



MERCURY CX



2020  
ANNUAL  
REPORT

# ACKNOWLEDGEMENT OF COUNTRY



MERCURY CX TAMPENDI,  
NGADLU KAURNA YERTANGGA  
BANBABANBALYARNENDI  
(INBARENDI). KAURNA MEYUNNA  
YAITYA MATTANYA WOMMA  
TARNDANYAKO. PARNAKO  
YAILTYA, PARNUKO TAPPA  
PURRUNA, PARNUKO YERTA  
NGADLU TAMPENDI. YELLA  
KAURNA MEYUNNA ITTO YAILTYA,  
TAPPA PURRUNA, YERTA KUMA  
BURRO MARTENDI, BURRO  
WARRIAPPENDI, BURRO TANGKA  
MARTULYAIENDI. KUMARTA YAITY

————— ///<> —————

MERCURY CX WISH TO PAY OUR  
RESPECTS TO ALL FIRST NATIONS  
PEOPLE AND ACKNOWLEDGE  
THAT WE WORK ON WHAT IS AND  
ALWAYS WILL BE, FIRST NATIONS  
LAND. WE ACKNOWLEDGE THE  
TRADITIONAL CUSTODIANS OF  
THIS LAND, THE KAURNA  
PEOPLE AND THEIR CONTINUED  
SPIRITUAL CONNECTION TO  
COUNTRY, AND TO PAY OUR  
RESPECTS TO ELDERS AND  
STORYTELLERS PAST, PRESENT  
AND EMERGING

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# CENTRE OF



EXCELLENCE

## OUR PURPOSE

## OUR PAST

## OUR FUTURE

*Mercury CX is a national centre of excellence and place to immerse in screen and story, based in Adelaide, South Australia. A unique organisation, we champion and inspire passion for the ancient art of storytelling, through nurturing and illuminating the pathway for storytellers of the future, whilst cultivating and connecting audiences to stories that reflect our world not only as it is, but as it could be.*



Building on a 45-year history and legacy as the Media Resource Centre, Mercury CX is one of the three pillars of screen industry development in South Australia alongside the South Australian Film Corporation and the Adelaide Film Festival. True to its purpose as a for-purpose non-profit organisation committed to developing screen-based storytellers, the global disruptions of 2020 provided an opportunity to continue to transform and evolve into Mercury CX.

Our role in supporting early career, emerging, advancing, and transitioning screen professionals continues, as does our position as a unique cinema and screening venue. Actively engaging with all parts of the industry, from government to agencies to productions and creatives, Mercury CX remains in a unique position in the Australian screen development landscape. Bringing together our professional development initiatives, our exhibition program, and the unique resources that have been built over the organisation's history, continues to be the focus for Mercury CX.

In the heart of Adelaide's West End Arts Precinct, Mercury CX is both a unique entertainment and arts venue, and a creative hub for industry connection, cultural engagement, and audience participation. With two cinemas, a welcoming lounge bar with an array of specialty drinks and cocktail of the month, Mercury Cinema and Lounge Bar also attracts a wide array of private bookings and corporate hires. These range of services not only provide a unique offering, they also provide us the opportunity to invest further in the development of members and the industry.

Our annual Screenmakers Conference, Talent Labs, Workshops, Courses and Production Funding programs are designed to fast track and upskill in all things screen and story. Our passion for talent and story development is always grounded in pragmatism; driving development of entrepreneurial skills and business capability to ensure competitiveness in the global market.

As a destination for screen culture, Mercury CX is home to OzAsia film festival, the Gilded Edge and Cinematheque curated screening programs, Silverscreen, and the South Australian Screen Awards. We are a partner of choice for visiting programs and festivals, bringing filmmakers and audiences together.

As a national centre for excellence fostering diverse voices, creating an inclusive and welcoming environment, and cultivating authentic story is at the heart of all that we do. //

## **FAST FACTS: 2020 BY THE NUMBERS**

*"In a year of unprecedented impacts to the screen industry around the world and across the country, Mercury CX faced significant challenges to its usual programming and services. Despite this, the transformation and evolution of the organisation continued, with valuable programs delivered in different ways to members, audiences, and industry partners. We thank our team, our members, our audiences and our partners for their continued engagement, support and love of story."*

## EVENTS

### SCREENMAKERS CONNECT

**2 5 5** Delegates  
Online

**9 0** Career Maker  
mentoring sessions

**9 6** Applications for ABC  
iview Pitch-o-rama

### SASA AWARDS

**2 1** Award  
Categories

**3 4** Judges

**6 2** Submissions

**2 3** Event  
Partners [check number]

### CABIN FEVER INITIATIVE

**2 4** Submissions



## PROFESSIONAL DEVELOPMENT

### PRODUCTION OUTCOMES

OUT OF THE BOX // Recipe for Love -  
6 x 30-minute episodes

PRODUCTION INITIATIVE PROGRAM //  
5 shorts and web series

MERCURY CX FILMS AT ADELAIDE FF //  
7 shorts screened

CLIP IT PRODUCTIONS // 6 music videos

## EXHIBITION

5 FILM FESTIVALS HOSTED // Flicketfest, The Ghan,  
Fleurieu Film Festival, Craft Festival, Surf Film Festival

10 INDUSTRY SCREENINGS

## PRE-COVID

SILVERSCREEN // 38 Screenings, 2000+ seats

## INDUSTRY DEVELOPMENT PROGRAMS

REGIONAL GAMES INITIATIVE // 24 emerging  
games creatives - 6 jobs - 1 game commercialised

MASTERS APPRENTICE // 15 mentor-mentoree  
relationships - 6 jobs

FRESH START WEBINAR // 205 participants -  
18 consults

NEW INDUSTRY PARTNERS // Hanlon Larson  
Fellowship - Equity Foundation Self Test Studio

## PRE-COVID VENUE & SERVICES

15 PRIVATE HIRES

## **18 MARCH 2020 CINEMAS CLOSE**

SILVER SCREEN ONLINE - 33 films programmed  
- 33 Virtual Talks, 594 Views

CINEMATHEQUE - 30 films deferred  
TO 2021 //

# MESSAGE FROM OUR CHAIR

"We are respected as the  
hub of screen culture in  
South Australia, positioning  
ourselves as a national centre  
of excellence."



I am delighted to present the 2020 Mercury CX Annual report.

On taking over as Chair in early 2020 it was clear the organisation had to evolve to ensure its ongoing survival. There was an enormous amount of work both strategically and operationally to correctly position the organisation to reach its core goals, while remaining sustainable. Choosing the right CEO was key. In Karena we not only found someone who already had corporate knowledge of the organisation and extensive leadership experience, but also a clear bold vision, which was exactly what was needed. After extensive strategic work at the start of 2020 with myself, the Board, Karena and the staff, we set out to clarify the vision and how we could achieve it, which resulted in our strategic plan 2020 – 2023.

I am very pleased to say we have achieved the short-term goals set out in that strategic plan and are building the foundation on which to grow. Our focus as a Board in the next 12 months is additional emphasis on governance, and sourcing additional revenue streams so we can increase our strategic partnerships and build our offerings to our members and stakeholders.

To my fellow board members, thanks for their sustained effort, time, and input throughout the year - Maddie Parry, Dan Thorsland, Gail Fuller, Alison Wotherspoon and Jack Sheridan. I would like to say a special thank you to Gail Fuller who has put in hundreds of hours in getting our accounts and processes in order, all probono. To our retiring board members Maddie Parry, and Kirsty Stark we shall miss your valuable contributions and you will always remain a part of the Mercury CX family.





I look forward to welcoming new board members in the coming year to join us as we continue our journey. I would also like to welcome current director, Khoa Do who was seconded onto the board in April after Madeleine Parry stepped down.

I would like to thank our industry and government supporters and partners, the Government of South Australia through the FIXE fund, the South Australian Film Corporation (SAFC), Screen Australia, the City of Adelaide, the Office for Ageing Well and Arts SA, Flinders University, University of South Australia, Adelaide Film Festival. We thank you all for choosing the Mercury CX to provide such important projects and programs. These programs have such a huge impact in the community. We strive to provide good service and deliver what we promise.


We are respected as the hub of screen culture in South Australia, positioning ourselves as a national centre of excellence. Our organisation not only originates and oversees extensive production and development initiatives for emerging and developing screen practitioners; we continue to innovate the exhibition side in the iconic Mercury Cinema. This has ensured access to high quality independent and art cinema as part of our screen culture program; content that in some cases can't be seen anywhere else! The Mercury CX builds the screen community by hosting marquee events on the screen calendar such as the South Australian Screen Awards and the Screenmakers Conference and Marketplace.

Today, looking back over the past 12 months, I am incredibly proud of what has been achieved and what a brave leader Karena has been in such an incredibly challenging year. We all understood the transformation of this organisation would take time and we are now starting to see the vision come to life. //

Gena Ashwell  
Chair

# CEO REPORT

"Long may we continue to thrive and prosper together, celebrating artists and stories that show us not only how the world is, but how it could be."



