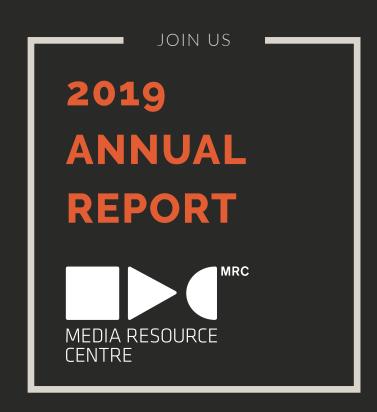
MEDIA RESOURCE CENTRE

MAKE IT - HIRE IT - WATCH IT - LEARN IT - FOLLOW IT - JOIN US



MEDIA RESOURCE CENTRE

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HISTORY

The Media Resource Centre (MRC) was established by a group of dedicated filmmakers in 1974 to support film and video production and exhibition in Adelaide and South Australia. Its emergence was part of a wider movement that also led to the creation of the South Australian Film Corporation (SAFC), the Australian Film Television and Radio School (AFTRS), the drama centre at Flinders University, and the beginnings of media studies in high schools around the country.

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

OUR MEMBERS

ANNUAL REPORT

WHERE SOUTH AUSTRALIAN SCREEN TALENT MEET. MAKE AND EXHIBIT THEIR WORK



MERCURY CINEMA



PRODUCTION

DRIVING SA GROWN RESULTS

\$59k in cash and \$36.5k in-kind Initiatives.
180 Face to face consults. \$30k Out of the Box SMC LAB Initiative with Reality Producer Maz Farrelly. 2 x \$10k NITV Partnership grants. 7 x 1k Clip It Clip It Music Video grants. 2 x 12.5k PIP cash & kind Grants. 62 SASSA applications over
21 craft & genre categories.

EXHIBITION

A HUB OF CULTURE SINCE 1992

248 exhibition programs sessions.
Cinemathèque screened 71 features with attendance by 2,366 Seniors on Screen attracted 7,639 visits over 177 sessions.
44 OzAsia screenings to 1,545 guests.
Films For Change hired the venue over 30 times to sold out audiences.

DEVELOPMENT

SOLD OUT 6 YEARS RUNNING

230 registrations with a waitlist of 30.
47 x sessions, 18 x panel sessions, 28 x roundtables and 1 x Screening. 287 pitching submissions for 238 one-on-one 87 Pitch-o-Rama applications for 10 spots. 51 speakers including international special guest, E. Bennet Walsh.



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

The organisation is governed in accordance with its Constitution by a Board of Directors, which delegates the day-to-day operations to a Director/CEO and other staff.

THE SOUTH AUSTRALIAN SCREEN AWARDS ARE THE KEY EVENT THAT CELEBRATES THE TALENT OF OUR LOCAL SCREEN CREATORS

The prestigious Flinders University Mercury Award of \$3,000 honouring excellence and service to the SA screen industry was awarded for the second year and in 2019 we were deligted to add two new award categories in Makeup and Costume acknowledging these important craft disciplines.

A TIME OF CHANGE

In 2019 the first steps were taken towards the re-imagination and transformation of the Media Resouce Centre into an organisation of the future dedicated to developing the Australian screen industry.

In 2020 the organisation will be reborn as **The Mercury CX** a centre of excellence, a place to engage and immerse in story. With a renewed mission and vision for the future underpinned through 3 core objectives.

01

02

03

Industry Development

Create highly regarded & sought-after programs that build skills and expertise.

Exhibition

Exploit & cultivate exhibition offerings to build audience engagement & underpin business growth.

Management

Develop a commercially robust business that underpins the delivery of excellence in all that we do.

As we progress this important transition during 2020, The Mercury will be inviting industry, members and patrons to be part of the transformation through consulatation processes, market research, as well as targeted member and patron focus groups.

