Schedule, a member of an organization may resign from membership by written notice addressed and delivered to a person designated for the purpose in the rules of the organization;
5. Mr Geoff Brown is a Director of JUST Super. He holds this position as a nominee of the Screen Producers Association of Australia;
6. The number of members of the Association at the end of the financial year amounted to 239 excluding associate and student members who do not vote;
7. The Association had 14 staff throughout the year. They were:
 - a. Geoff Brown – Executive Director
 - b. Stephen Marriott – Commercial & Industrial Officer
 - c. Alexandra Jones – Membership Services, Events Manager and SPAA Fringe Director (until May 2007);
 - d. Emma Beaumont – From May 2007 – replacing Alexandra Jones – Membership Services and Fringe
 - e. Gaylee Butler – Marketing and Conference Director;
 - f. Katie Fagan – Conference, Sponsorship and Special Events;
 - g. Virginia Stapleton (until May 2007) – Accounts;
 - h. Tatyana Tinetti (from June 2007 – replacing Virginia Stapleton) - Accounts
 - i. Bethwyn Serow – Policy Manager
 - j. Owen Johnston – Policy Officer;
 - k. Julia Marlow – Policy Officer and SADC Policy Manager;
 - l. Jennifer Hilton – Administrative Officer;
 - m. Alina Petanec – Administrative Officer (until June 2007);
 - n. Cynthia Cano – Administrative Officer (replacing Alina Petanec from June 2007)

8. The following are the names of those who were members of SPAA Council, being the Committee of Management for SPAA. These persons held office during the full financial year:
- a. Trish Lake
 - b. NickMcMahon
 - c. Vincent Sheehan
 - d. Melanie Coombs
 - e. Steve Rosser
 - f. Jenny Lalor
 - g. Christopher Mapp
 - h. Anni Browning
 - i. Brian Beaton
 - j. Cathy Henkel
 - k. Peter Cudlipp
 - l. Tim Brooke-Hunt

Signed in accordance with a resolution of the SPAA Council.



Trish Lake
President