2020 was a watershed year of lockdown and transformation. In a year of uncertainty, we took a leap of faith, and like a chrysalis we emerged from the COVID-19 pandemic with a new vision and a bold ambition to position the newly branded Mercury CX as a national centre of excellence for talent and story development for the screen industry as well as a creative and cultural hub in which to immerse in screen stories.

Building on the legacy of the past, we laid the foundations for an exciting new future, one that embraces artists and creators across disciplines and mediums, that encourages an entrepreneurial spirit and cultivates original, diverse, and authentic voices.

Necessity is the mother of invention and in a series of firsts, we delivered the national Screenmakers Conference and Career Makers Mentoring Program entirely online. This included the hugely successful Pitch-o-rama pitching competition in partnership with ABC iView, which attracted a record number of entries.

We delivered our weekly Silverscreen review and screening program entirely online in collaboration with SBS World Movies, presented by our own Cathy Reid and Ryder Grindle, who did a sterling job. We can confidently say that we have mastered the art of online content delivery which has opened up new opportunities for connectivity in the national global screen industry.

Our partners are key to our success, and we're especially pleased to have entered a partnership with the Actors Equity Foundation, providing a state-of-the-art self-test audition suite and recording studio, allowing MEAA and Mercury CX members the opportunity to audition for parts regardless of where they are in the world.

We were delighted to partner with Peter Hanlon, Flinders University, and the Adelaide Film Festival to offer the inaugural Hanlon/Larsen Fellowship, a new production fund dedicated to supporting the work and career development of an experimental filmmaker in honour of the late experimental film artist Cole Larsen. The award was announced by benefactor Peter Hanlon at the 2020 Screenmakers Conference.

Despite the impacts of COVID we delivered the Ausindustry regional Games Development Initiative, Level Up, to 24 participants in Port Pirie and Kadina in collaboration with TAFE and local games companies Marduak Blue and Tilt Interactive. As a result, one emerging game designer entered into a partnership to commercialise his game which was an amazing outcome.

With Jobkeeper keeping us afloat, our passionate and committed team kept numerous balls in the air as we worked to dismantle, rebuild and re-vision Mercury CX beyond 2020. I take this opportunity to thank our dedicated board of directors, the entire Mercury CX team and our key funding partners for their faith and commitment in the new vision for the organisation.

The underlying platforms and systems to enable our transformation were a significant focus in the second half of 2020. The breadth of things that Mercury CX delivers for members, industry and audiences means that we are a unique combination of functions. We invested in brand, systems and website redesign work with Studio Veld to ensure we are able to deliver the experience we promise.



2020 was a challenging year and we greatly appreciate the continued support of the Government of South Australia, and the support of both the Premier of South Australia The Hon. Steven Marshall and Minister for Innovation and Skills, The Hon. David Pisoni MP, and patrons past and present, who have continued to show support throughout 2020. Long may we continue to thrive and prosper together, celebrating artists and stories that show us not only how the world is, but how it could be. //

Karena Slaninka  
CEO

## TREASURER'S REPORT

2020 will be a year that will go down in history as devastating for the entire world. Mercury CX was not immune from the impacts of the COVID-19 pandemic, but the Board and Management responded quickly and proactively to ensure a productive and progressive year, despite the circumstances.

For Mercury CX, 2020 was a year of reinvention. In February 2020, the CEO and Management Team launched a new vision for the organisation as a centre of excellence and a place to engage and immerse in story. Key objectives include:

>> **Excellence** - The Mercury brand, vision, purpose and values set a tone of excellence in everything we do and how we do

>> **Credibility** - The Mercury is internationally recognised as a centre of excellence for screen talent and story development. Dedicated to discovering and cultivating authentic and diverse voices from across Australia, and facilitating pathways to audience

>> **Sustainability** - The Mercury operates on a sound commercial basis, ensuring the growth and sustainability of the organisation, by up-skilling creators to move their careers from surviving to thriving

>> **Innovate** - The Mercury is committed to developing a culture of innovation both within the organisation and the industry it serves

>> **Inspire** - The Mercury works to inspire and empower culture through annual screening and exhibition programs designed to cultivate an appreciation of diverse screen stories from across the globe, connecting creators and audiences.



# 2020 RESULT OVERVIEW





Gross income  
reduction limited to **5 %**

Gross income includes  
COVID-19-related  
Government funding  
representing

**32 %**

of total revenue

Exhibition and Cinema  
income reduced by **75 %**

**15 %** decrease in gross  
operating expenditure

Generated an  
operating surplus of **10 %**

Invested

**\$48,587**

in capital expenditure (compared  
with zero in 2019)

Generated a modest  
increase in cash reserves

In the face of a challenging and uncertain year ahead, the Board and CEO formulated a plan, not only to ensure the sustainability of the organisation and our valued team, but to re-emerge refreshed and re-energised as Mercury CX. The forced closure of the Cinema from March 2020, provided an ideal opportunity to transform the foyer into a stylish and welcoming Lounge Bar for members and guests to connect.

With a change of name and new branding, the new Mercury CX website not only provides updated member information and booking services, but supports integrated back-end ticketing and management systems. 2020 investments also extended to the equipment and fit-out of a dedicated self-test, digital audition suite, with professional video and audio capture.

Mercury CX Board and Management are highly conscious that we have been entrusted with care of a very special organisation, with a heritage spanning over 45 years. This organisation has risen to so many challenges, changes and existential threats over its long life, and I look forward to a growing, thriving Mercury CX in 2021 and the years to come.

My heartfelt thanks to all who have worked so tirelessly to create these results, especially to Gena Ashwell and my Board colleagues, Karena Slaninka and the wonderful team at Mercury CX. Most importantly, thank you to our Members, supporters and all lovers of storytelling – looking forward to re-engaging with you all. //

Gail Fuller  
Treasurer

VIEW THE FULL 2020 FINANCIAL STATEMENTS  
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GOVERNANCE

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

The Mercury CX Board of Directors oversees the strategic direction and governance of the organisation in accordance with the Constitution including planning, risk management and appointment of auditors. In addition to the Board, Mercury CX's financial oversight is undertaken by the Finance Committee, consisting of the Chair, the Treasurer and the CEO.

Operational responsibility is held by the CEO and other staff, including ongoing relationships with key partners and stakeholders in the screen and creative industries along with state and national agencies and the South Australian Government.

As the constitution does not define the range of benefits available to members, in line with the strategic plan and recognising the need to provide best-in-class development opportunities for the emerging screen sector, a series of consultations was conducted in 2020 across a range of stakeholders including members, educators, industry leaders and the screen sector took place in May and June.

This research fed into the development of programs for 2021 and the relaunch of benefits and initiatives. An overview of this work was presented in November 2020 to a Special General Meeting of members. Attendees at this meeting also passed a resolution to change the name of the Media Resource Centre to Mercury CX.

To obtain a copy of the Mercury CX constitution, including details of membership rights and responsibilities, please contact [hello@mercurycx.org](mailto:hello@mercurycx.org). //

## 2020 BOARD OF DIRECTORS

<b>Gena Ashwell</b>	// Appointed May 2019
<b>Gail Fuller</b>	// Appointed May 2019
<b>Alison Wotherspoon</b>	// Appointed May 2016
<b>Maddie Parry</b>	// Appointed May 2016 - Resigned February 2021
<b>Kirsty Stark</b>	// Appointed May 2016 - Resigned October 2020
<b>Dan Thorland</b>	// Appointed May 2019 - Retired May 2021
<b>Jack Sheridan</b>	// Appointed May 2020
<b>Anthony Keenan</b>	// Appointed May 2011 - Term Ended May 2020
<b>Claire Harris</b>	// Appointed May 2011 - Term Ended May 2020



Karena Slaninka	//	CEO Appointed February - Full Time
Julia Light	//	Executive Assistant Full Time
Taren Hocking	//	Events, Partnerships and Marketing Manager 3 days per week
Cathy Reid	//	Operations Manager Full Time
Diana Ward	//	Program Manager Full Time
Ryder Grindle	//	Cinema Programming and Presentation Full Time
Jonathan Champ	//	Communications and Engagement Manager Commenced August - 3 days per week
Sandy Cameron	//	Production Executive 3 days per week - Resigned November 2020
Kelly Schilling	//	Production and Development Executive Commenced December - 4 days per week
Amy Wilde	//	Finance Office 20 hours per week - Resigned February 2021
Megan Keher	//	Marketing Design Assistant Commenced December - Part Time