BOARD & STAFF

MRC 2019

THE MEDIA RESOURCE CENTRE ACKNOWLEDGES AND THANKS THE 2019 BOARD AND STAFF FOR THEIR CONTRIBUTIONS

Chair	Treasurer
Anthony Keenan (From May 2014)	Anthony Keenan
Board Members	
Mark Knight	Alison Wotherspoon
Elected (Until May 2019)	Elected
Mark Stevens	Gena Ashwell
Elected (Until May 2019)	Elected (From May 2019)
Claire Harris	Dan Thorsland
Elected	Elected (From May 2019)
Kirsty Stark	Gail Fuller
Elected	Seconded (August 2019)
Madeleine Parry	
Elected	

"The continued smooth delivery and operation of the MRC is underpinned by the professionalism and expertise of the passionate and committed MRC team. The support of the Board of Directors is also vital to the continued good governance and strategic strength and influence of the organization" - CEO, Karena Slaninka

Diverse	Decidential Formation
Director	Production Executives
Gail Kovatseff	Karena Slaninka (Until November 2019)
Karena Slaninka (Acting from November 2019)	Sandy Cameron
Accounts/Finance Manager	Screenmakers Conference Team
Robyn Jones (Until September)	Kath McIntyre - Conference Manager
Amy Wilde (From September)	Gemma Clark - Social Media Marketing
	Julianne Pierce - Events Manager
Venue and Event Coordinator	Georgia Humphreys - Event Co-ordinator
Catherine Reid	Rebecca de Ruiter - Production Assistant
Projectionist	Casual Staff
Ryder Grindle	Jae Bower, Yolanda Rogers, Gilbert Kemp-Atrill, Bridget
	McDonald & Alex McKenzie
Executive Assistant	
Julia Light (From November 2019)	UNISA Interns
	Madison Gsti, Oliver Quixley, Keith Gilbey, Brennan Lock-
Arts Administrator	wood, Imogen Hayne, Jaimee Shurdington
Arts Administrator	
Anthony Frith (Until November 2019)	Mercury Volunteers
Emma Hough Hobbs (Casual)	Adam Dixon-Galea, Hari Prasad, Glenys Jones, Chris

Selgen, Patricia Ninnes, Gilbert Kemp Attrill, Julia Light, Richard Worso, Peter Whitehorn, Helen Troisi, Daniel Tune

CHAIR'S REPORT



IT IS MY PLEASURE TO PRESENT THE 2019 MEDIA RESOURCE CENTRE (MRC) ANNUAL REPORT, MY FINAL AS CHAIR & BOARD MEMBER.

We are proudly the hub of screen culture in South Australia, and the acknowledged national centre of excellence for burgeoning filmmakers. Our organisation not only originates and oversees extensive production and development initiatives for entry-level and emerging screen content practitioners; we continue to innovate the exhibition side of our charter via our cornerstone curatorial programs. The iconic Mercury Cinema has ensured Adelaide access to high quality, broad independent and art cinema as part of our screen culture program; in addition to playing host to marquee events on the screen calendar such as the South Australian Screen Awards and the Screenmakers Conference.

Our annual program continues to provide a high level of services thanks to the substantial efforts of our skilled and committed staff, built on a foundation of support from the South Australian Government through the South Australian Film Corporation (SAFC), and Arts SA. We have benefitted from program funding by Screen Australia and the Adelaide City Council amongst others, providing the financial base that enables us to generate additional revenue from other sources and activities such as marketing and sponsorship. On behalf of the organisation, we thank all of our financial supporters.

Having been brought under the umbrella of the Department of Innovation and Skills (DIS) in 2018, the local screen industry was subject of an extensive review in 2019. As an organisation, the MRC was provided the opportunity to participate in the review at a number of levels. Not only given the chance to join in the broader conversation, we took great strength from the universal support across the local industry for our organisation and its role. The SAFC continues to be very engaged with our programs, new CEO Kate Croser providing wonderful support and leadership since taking over in September.

An enhanced Strategic Plan established in late 2018, was rolled out in early 2019. At this time, we welcomed new board members, Dan Thorsland, Gena Ashwell, and Gail Fuller, replacing long-serving board members Mark Knight and Mark Stevens. Renewal of the board has been key in positioning the MRC to meet the challenges of our business.

In October, Karena Slaninka was promoted into the role of Director vacated by Gail Kovatseff. Despite her short time in the role in 2019, Karena has implemented a number of major initiatives, including re-branding, quickly improving the efficiency of the organization, picking up many of the issues identified in the independent business review initiated by the board in mid-2019. Setting an ambitious vision for the medium-term, the board is very confident in the scope of Karena's strategic direction. Having made these changes, we were nimble in responding to the COVID-19 pandemic, with a strong foundation once the state comes out of restrictions.

As always, I would like to thank our talented and dedicated staff, contractors, volunteers and interns. Special thanks to former Director Gail Kovatseff for her decade plus years of service, we wish her all the best in her new role at the Adelaide International Film Festival.