# THE MERCURY CX TEAM

# CASUAL & CONTRACT STAFF

## SCREENMAKERS CONNECT 2020

<b>Kath MacIntyre</b>	//	Conference Manager January – September 2020
<b>Melanie Cubelic</b>	//	Conference Co-ordinator June – September 2020
<b>Steve Tilling</b>	//	Tech Director August 2020
<b>Jason Chong</b>	//	Camera Operator August 2020
<b>Sebastian Mitton</b>	//	Sound Engineer August 2020

## INTERNS

<b>Luke Librino</b>	//	Screenmakers
<b>Ryan Molloy</b>	//	SASAs



## VENUE, PROGRAMMING AND PROJECTS

<b>Alex McKenzie</b>	//	Programming and Presentation
<b>Jae Bower</b>	//	Projection and Venue
<b>Sarah Lindsay</b>	//	Venue
<b>Michael Lipsyck</b>	//	Projection
<b>Hari Prasad</b>	//	Programming and Projects
<b>Claire Harris</b>	//	Programming and Projects
<b>Fahim Hashimy</b>	//	Projects and Outreach

## VOLUNTEERS

<b>Glenys Jones</b>	//	Silverscreen
<b>Chris Egerton</b>	//	Silverscreen
<b>Patricia Nannes</b>	//	Silverscreen

# WITH THE SUPPORT OF OUR

## MAJOR SPONSORS



**Government of South Australia**  
Department for Innovation and Skills



**South Australian  
Film Corporation**



**Office for Ageing Well**



**Government of South Australia**  
SA Health



**University of  
South Australia**



**CITY OF  
ADELAIDE**



# SPONSORS AND PARTNERS

## INDUSTRY //

South Australian Film  
Corporation  
Screen Australia  
Adelaide Film Festival  
ABC iView  
NITV

Channel 44

Community Broadcast  
Foundation

Australian Directors Guild  
Screen Producers of Australia  
Australian Writers Guild  
Australian International  
Documentary Conference  
Transitions Film Festival  
Flickerfest

Iranian Film Festival Australia  
Ghan International Film  
Festival Australia

National Film and Sound Archive  
South Australian Federation of  
Film Societies

Kojo

Leap Frog Films/Tugg  
Masthead Studios Pty Ltd  
Matchbox Pictures

Best FX

Rowe Trading Co.  
57 Films

Creative Content Australia  
Screenrights  
Cinema Reborn  
Hendon Studio

Angela Heesom Casting  
AAA Talent

Artisan Post Group  
Media Entertainment Arts  
Alliance  
Equity Foundation

## GOVERNMENT //

Government of South Australia  
Department of Premier and  
Cabinet

Government of South  
Australia Office for Ageing  
Well SA Health

Australian Government  
Department of Industry  
Innovation and Science  
Adelaide City Council

## EDUCATION //

UNISA

Flinders University  
Australian Film Television  
and Radio School

## CORPORATE //

Canon Australia  
Media Super  
Pro AV Solutions

## CULTURAL //

State Theatre Company  
Adelaide Festival Centre  
Adelaide Festival Centre's  
OzAsia Festival

Carclew Youth Arts

Jam Factory

Independent Art Foundation

Music Development Office

Samstag Museum of Art

Music SA

Derringers Music with Yamaha

Adelaide Festival

## FOOD & BEVERAGE //

Chaffey Bros Wine Co  
Woodside Cheese Wrights  
Alpha Box and Dice

# PROFESSIONAL DEVELOPMENT PROGRAMS

The Professional Development Team is responsible for delivering a range of programs and initiatives designed to elevate skills and support story and project development – always with the market in mind.

Mercury CX takes a practical approach to story and talent development, cultivating artistic vision with a clear focus on target audience, helping to facilitate distinctive and unique market offerings.

COVID-19 was a major disruption to the way in which Mercury CX supported the industry in 2020. However, rather than cease our activities, we became inventive and despite challenges, Mercury CX delivered on many of its key objectives to support the South Australian and National screen industry including:

**>> Two Day National Screenmakers Connect with Pitch-o-rama, and Career Makers Mentor Program via Web Conference Technology.**

**>> South Australia Screen Awards 2020 Online including two new categories – Best Student Film and Best Game.**

**>> Production Initiatives and Supervision on funded projects Out of the Box, PIP, Cabin Fever, Helium Scheme, Clip It.**

**>> Special Development Programs Master / Apprentice, Level Up Regional Games Initiative, Hanlon Larsen Fellowship**

**>> Industry Network Sessions Tuesday Talks (two sessions), ABC Fresh Fund Webinar and Consults**

## **ACITIVITIES AND OUTCOMES:**

- >> SCREENMAKERS CONNECT 2020
- >> SASAs - SOUTH AUSTRALIAN  
SCREEN AWARDS

## **PRODUCTION FUNDING AND SUPERVISION**

- >> OUT OF THE BOX PRODUCTION  
INITIATIVE
- >> PRODUCTION INITIATIVE  
PROGRAM
- >> HELIUM SCHEME
- >> MERCURY CX PRODUCTIONS AT  
ADELAIDE FILM FESTIVAL
- >> CABIN FEVER: LOCKDOWN  
STORIES FROM THE HOMEFRONT
- >> CLIP IT

## **SPECIAL DEVELOPMENT PROGRAMS**

- >> REGIONAL GAMES INITIATIVE
- >> MASTER / APPRENTICE
- >> FILM LAB: NEW VOICES
- >> INDUSTRY NETWORKING,  
CONSULTS AND EVENTS
- >> TUESDAY TALKS

## SCREENMAKERS CONNECT 2020

Mercury CX pivoted online to deliver a reduced two-day annual Screenmakers Conference on 26 and 27 August 2020. SMC Connect featured international guests via Zoom for the first time, including Executive Producer, Writer and Showrunner Pete McTighe (Dr Who, Discovery of Witches, Wentworth, Glitch, Nowhere Boys) live from London and award-winning director Daina Reid (The Handmaid's Tale, Space Force, and the upcoming Run, Rabbit, Run) from Melbourne.

Delegate numbers were surprisingly high given the online offering with 255 delegates registered. The price point was considerably lower however at \$50 per delegate for a standard ticket and \$80 which included the career mentoring program.

We were particularly pleased to be able to offer a new stream, the Career Makers Mentoring Program which supported approx. 90 emerging practitioners from across the country to receive half hour mentoring sessions with a seasoned industry practitioner.

We also delivered the ABC IVIEW Pitch-o-rama pitching competition which was extended to long form content. From a record 96 applications, the 2020 Pitch-o-rama pitching competition saw 10 high quality shortlisted entrants from around the country pitch their ideas to an online audience of over 250 delegates. They had 10 minutes to sell their idea to judges Brett Sleigh (Executive Producer, ABC) Entertainment and Specialist, Stephen Oliver (Manager Documentaries, ABC) and Karena Slaninka (CEO Mercury CX).

The quality and standard of projects was so high that for the first time we awarded dual winners of Pitch-o-rama. Anthony Frith and Molly O'Connor with their quirky mockumentary series After School Scare: A Millennial Origin Story and Chidi Ikogwe with her Nollywood style comedy-drama web-series Just Chidi Things, both received a combination of \$11,000 cash and in-kind development support.



# SCREENMAKERS CONNECT 2020 SPONSORS





Government  
of South Australia



University of  
South Australia



SCREEN  
TERRITORY



media  
super



South Australian  
Film Corporation



ADELAIDE  
COMMUNITY  
TELEVISION

ABC  
iVIEW

## SASAs - SOUTH AUSTRALIAN SCREEN AWARDS

Since 1999, SASA has been an exciting platform for South Australian screen practitioners to showcase their work across drama, comedy, documentary, animation, music video, and digital media. SASA continues to grow in size and scope along with the quality of short form screen production in this state.

Judging for the 22nd South Australian Screen Awards was carried out by 34 judges across the country in 21 individual, genre and craft categories who viewed all 62 submissions to arrive at a nominee list which was released in November 2020.

After various unsuccessful attempts to hold a safe red-carpet gala that all nominees and sponsors could attend, it was decided to migrate the event online.

The SASA award presentation was recorded 11-13 November by MCX staff and hosted by MCX Chair Gena Ashwell and former MCX Production Executive Sandy Cameron, with presenters including Minister David Pisoni and SAFC Chair Peter Hanlon. The event was screened online on Friday 4 December in combination with a live afterparty on Zoom. There were over 150 registrations for the event.

Writer-director Alies Sluiter's short film *Ayaan* took home five awards including the grand jury prize and best drama. Produced by Meng Xiong and Elspeth Trautwein, *Ayaan* tells the story of an escaped asylum seeker and her baby, who encounter an Aboriginal man on a rural Australian beach, and must decide whether to trust him or attempt the 400km journey to the nearest city, on foot and alone. The film also notched Best Screenplay, as well as the awards for Best Male performance for Trevor Jamieson and Best Female Performance for Babetida Sadjo. Other celebrated films included MCX funded *37 Things*, which saw Zane Roach pick up the best director award, with its other prizes including best music composition, sound design and production design.

Simon Williams and Brendon Skinner's internationally co-produced doco *Ice Ball* received the Independent Art Foundation Emerging Producer Award, in addition to the best editing gong. The project follows legendary polar explorer Will Steger, as he inspires a community by preserving the forgotten craft of ice harvesting. Best Documentary was won by *Dusty Feet Mob - This Story's True* for producers Carl Kuddell and Jennifer Lyons-Reid and co-directors Johannis Lyons-Reid and Paul Tanner. Comedy *Down To Earth* was recognised in the cinematography and hair and make-up categories, while overall best comedy went to *Goodbye Stranger* from writer/director Conor McCarron.



AYAAN

AYAAN  
2020  
GRAND  
JURY PRIZE



SASA AWARDS

# SASA 2020 WINNERS

## GENRE CATEGORIES

<b>Grand Jury Prize</b> <i>South Australian Film Corporation</i>	//	Ayaan Producers: Meng Xiong and Elspeth Trautwein, Writer/Director: Alies Sluiter
<b>Best Drama</b> <i>AAA Talent &amp; Adelaide Film Festival</i>	//	Ayaan
<b>Best Comedy</b> <i>KOJO</i>	//	Goodbye Stranger Producer: Morgan Wright Writer/Director: Conor McCarron
<b>Best Documentary</b> <i>Australian International Documentary Conference</i>	//	Dusty Feet Mob - This Story's True Producers: Carl Kuddell and Jennifer Lyons-Reid Directors: Johanis Lyons-Reid and Paul Tanner
<b>Best Game</b> <i>Flinders University</i>	//	Wild Life: Puzzle Story by Mighty Kingdom
<b>Best Music Video</b> <i>Music SA</i>	//	Divebar Youth - "Carbon Dioxide" Producer: Lewis Kennedy Director: Nicholas Muecke
<b>Best Web Series</b> <i>Department for Innovation and Skills</i>	//	Broadcast Radio Australia Series Producer: Kirsten Hamill
<b>Best Student Production</b> <i>Australian Writers Guild &amp; Mercury CX</i>	//	A-Mos Writer/Producer/Director: Fraser Whitehead



AYAAN

GOODBYE STRANGER

DUSTY FEET MOB - THIS STORY'S TRUE

CARBON DIOXIDE

BROADCAST RADIO AUSTRALIA

A-MOS

## SASA 2020 WINNERS

## CRAFT CATEGORIES

**Best Screenplay***Australian Writers Guild &  
Adelaide Film Festival*// Alies Sluiter  
'Ayaan'**Best Directing***Hendon Studios & Adelaide Film Festival*// Zane Roach  
'37 Things'**Best  
Cinematography***Pro AV Solutions*// Maxx Corkindale  
'Down to Earth'**Best Editing***Artisan Post Group*// David Scarborough  
'Ice Ball'**Best Male Performance***Heesom Casting*// Trevor Jamieson  
'Ayaan'**Best Female Performance***Heesom Casting*// Babetida Sadjo  
'Ayaan'**Best Production Design***State Theatre Company*// Marc "Pop" Allen  
'37 Things'**Best Hair and Makeup***Rowe Trading Co*// Leigh Madden & Ania Soltys  
'Down to Earth'**Best Costume***Mercury CX*// James Roper & Amy Goddard  
'While the Billy Boils'**Best Sound Design***Best FX*// Duncan Campbell  
'37 Things'**Best Music Composition***Derringers Music & Yamaha*// Leigh Marsh & Benjamin Speed  
'37 Things'**Carclew Young  
Filmmaker Award***Carclew*// Leigh Marsh & Benjamin Speed  
'37 Things'**Independent Art  
Foundation Emerging  
Producer Award***Independent Art Foundation*

// Simon Williams &amp; Brendon Skinner





AYAN



37 THINGS



DOWN TO EARTH



ICE BALL



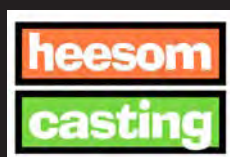
WHILE THE BILLY BOILS

# SASA 2020 SPONSORS





Government of South Australia  
Department for Innovation and Skills



## OUT OF THE BOX PRODUCTION INITIATIVE

Despite the challenges of COVID, producing and directing team of Marion Pilowsky and Georgia Humphreys of Cornertable Productions went into production on Recipe for Love, an hybrid dating/cooking show for the over 50s, with \$30k cash and in-kind funding support from Mercury CX's Out of the Box Production Initiative delivered in collaboration with Channel 44 and Community Broadcast Fund. The rationale behind the initiative was to support the creation of a studio-based entertainment show to be broadcast on Channel 44 and to act as a proof of concept to pitch to the Australian and global marketplace. Rather than doing one pilot episode, the team produced 6 x 30 min episodes which are entertaining, heart-warming and infused with tears and laughter.

The quality of the series is such that the team has secured a significant global deal with international sales agent Media Ranch who have acquired world rights to the series and format. This is an outstanding outcome for the project and the initiative. The first two episodes screened at the Mercury Cinema on 16 December with Minister David Pisoni in attendance and has since gone to air on C44, to great acclaim. Significant media coverage was generated in the Adelaide Advertiser, ABC Radio, Glam Adelaide and Weekend Plus. The team secured significant sponsorship from IKEA and Drakes. An extensive Facebook marketing campaign was created to drive audience engagement prior to the series going to air.




## PIP: PRODUCTION INITIATIVE PROGRAM

No new projects were funded in 2020 due to COVID however, a number of projects continued through post-production and delivered including Nick Muecke's short film Glasshouse and Tamara Harman's Everything All At Once both produced by Sarah Wormald.

Other short films in post-production and awaiting delivery include Dead Centre, Furbulous, and Djaambi.





EVERYTHING ALL AT ONCE

GLASSHOUSE

## HELIUM SCHEME

This initiative provides in-kind support by way of equipment hire, contractual agreements and insurances, including volunteer and public liability insurance to help support projects when we're unable to support through production funding.

One project was supported through the Helium Scheme, the short film Untitled Thoughts, producer Mel Daly, writer/director Eva Grzelak.





# MERCURY CX PRODUCTIONS AT ADELAIDE FILM FESTIVAL

Seven Mercury CX funded short films  
were selected to screen at the Adelaide  
Film Festival in 2020.

## > > 37 THINGS

Producers:  
**Adam Lemmey,**  
**Debra Liang**  
Writer/Director:  
**Zane Roach**



## > > AQUAPHOBE

Producer:  
**Gilbert Kemp Attrill**  
Writer/Director:  
**Melanie Easton**



## > > AYAAN

Producers:  
**Meng Xiong and**  
**Elspeth Trautwein**  
Writer/Director:  
**Alies Sluiter**





>> **CARRIE'S DOING GREAT**

**Producers:**  
Bryce Kraehenbuehl,  
Alex Salekicevic,  
Morgan Wright  
**Writers/Directors:**  
Bryce Kraehenbuehl,  
Alex Salekicevic