To my fellow board members, thanks for their sustained effort, time and input throughout the year - Gena Ashwell, Claire Harris, Kirsty Stark, Maddie Parry, Dan Thorsland, Gail Fuller, and Alison Wotherspoon. Mention also to retiring long-term board members, Mark Knight and Mark Stevens, who both contributed significant time and effort to the organisation with pro-bono work and mentoring of staff.

I feel very confident that I leave the organization in good hands, Gena Ashwell assuming the Chair role in February 2020. She and Karena have already established a strong and productive working relationship that sees the MRC moving ahead with renewed vigour and vision.

SPONSORS & PARTNERS

MRC 2019

Government

Government of South Australia

Department of Premier and Cabinet

Arts South Australia

Department of Innovation & Skills

Office for the Ageing Well

SA Health

Australian Government Department of Industry Innovation and Science

Adelaide City Council

City of Port Adelaide Enfield

City of Playford

Education

UNISA

Flinders University

Tafe SA

Australian Film Television and Radio School

Media Makeup Acadamey

Corporate

Canon Australia

Media Super

LB Events

Pro AV Solutions

Mad Promo

Helping Hand

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

57 Films

Creative Content Australia

Screenrights

Cinema Reborn

Hendon Studio

Picture Hire Australia

South Australia Casting

Angela Heesom Casting

VideoBlocks,

Wallis Cinemas

Cultural

State Theatre Company

Adelaide Festival Centre

Adelaide Symphony Orchestra

AC Arts

Adelaide Artists Agency

Adelaide Studios

Adelaide Festival Centre's OzAsia

Festival

Art After Dark

Art Gallery of SA

Carclew Youth Arts

Helpmann Academy

Jam Factory

Independent Art Foundation

Music Development Office

Samstag Museum of Art

Food & Beverage

Hills Cider Company

Chaffey Bros Wine Co

Woodside Cheese Wrights

Mismatch Brewing Company

Small Change Wines

CEO REPORT

2019 HAS BEEN A YEAR OF CHANGE FOR THE SOUTH AUSTRALIAN SCREEN INDUSTRY.

Such change creates opportunities and we are excited to be part of the new vision for the South Australian screen industry. We have begun the process of transformation to position the MRC to have an important role in helping to contribute to the growth and competitiveness of the screen sector - one of the nine industries targeted for growth by the South Australian Government.

In 2019 the MRC continued to deliver industry development outcomes through the Production Investment Program, and the Helium Scheme, as well as acting as Executive Producers on the Our Stories short documentaries for NITV.

A highlight of the year was delivering the fifth edition of the National Screenmakers Conference and Market, a unique event on the national screen industry calendar that brings the industry and market to a city outside of Sydney and Melbourne, providing accessibility to high level expertise as well as the opportunity for delegates to pitch to producers and buyers including streamers, broadcasters and film distributors. Key notable events included the Pitch-o-rama public pitching event delivered in partnership with ABC iview and, the opening in-conversation with Hollywood producer E. Bennett Walsh in the presence of the Premier Steven Marshall and Minister for Innovation and Skills the Hon. David Pisoni.

The South Australian Screen Awards are a key event that celebrates the talent of local content creators. We were delighted to add two new categories acknowledging both Makeup Artists and Costume Designers for the first time. For the second year the prestigious Mercury Award a \$3,000 prize was provided by Flinders University, recognizing a member of the SA industry who has contributed to the industry over many years. In 2019 the highly regarded Casting Director Angela Heesom of Heesom Casting was the recipient.

The MRC operates The Mercury Cinema, which supports the financial underpinning of the organization. The exhibition program delivered a range of screening programs including Seniors on Screen and Cinematheque. The cinema venue offers a unique social and networking experience through private hires and festival screenings including OzAsia, along with member networking such as the Winter Showcase Screenings and corporate events.

The MRC also engages in a range of special projects, providing industry and professional development opportunities. Major projects started in 2019 include the Federal Government AusIndustry funded Regional Employment Training Project in Port Pirie and Kadina, in partnership with TAFE, to deliver Games Development Training for long term unemployed

regions of South Australia. We also received funding from the Office of Ageing Well to create a South Asian film club for Seniors from India, Pakistan, Bangladesh and Afghanistan.

The MRC saw internal changes with the departure of longstanding Director Gail Kovatseff in November after 12 years in the role, following the departure of accountant Robyn Jones, both of whom took up roles with the Adelaide Film Festival. We also bid farewell to talented filmmaker Anthony Frith who left to pursue his career full-time.

As the former Head of Screen Tasmania, I was appointed to the role of Acting Director in November 2019 and Amy Wilde was recruited to join the team as the Finance Manager.