// 57

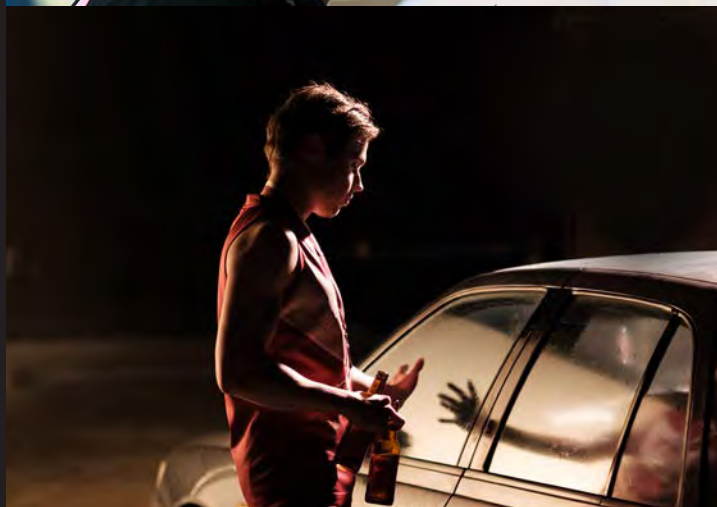
>> **EVERYTHING ALL AT ONCE**

**Producer:**  
Sarah Wormald  
**Writer/Director:**  
Tamara Hardman



>> **GLASSHOUSE**

**Producer:**  
Sarah Wormald  
**Writer:**  
Alex Lloyd  
**Director:**  
Nicholas Muecke



>> **WAIYIRRI**

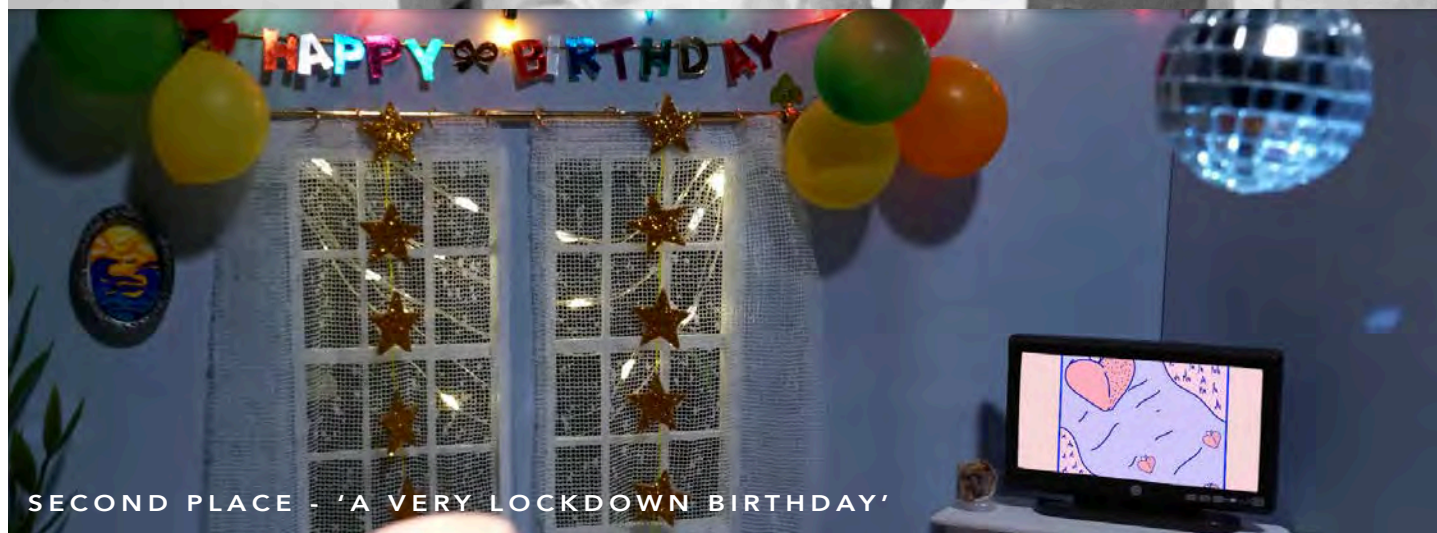
**Producer:**  
Jodie Kirkbride  
**Writer:**  
Kate Bonney  
**Directors:**  
Kiara Milera,  
Charlotte Rose



## CABIN FEVER: LOCKDOWN STORIES FROM THE HOMEFRONT

This short film initiative was created as a response to COVID which provided an opportunity for creators to compete for \$1,000 prize money to make a short film under 3 minutes. Submissions opened 9 April and closed on 29 May 2020. We received 24 submissions and held a Facebook Watch Party to view the entries on 5 June. Judges included Julie Ryan and Dario Russo. First place was awarded to Tom Cornwall with WHAT?! Lucy Gale's A Happy Lockdown Birthday was awarded second prize which was a pass to Screenmakers Connect 2020. Third place and a pass to Adelaide Film Festival was awarded to Kristoffer Jaw-Moss with Care Package, and special judges mention went to Oliver Quixley for his film Day 12 of Quarantine.

FIRST PLACE - 'WHAT'



SECOND PLACE - 'A VERY LOCKDOWN BIRTHDAY'



THIRD PLACE - 'CARE PACKAGE'



SPECIAL JUDGES MENTION - 'QUARANTINE, DAY 12'



## CLIP IT

All teams delivered in April 2020 for the production initiative partnership with Music SA where teams receive \$1200 to make a music clip.

### FILMMAKERS

**Sam Sharplin &  
Tom Goldblatt**

**Marcus McKenzie**

**Harry Kellaway & Erin  
Moran**

**Emma Hough Hobbs &  
Lewis Kennedy**

**Albert Jamae**

**Bonnie Paku**

**Eloise Holoubek**

### ARTIST

// Sons of Zuko

// Cassidy Rae Gaiter

// Vann Rango/In Debt

// Lucky 7

// Loren Kate

// The Yorke Band

// Allume



SONS OF ZUKO - 'DEAD POETS'



CASSIDY RAE GAITER - 'BOY LIKE THAT'



VANN RANGO / IN DEBT - 'YOUR PLACE'



LUCKY SEVEN - 'CRYIN'



LOREN KATE - 'TICK TOCK'



THE YORKE BAND - 'I WILL BE'



ALLUME - 'SOUND OF RAIN'

## REGIONAL GAMES INITIATIVE

MCX partnered with TAFE SA and AusIndustry to deliver Level Up Regional Games Initiative, a program designed to support 24 emerging creatives from regional South Australian locations participate in an innovative computer games skills development program in Port Pirie and Kadina.

Funded by the Federal Government's AusIndustry Regional Employment Trials, the initiative was delivered by Mercury CX, in association with TAFE SA, and Adelaide based games companies Mardauk Blue and OnTilt Interactive and was designed to build industry-standard development skills and to create connections between regional developers and the professional games industry.

Early wins include one participant's game attracting an Adelaide games company to license and further develop the game ahead of commercial release, a freelance employment contract for another participant, and another having established their own company to start producing games in Port Pirie.

Participants developed skills in leading games tech such as Unreal Engine 4 and Blender, coding, 3D modelling and animating as well as softer skills such as time management, organisational skills, goal setting, communication and interpersonal skills. This has built employable attributes amongst participants.





KADINA COHORT



PORT PIRIE COHORT

## MASTER / APPRENTICE

Mercury CX and the SAFC partnered to deliver a Master / Apprentice Mentorship Program as a COVID-19 response measure that provided direct support to South Australian Heads of Department (HODs). The program provided an opportunity for South Australian HODs to identify emerging/advancing crew members, provide mentoring through individually tailored plans, and build professional relationships that may form the foundation of future employment opportunities.





BRAD LANYON AND ANASTASIA COMELLI



SIMON TAIT AND GRACE MILES

MASTER / APPRENTICE

<b>Production Designer</b>	//	Beverley Freeman	&	Sam Growers
<b>Assistant Director</b>	//	Brad Lanyon	&	Anastasia Comelli
<b>Production Manager</b>	//	Carly Maple	&	Benjamin Allen
<b>Digital Imaging Technician</b>	//	Chris Daniels	&	Aden Beaver
<b>Editor</b>	//	David Scarborough	&	Lauren Wells-Jones
<b>Locations</b>	//	Jess Goninon	&	Melanie Hayward
<b>1st Camera Assistant/ Focus Puller</b>	//	Jules Wurm	&	Catalina Moller
<b>Sound</b>	//	Laurie Chlanda	&	Adam Galea
<b>Script Supervisor</b>	//	Manda Fleet	&	Marin Rymer
<b>Production Accounting</b>	//	Mark Kraus	&	Carol Lawton
<b>Sound</b>	//	Michael Darren	&	Jace Hooper
<b>Production Designer</b>	//	Robert Webb	&	Lucy Gale
<b>Camera</b>	//	Rodney Bolton	&	Rebecca Taylor
<b>Art Department</b>	//	Simon Tait	&	Grace Miles
<b>Script Developer</b>	//	Vicki Sugars	&	Elena Carapetis

## FILM LAB: NEW VOICES

Partnering with Adelaide Film Festival and SAFC, in 2020 Mercury CX was involved in the design, launch and call out for this micro-budget feature film initiative. Applications closed in early 2021, with teams selected working towards delivering a \$400k feature completed for premiere at the 2022 Adelaide Film Festival. This represents a significant next step for emerging creative teams who have progressed their career through short-form initiatives.





## INDUSTRY NETWORKING, CONSULTS AND EVENTS

Mercury CX seeks to provide opportunities for networking, career development and industry access for members and participants. These activities were curtailed by necessity in 2020 and some were delivered online. In response to COVID the ABC announced their Fresh Start Fund. We ran an online information webinar with ABC on 28 May 2020 which engaged 205 viewers. Sandy Cameron and Kath MacIntyre provided 18 individual consults following this session.



## TUESDAY TALKS

Mercury CX was selected by AWG and AFTRS to be the 2020 partner for Tuesday Talks, an exclusive live-streamed national industry development initiative. Intended to provide SA creatives greater access to industry leaders from interstate, this program was supported by the SAFC. Two sessions were held prior to going into lockdown. These sessions were held on 20 February featuring TV Talks host, Andrew Garrick, with founders and principals of Eureka, Chris Culvenor and Paul Franklin. The second session on 3 March featured Helen Bowden, Managing Director, Lingo Pictures, Producer (Lambs of God, Upright), Jacquelin Perske, Writer and Script Producer (The Cry, Lambs of God), Que Minh Luu, Executive Producer, Drama, ABC (Frayed, The Heights) with MC: Anita Jacoby AM. //





# EXHIBITION REPORT

The advent of the global pandemic severely limited the Exhibition program in 2020. Maintaining our status as a significant cultural asset required a reimagining of our programming, and a willingness to exploit the extended period of closure brought about by SA Health guidelines and government directives.

Although the middle of the year saw the relaxation of government constraints, the limited available titles and remaining restrictions meant that the resumption of screenings was not financially viable.

With a large portion of our regular demographic particularly vulnerable, our flagship Silverscreen program was reimagined for a lock down audience, while extensive foyer renovations created a warm and welcoming space for patrons to enjoy our diverse and challenging exhibition programs over the coming years.

Ever mindful of the exigencies of the health crisis, Mercury CX delivered the acclaimed Screen Makers conference as an online event, streaming from the cinema in order to maintain the venue as the heart of conference. Later in the year, the beloved South Australian Screen Awards were also delivered to a digital world, showcasing the Mercury CX as a forerunner of independent screen culture in South Australia.

Throughout renovations, pandemics and a reimagined organisation, the Mercury CX continues to offer a boutique cinema service to clients, supplying a dedicated, extensively trained projectionist for each session, alongside friendly and professional Front of House staff, backed by our exceptional marketing and communications team.

## SCREENING PROGRAMS

Sadly, 2020 bore witness to an extensively curtailed screening program. Over the first three months of the year prior to the shutdown, Silverscreen had 38 sessions, with 2008 attendances. Cinematheque opened on Monday 16 March with 56 patrons attending and the announcement that the cinema would be closed from Wednesday 18 March.

'SWEET CHARITY' DIRECTED BY BOB FOSSE  
- THE ONLY CINÉMATHÈQUE SCREENING OF 2020

## CINÉMATHÈQUE

The iconic Cinémathèque provides Adelaide's cinephiles a chance to watch some of the most influential, accoladed, and interesting films from across the centuries and across the world.

Through its ambitious, challenging and unique programming, Cinémathèque offers young adults through to veteran screen junkies an opportunity to explore the stories, techniques and bodies of work from renowned auteurs, within genres and ideas.



Our ongoing partnership with Flinders University allows student curators to experience the entire curatorial process from thematic inception, through ascertaining print locations and available formats, negotiating distribution rights and print movement, marketing the program and experiencing audience reactions to their choices both on screen and with foyer discussion.

The first half of the 2020 Cinémathèque program was curated by Ryder Grindle and Alex McKenzie.



## SILVERSCREEN

Our rebranded flagship exhibition program, SilverScreen (formerly Seniors on Screen) is made up of film screenings, talks, Q&As and workshops, themed morning teas and guided discussions. The program remains the highlight of the week for many patrons and was deeply missed with the close of the cinema in March. Much of the planned activity for 2020 relating to SilverScreen was necessarily postponed. The first quarter of 2020 showed a gratifying response to the program with more than 2000 attendances over 38 sessions.

Part of the success of the SilverScreen program is its ability to help to address the social isolation and loneliness felt by many older South Australians. For many, these feelings were exacerbated by the lockdown. With the hope of alleviating boredom and loneliness while still ensure the safety and well-being of patrons, Mercury CX staff curated a weekly screening series of two films per week in collaboration with SBS.

Curation focused on providing access to exceptional films, while being mindful of a balance between films available on the Free to Air World Movies channel for those unable to access online and SBS ON Demand (for those with streaming capability). Mercury CX staff Catherine Reid, Ryder Grindle and guest presenter Alex McKenzie hosted 33 weekly SilverScreen morning tea online chats on Friday mornings at 11am using the Crowdcast platform. This online platform allowed for entertaining and informative discussion and analysis of the scheduled films, providing a weekly event for our community to connect and engage and learn about the films in more detail.

While patron numbers varied, and never approached the numbers we see at the cinema, those that engaged in the program were extremely dedicated and loyal to the program and unfailing in their participation.

Over the 33 sessions offered we saw 594 attendances, and while very few patrons were prepared to appear onscreen, most participants engaged in onscreen chat discussions and polls. Mercury CX staff provided technical support for patrons in how to access SBS On Demand and Crowdcast on their tablets, phones, and PCs.

Mercury CX sought to provide an inclusive, safe, and informal environment in which to inform and engage in discussion and debate. The community of older South Australians that joined each week were inclusive of each other's opinions and participated with openness and willingness to consider differing points of view. They all shared a mutual love of cinema and relished the learning experience that the discussions facilitated.



THE ONLINE CONVERSATIONS GARNERED  
OVERWHELMINGLY POSITIVE AND GENUINELY  
ENTHUSIASTIC PARTICIPANT FEEDBACK ...



*"I am a 63 year-old retired Registered Nurse. I have been partaking of the "Seniors on Screen" program, as it used to be called for about 8 years...Throughout that time, I have unexpectedly made acquaintances, had my horizons broadened, enjoyed social events, and found a new peer group, and a sense of belonging. Unfortunately, the COVID19 crisis has upset the normal Silverscreen cinematic experience, however the Mercury Cinema people stepped up to the plate, and have been running the "Silverscreen Morning Tea" Crowdcast discussions of SBS available movies. This has been terrific! It's somewhat filled the void in my ritual of attendance at the film shows. The Mercury staff are so knowledgeable about cinema, and have generously shared it in their on-line film discussion presentations. I've learnt a lot more about film, than I'd ever previously considered! They are keeping us socially engaged and stimulated, with fresh enlightened attitudes, minus the patronising. May they go from strength to strength!"*

//

**Ms Kip Fuller**

*"I have enjoyed the virtual sessions. I am astounded at the skills of Ryder and Cathie, pronouncing all those Japanese names, and their knowledge of the films. I used to come into the Friday morning movies but I have Parkinson's and my feet/gait are letting down so I doubt I can do that and I would miss the overview."*

//

**Sally Hopton**

*"In a time of isolation for many seniors in the community over the last few months the Silverscreen crowd cast has been a wonderful social activity which lifts people's spirits."*

//

**Chris Edgerton**

*"My wife and I am writing in support of your film programs, both the live events at the Mercury and the COVID period Silverscreen sessions. The intellectual stimulation, social interaction and enjoyment we get from these events are a significant part of quality of retired life. The staff do a marvellous job and are thoughtful, friendly and caring."*

//

**Victoria Wilkins and Peter Helman**

*"This weekly Silverscreen Crowdcast restored some structure to my week at a time that COVID had thrown everything into isolated chaos. It was an introduction to SBS World movies and SBS On Demand, which gave the connection to movies that had disappeared with COVID cancellations. Homework, the viewing of two movies, and then the animated discussions by the team were highlights around which to structure my week. Slowly other activities found their way onto Zoom, concerts started to appear on Facebook, Yahoo, Vimeo, websites. And so the new COVID norm of variety and choice developed, of which the Silverscreen Crowdcast was an important component. The Silverscreen crowdcast gave the essential movie recommendations out of the wealth of choice provided by SBS World Movies. The discussions always brought out areas I'd never considered or provided interesting snippets. I have appreciated and valued this 2020 Silverscreen crowdcast series."*

//

**Heather Williams**

The Mercury CX gratefully acknowledges the Office for Ageing Well, The Government of SA, Flinders University, and the City of Adelaide for the support of this much-loved community program.

In 2020 Silverscreen was curated and programmed by Ryder Grindle, Catherine Reid, Julia Light, Karena Slaninka and Alex McKenzie.

## VENUE HIRE

Venue hire in 2020 was heavily impacted by the shutdown of the venue, however we still saw fifteen private hires, including migrant community screenings and special events.

The Mercury CX hosted festival sessions for Flickerfest, Fleurieu Film Festival, Craft Festival, the Ghan International Film Festival Australia and the Surf Film Festival.

During the 2020 Adelaide Fringe Festival, Good Morning Comedy sessions ran weekly, alongside 3 performances of the 1920 classic "The Cabinet of Dr Caligari" with a live, original score performed by Ashley Hribar.



We managed ten Industry screenings in partnership with Blue Cat and SAFC along with two Tuesday Talks for the Writers Guild.

Films For Change maintained their close association with us before lockdown with fourteen sessions between January and March.

With our lushly refurbished foyer, new website and ticketing systems, Mercury CX continues to thrive on its reputation for having professional, dedicated and friendly staff, a central city location and intimate welcoming atmosphere, maintaining our status as a venue capable of servicing a wide variety of events at the highest of standards. //





**FINANCIAL**

# STATEMENTS

**Media Resource Centre Incorporated Association  
T/A Mercury CX**

ABN 57 865 211 307

**Annual Report - 31 December 2020**

**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**Contents**

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**General Information**

The financial statements cover Media Resource Centre Incorporated Association trading as Mercury CX as an individual entity. The financial statements are presented in Australian dollars, which is Media Resource Centre Incorporated Association's functional and presentation currency.