The continued smooth delivery and operation of the MRC is underpinned by the professionalism and expertise of the passionate and committed MRC team. The support of the Board of Directors is also vital to the continued good governance and strategic strength and influence of the organization.

Finally, the MRC and Mercury Cinema could not operate without the support of our Government and corporate sponsors, partners and most importantly our patrons, clients and our valued industry members.



Meet Our New CEO

Karena Slaninka works as a creative producer, script developer and senior executive and is known as a creative and transformative force, with distinctive vision and strong leadership skills. As a creative, she has produced or worked on hundreds of hours of television. As an industry executive she has facilitated approx. \$300 million worth of production on feature films and TV series

She has extensive experience in revitalising key industry organisations including as Chair of the Board and Acting CEO of the Australian International Documentary Conference where she rebuilt the flagging organization and re imagined it as the commercially robust and internationally renowned organization it is today. With a passion for creative development she advanced the careers of numerous creatives including Jennifer Kent, Cate Shortland and Leah Purcell in her role as Senior Development and Production Executive at Screen NSW (formerly NSWFTO).

In her position as the head of Screen Tasmania for nine years, she effectively kick-started the sector, driving industry development and facilitating finance for the production of local shows such as the ABC's Rosehaven and the multi-award winning The Kettering Incident, whilst attracting Hollywood productions including Dreamworks' Light Between Oceans, and The Hunter starring Willem Dafoe.

As CEO of The Mercury CX, Karena leading the transformation of the former MRC into The Mercury, a centre of excellence for talent escalation and story development for the screen industry.

Intrinsically creative, Karena is also actively developing two high end TV drama series for the international market with funding support from the SAFC.

PRODUCTION REPORT

MRC 2019

"I HAD TWO
AMAZING DAYS IN
ADELAIDE
AT THE 2019
SCREENMAKERS
CONFERENCE, THAT
HAVE MADE A HUGE
DIFFERENCE AND
ARMED ME WITH
THE NEXT STEPS
FORWARD FOR MY
CAREER IN THE
SCREEN INDUSTRY"
- DANIEL MILNE
2020

The MRC production team spent 2019 driving its key production schemes, Out of the Box and the Production Initiative Program

...along with delivering its tent pole industry events the Screen Makers Conference, and the Screen Makers Lab, and the South Australian Screen Awards. The team also managed special programs targeting industry gaps in conjunction with high level partners, including the Screen Time/MRC Factual Initiative and the NITV Our Stories program.

The Production Department provides core support to industry programs:

- 1. Manage Production Funding Programs
- 2. Executive/Supervising Producers on shorts and web series
- 3. Manage and deliver SA Screen Awards
- 4. Manage and deliver Screen Makers Conference
- 5. Manage and deliver the Screen Makers Lab
- 6. Manage special initiatives and workshops
- 7. Promotion and General Activities

Production Funding Programs

Next Step 2017

• 37 Things - Surreal Short Comedy: Film was selected in Academy Awards accredited festival Flickerfest in January 2020 -

delivered in May 2019

PIP 2017/18

One project delivered, one project completed and awaiting final deliverables:

• Spider in the Garden - Short Drama: \$6,000 (cash and in-kind) - delivered.

• Aquaphobe - Short Drama: \$6,000 (cash and in-kind) - completed and awaiting final deliverables, delays in sound post.

PIP 2018/19

One project completed and delivered, three shot and currently in post production:

• Ice Ball - Documentary: \$6,000 cash - completed and delivered. World Premiere at Environmental Film Festival,

Washington D.C.

• Waiyirri - Short Period Drama: \$13,500 cash and in-kind - currently in post production.

• Furbulous (aka #dogsofdelaide) - Comedy Web Series: \$17,500 cash and in-kind - currently in post production.

• **Dead Centre** - Web series: \$13,500 cash and in-kind – currently in post production.