Media Resource Centre Incorporated Association is a not-for-profit incorporated association, incorporated and domiciled in Australia. Its registered office and principal place of business are:

<b>Registered office</b>	<b>Principal place of business</b>
13 Morphett St, Adelaide, SA 5000	13 Morphett St, Adelaide, SA 5000

A description of the nature of the incorporated association's operations and its principal activities are included in the report of the board, which is not part of the financial statements.

The financial statements were authorised for issue on the 26th May 2021.

**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**DIRECTORS' REPORT**

Your Board submits the financial statements of the entity for the financial year ended 31 December 2020.

**Board of Management**

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

Chairperson:	Anthony Keenan (until May 2020), Gena Ashwell (from May 2020)	
Treasurer:	Gail Fuller	
Public Officer:	Karena Slaninka	
Members:	Dan Thorsland	Madeleine Parry (resigned February 2021)
	Alison Wotherspoon	Kirsty Stark (resigned October 2020)
	Jack Sheriden (appointed May 2020)	Claire Harris (term ended May 2020)
	Khoa Do (appointed February 2021)	

In accordance with Section 35 (5) of the Associations Incorporation Act (SA) 1985, the Board hereby states that during the financial year ended 31 December 2020:

- a)
  - (1) no officer of the Association
  - (2) no firm of which an officer is a member, and
  - (3) no body corporate in which an officer has a substantial financial interest, has received or become entitled to receive a benefit as a result of a contract between the officer, firm or corporate body and the Association.
- b) No officer of the Association has received directly or indirectly from the Association any payment or other pecuniary value.

**Objectives**

Develop a dynamic screen culture in South Australia through assisting emerging practitioners and showcasing a diverse screening program.

**Principal Activities**

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

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

**Operating Result**

The surplus / (deficit) from ordinary activities amounted to:

2020	2019
\$	\$
87,903	(32,682)


**Subsequent Events**

The impact of the Coronavirus (COVID-19) pandemic is ongoing and it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is rapidly developing and is dependent on measures imposed by the Australian Government and other countries, such as maintaining social distancing requirements, quarantine, travel restrictions and any economic stimulus that may be provided.

No other matter or circumstance has arisen since 31 December 2020 that has significantly affected, or may significantly affect the company's operations, the results of those operations, or the company's state of affairs

Signed in accordance with a resolution of the Board

  
Gena Ashwell - Chairperson

  
Gail Fuller - Treasurer

Dated this 26th day of May 2021



**RSM Australia Pty Ltd**

Equinox Building 4, 2/70 Kent Street Deakin ACT 2600  
GPO Box 200 Canberra ACT 2601  
T +61 (0) 2 6217 0300  
F +61 (0) 2 6217 0401  
[www.rsm.com.au](http://www.rsm.com.au)

**AUDITOR'S INDEPENDENCE DECLARATION**

As lead auditor for the audit of the financial report of Media Resource Centre Incorporated T/A Mercury CX for the year ended 31 December 2020, I declare that, to the best of my knowledge and belief, there have been no contraventions of:

- (i) the auditor independence requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.

**RSM AUSTRALIA PTY LTD**



**R Miller**  
Director

Canberra, ACT  
Dated: 26 May 2021

**THE POWER OF BEING UNDERSTOOD**  
**AUDIT | TAX | CONSULTING**

RSM Australia Partners is a member of the RSM network and trades as RSM. RSM is the trading name used by the members of the RSM network. Each member of the RSM network is an independent accounting and consulting firm which practices in its own right. The RSM network is not itself a separate legal entity in any jurisdiction.

RSM Australia Partners ABN 36 965 185 036

Liability limited by a scheme approved under Professional Standards Legislation

**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2020**

	Note	2020 \$	2019 \$
<b>Income</b>			
Operating grants		234,744	268,266
Special projects		280,565	174,950
Exhibition & cinema income		79,286	315,915
Sponsorship		10,391	56,500
Production support income		-	38,958
Membership subscriptions		4,402	9,420
Interest		3,901	2,427
Sundry income		11,233	55,699
Administration income		-	34,155
Jobkeeper subsidies		185,400	-
Cash flow boost		106,496	-
		<u>916,418</u>	<u>956,290</u>
<b>Expenditure</b>			
Administration		90,935	176,193
Advertising & publicity		6,658	45,692
Audit fees		5,045	3,940
Bank Fees		3,196	6,161
Depreciation		20,963	21,834
Exhibition & cinema		26,034	109,000
Employee entitlements		11,641	(35,239)
Interest Paid		42	86
Events Staging		485	5,456
Production support		160,463	139,841
Repairs & maintenance		2,920	3,754
Wages & salaries		441,552	468,191
Superannuation		41,792	40,714
Website development		16,790	3,349
		<u>828,515</u>	<u>988,972</u>
<b>Surplus / (Deficit) before income tax</b>		87,903	(32,682)
Income tax expense	1(h)	<u>-</u>	<u>-</u>
<b>Surplus / (Deficit) after income tax</b>		87,903	(32,682)
Other comprehensive income for the year, net of tax		<u>-</u>	<u>-</u>
<b>Total comprehensive income for the year</b>		<u><u>87,903</u></u>	<u><u>(32,682)</u></u>

**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2020**

	Note	2020 \$	2019 \$
<b>Assets</b>			
<b>Current Assets</b>			
Cash and cash equivalents	3	491,178	457,808
Trade receivables	4	25,665	36,520
Prepayments		6,005	3,414
Inventory		2,146	3,169
<b>Total Current Assets</b>		<u>524,994</u>	<u>500,911</u>
<b>Non-Current Assets</b>			
Plant & Equipment	5	64,155	36,531
<b>Total Non-Current Assets</b>		<u>64,155</u>	<u>36,531</u>
<b>Total Assets</b>		<u>589,149</u>	<u>537,442</u>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade creditors		18,612	50,236
Other payables	6	4,903	(3,396)
Employee benefits	7	53,424	41,784
Unspent project funds		97,300	121,811
<b>Total Current Liabilities</b>		<u>174,239</u>	<u>210,435</u>
<b>Total Liabilities</b>		<u>174,239</u>	<u>210,435</u>
<b>Net Assets</b>		<u>414,910</u>	<u>327,007</u>
<b>Equity</b>			
Retained Surpluses		414,910	327,007
<b>Total Equity</b>		<u>414,910</u>	<u>327,007</u>

**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2020**

	<b>Retained Surpluses \$</b>	<b>Total Equity \$</b>
Balance at 1 January 2019	359,689	359,689
Deficit after income tax expense for the year	(32,682)	(32,682)
Other comprehensive income for the year, net of tax	<u>-</u>	<u>-</u>
Total comprehensive income for the year	<u>(32,682)</u>	<u>(32,682)</u>
Balance at 31 December 2019	<u>327,007</u>	<u>327,007</u>
	<b>Retained Surpluses \$</b>	<b>Total Equity \$</b>
Balance at 1 January 2020	327,007	327,007
Surplus after income tax expense for the year	87,903	87,903
Other comprehensive income for the year, net of tax	<u>-</u>	<u>-</u>
Total comprehensive income for the year	<u>87,903</u>	<u>87,903</u>
Balance at 31 December 2020	<u>414,910</u>	<u>414,910</u>

MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX  
  
STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
<b>Cash Flow From Operating Activities</b>			
Receipts from funding bodies and activities		614,767	956,966
Receipts from jobkeeper subsidies and cash flow boost		291,896	-
Payments to suppliers and employees		(820,805)	(995,982)
Interest received		(3,901)	3,591
Interest and other costs of finance		-	(86)
Net cash from operating activities	8	<u>81,957</u>	<u>(35,511)</u>
<b>Cash Flow From Investing Activities</b>			
Payments for plant and equipment		(48,587)	-
Net cash used in investing activities		<u>(48,587)</u>	<u>-</u>
<b>Cash Flow From Financing Activities</b>			
Net cash from financing activities		<u>-</u>	<u>-</u>
Net increase / (decrease) in cash held		33,370	(35,511)
Cash at the beginning of the year		<u>457,808</u>	<u>493,319</u>
Cash at the end of the year	3	<u><u>491,178</u></u>	<u><u>457,808</u></u>



**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**NOTES TO THE FINANCIAL STATEMENTS  
31 DECEMBER 2020**

**Note 1. Significant accounting policies**

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated. Comparative information is reclassified, where appropriate, to enhance comparability.

**New Accounting Standards and Interpretations not yet mandatory or early adopted**

The incorporated association has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

**Basis of preparation**

In the board's opinion, the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements.

These are special purpose financial statements that have been prepared for the purposes of complying with the *Australian Charities and Not-for-profits Commission Act 2012* and the requirements of the *Associations Incorporation Act (SA) 1985*. The board have determined that the accounting policies adopted are appropriate to meet the needs of the members of Media Resource Centre Incorporated Association.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cash Flows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors', AASB 1048 'Interpretation of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for-profit oriented entities.

*Historical cost convention*

The financial statements have been prepared under the historical cost convention.

*Current and non-current classification*

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**NOTES TO THE FINANCIAL STATEMENTS  
31 DECEMBER 2020**

**Note 1. Significant accounting policies (continued)**

**(a) Revenue and Other Income**

*Revenue from contracts with customers*

Revenue is recognised at an amount that reflects the consideration to which the incorporated association is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the incorporated association: identifies the contract with a customer; identifies the performance obligations in the contract; determines the transaction price which takes into account estimates of variable consideration and the time value of money; allocates the transaction price to the separate performance obligations on the basis of the relative stand-alone selling price of each distinct good or service to be delivered; and recognises revenue when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services

*Sales revenue*

Events, fundraising and raffles are recognised when received or receivable.

*Donations*

Donations are recognised at the time the pledge is made.

*Grants*

Grant revenue is recognised in profit or loss when the incorporated association satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant which must be satisfied before the incorporated association is eligible to retain the contribution, the grant will be recognised in the statement of financial position as a liability until those conditions are satisfied.

*Interest*

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial

*Other Revenue*

Other revenue is recognised when it is received or when the right to receive payment is established.

**(b) Cash and Cash Equivalents**

Cash and cash equivalents includes cash on hand, deposits held at call with banks, and other short term highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

**(c) Trade and Other Receivables**

Other receivables are recognised at amortised cost, less any allowance for expected credit losses.

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

Plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Depreciation is calculated on a straight-line basis to write off the net cost of each item of property, plant and equipment (excluding land) over their expected useful lives as follows:

Computers	3 years
Other Equipment	7 - 13 years
Office Improvement	14 - 15 years

**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**NOTES TO THE FINANCIAL STATEMENTS  
31 DECEMBER 2020**

**Note 1. Significant accounting policies (continued)**

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

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the incorporated association. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

**(e) Impairment of non-financial assets**

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

**(f) Trade and Other Payables**

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services provided to the association during the reporting period, which remain unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

**(g) Employee Benefits**

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

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

**(h) Income Tax**

As the incorporated association is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

**(i) Leases**

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

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

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

**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**NOTES TO THE FINANCIAL STATEMENTS  
31 DECEMBER 2020**

**Note 1. Significant accounting policies (continued)**

(j) Goods and Services Tax (GST) (continued)

Receivables and payables in the balance sheet are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the tax authority is included in other receivables or other payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable the tax authority, are presented as operating activities.

(k) New Accounting Standards and Interpretations not yet mandatory or early adopted

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the incorporated association for the annual reporting period ended 31 December 2020. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

**Note 2. Critical accounting judgements, estimates and assumptions**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

*Estimation of useful lives of assets*

The incorporated association determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment and finite life intangible assets. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

*Employee benefits provision*

As discussed in note 1, the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.



**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**NOTES TO THE FINANCIAL STATEMENTS  
31 DECEMBER 2020**

	2020 \$	2019 \$
<b>Note 3. Cash and Cash Equivalents</b>		
Cash at bank	485,497	211,350
Cash on hand	3,104	6,543
Paypal	-	83
Term deposit	-	234,370
MRC donation fund	2,577	5,462
	<u>491,178</u>	<u>457,808</u>
<b>Note 4. Trade Receivables</b>		
Trade receivables	27,554	39,056
Less: Allowance for expected credit losses	<u>(1,889)</u>	<u>(2,536)</u>
	<u>25,665</u>	<u>36,520</u>
<b>Note 5. Plant &amp; Equipment</b>		
<b>Cost</b>		
Balance at 1 January	212,402	220,444
Additions	48,587	-
Disposals	-	<u>(8,042)</u>
Balance at 31 December	<u>260,989</u>	<u>212,402</u>
<b>Depreciation</b>		
Balance at 1 January	175,871	162,079
Depreciation for year	20,963	21,834
Write-back on disposals	-	<u>(8,042)</u>
Balance at 31 December	<u>196,834</u>	<u>175,871</u>
<b>Carrying Amounts</b>		
At 1 January	36,531	58,365
At 31 December	64,155	36,531
<b>Note 6. Other Payables</b>		
Other payables	7,324	(691)
GST payable / (receivable)	(9,390)	(5,255)
Amounts withheld from salaries and wages	52	(498)
Superannuation payable	6,917	3,048
	<u>4,903</u>	<u>(3,396)</u>
<b>Note 7. Employee Benefits</b>		
<i>Current</i>		
Employee entitlements - annual leave	34,805	29,378
Employee entitlements - long service leave	18,619	12,406
	<u>53,424</u>	<u>41,784</u>



**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

**NOTES TO THE FINANCIAL STATEMENTS  
31 DECEMBER 2020**

	2020	2019
	\$	\$
<b>Note 8. Reconciliation of Net Cash to Operating Activities</b>		
Operating surplus / (deficit)	87,903	(32,682)
Depreciation	20,963	21,834
Changes in assets and liabilities		
(Increase) / decrease in trade receivables	10,855	(3,180)
(Increase) / decrease in prepayments	(2,591)	5,954
(Increase) / decrease in stock	1,023	-
(Increase) / decrease in accrued interest	-	1,164
Increase / (decrease) in trade creditors	(31,624)	40,145
Increase / (decrease) in other creditors	8,299	(40,026)
Increase / (decrease) in provisions	11,640	(35,239)
Increase / (decrease) in unspent project funds	(24,511)	6,519
<b>Net cash provided by / (used in) operating activities</b>	<b><u>81,957</u></b>	<b><u>(35,511)</u></b>

**Note 9. Economic Dependence**

Media Resource Centre continues to do its business with support; in particular from:

- the Government of South Australia through South Australian Film Corporation and Dept for Innovation and Skills (FIXE Fund) and Office for Ageing Well;
- Screen Australia, University of South Australia, Arts South Australia.

**Note 10. Subsequent Events**

The impact of the Coronavirus (COVID-19) pandemic is ongoing and it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is rapidly developing and is dependent on measures imposed by the Australian Government and other countries, such as maintaining social distancing requirements, quarantine, travel restrictions and any economic stimulus that may be provided.

No other matter or circumstance has arisen since 31 December 2020 that has significantly affected, or may significantly affect the company's operations, the results of those operations, or the company's state of affairs in future financial years.

**MEDIA RESOURCE CENTRE INC  
T/A MERCURY CX**

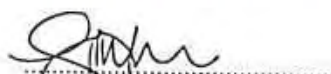
**DIRECTORS' DECLARATION**

In the opinion of the Members of the Board of Media Resource Centre Inc. :-

- the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Act (SA) 1985 and associated regulations.
- the attached financial statements and notes comply with the Accounting Standards as described in note 1 to the financial statements.
- the attached financial statements and notes give a true and fair view of the incorporated association's financial position as at 31 December 2020 and of its performance for the financial year ended on that date;
- there are reasonable grounds to believe the incorporated association will be able to pay its debts as and when they become due and payable.

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

  
Gena Ashwell - Chairperson

  
Gail Fuller - Treasurer

Dated this 26th day of May 2021

**RSM Australia Pty Ltd**

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## **INDEPENDENT AUDITOR'S REPORT**

### **To the Members of Media Resource Centre Incorporated T/A Mercury CX**

#### **Opinion**

We have audited the financial report of Media Resource Centre Incorporated T/A Mercury CX, which comprises the statement of financial position as at 31 December 2020, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' statement.

In our opinion, the financial report of Media Resource Centre Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2020 and of its financial performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

#### **Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Media Resource Centre Incorporated in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

#### **Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Media Resource Centre Incorporated to meet the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

**THE POWER OF BEING UNDERSTOOD**  
**AUDIT | TAX | CONSULTING**

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RSM Australia Pty Ltd ACN 009 321 377 atf Birdanco Practice Trust ABN 65 319 382 479 trading as RSM

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**Responsibilities of Management and Those Charged with Governance for the Financial Report**

The Board of the registered entity are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and for such internal control as the Board determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board are responsible for assessing Media Resource Centre Incorporated's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate Media Resource Centre Incorporated or to cease operations, or has no realistic alternative but to do so.

**Auditor's Responsibilities for the Audit of the Financial Report**

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

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: [http://www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf). This description forms part of our auditor's report.

**RSM AUSTRALIA PTY LTD**


A handwritten signature in dark ink, appearing to be 'R Miller', followed by a horizontal line extending to the right.

**R Miller**  
Director

Canberra, ACT  
Dated: 26 May 2021







## Mercury CX Annual Report 2020

This report is prepared in accordance with the requirements of the Mercury CX constitution as well as those rules governing not-for-profit organisations and charities.

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For all queries, please contact  
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