PIP 2019/20

A funded scripted short form production opportunity for up to 2 projects, to produce a well-crafted short film or web series pilot aimed at securing national festival play and/or a significant audience outcome. A PIP Information Session was held in the Mercury Cinema on 10th October. The closing date for PIP submissions was 11th November. 18 projects were received in a high standard round, with 7 projects shortlisted for an interview process. After this assessment 2 projects were selected for \$12,500 cash and in

kind each:

Shards of Glass - Short Drama

Producer: Sarah Wormald

Writer/Director: Nick Muecke

Writer: Alex Lloyd

Everything All at Once - Short Drama

Producer: Sarah Wormald

Writer/Director: Tamara Hardman

Shorts and Web Series

The MRC partnered with NITV to develop and produce short documentary projects in order to provide support and training to emerging Aboriginal filmmaking talent. Two projects were commissioned by NITV at \$10,000 each and were completed by the delivery date at the end of October 2019. The Production Executive Team provided ongoing supervising producer support on all the projects. A training day was delivered on 30 January for two teams: writer/director Clem Newchurch, and Producer Bec Wessel and writer/director Darren Harris, who were given foundational principles in shooting and recording sound for documentary, where the team's broke down story structure and possible stylistic and narrative angles to their stories. In addition a great deal of professional development has been provided in both researching and developing concepts and writing documentary treatments and budgeting and planning for documentary productions. Darren and Bec were selected in November 2019 for the Bunya Indigenous incubator as part of the Screen Australia's Indigenous Talent Camp.

Bumpa's Legacy – Writer/Director: Darren Harris, Producer: Rebecca Wessels. "Bumpa's Legacy" traces the emotionally inspiring journey of a founding member of the Aboriginal Sobriety Group of South Australia - Cyril 'Bumpa' Coaby. Premiered on NITV 2 January 2020.

Big Al's Big Dream – Writer/Director: Clem Newchurch, Producer: Albert Jamae. A Kaurna, Ngarrindjeri, Yankunytjatjara man puts it all on the line when he tries to establish his own cultural centre. Premiered on NITV 23 December 2019.

The Screenmakers Conference

The 2019 Screen Makers Conference (SMC) was held 26 and 27 July 2019. The 2019 conference was the largest instalment yet with 230 registrations and a waitlist of 30. The conference comprised 47 sessions: 18 x panel sessions, 28 x roundtables and 1 x Screening. We received 287 pitching submissions for 238 one-on-one slots and 87 Pitch-o-Rama applications for 10 spots. There were 51 speakers including international special guest, E. Bennet Walsh producer of Mortal Kombat.

Of the 87 submissions were received for Pitch-O-Rama in 2019 ten were shortlisted to pitch to a panel of industry specialists. The finalists were fortunate to receive pitching coaching from renowned Reality TV Producer Marion Farrelly, who was a guest speaker for the Screen Makers Lab. Six of the shortlisted projects were from South Australians including the winner Anna Linder with her project The Dash. The SAFC provided an extra \$2,500 in development funding for Tommy Eyers (Exparament), and Nelya Valamanesh (5 Rules to being a Fuckgurl). Also of note 2018 Pitch-o-rama Winner Inner Lucy (co-written by Natalia Bornay and Ana Carbajo) won the Flixxo pitching prize at the Bilbao Webfest in Spain in October 2019.

With 37% of delegates coming from interstate, the SMC's position is now secured as the leading event for emerging and early-career screen content makers across Australia.

The Screenmakers Lab

On 28 July, the Media Resource Centre and Channel 44 partnered to deliver to 78 participants a unique one-day lab for those keen to crack the format game and learn the fine art of creating and developing a studio-based entertainment show. The Lab functioned as a full day "how to" masterclass. Featured speakers included Adrian Swift Head of Content at Channel Nine, Caroline Spencer Head of Unscripted Development at Fremantle, Maz Farrelly former head of formats at the BBC, Todd Abbott head of content at Guesswork TV, Nick Murray CEO of CJZ, Susie Jones SBS, Julie Hanna ABC and Lauren Hillman C44. South Australian participants were eligible to submit an idea for the Out of the Box production initiative.

Out of the Box Production Initiative

The MRC partnered with C44 to offer an exciting initiative designed to drive excellence in the development and production of studio-based entertainment, whilst fostering skills and increasing production activity across diverse SA communities. We have identified that this is a perennially popular and relatively low cost, potentially high-volume source of content and with the advantage of SA's studio-based facilities and the benefits of partnering with C44, this represents a genuine opportunity for culturally and geographically diverse voices in the dynamic studio-based television format.



Angela Heesom Recipient of the Flinders University Mercury Award 2019 - Photo Credit: Helen Page

The South Australian Screen Awards



SASA 2019 Poster Design by: David Ashby

62 applications were received across twenty-one craft and genre categories, including the inaugural Best Hair/Make Up award. The 21st SASA red carpet event was launched by Premier Steven Marshall on 18 April at the Mercury Cinema, and hosted by comedian/ magician Kevin Kopfstein. Winning Best Documentary and the Grand Jury Prize was Sam Matthews' Unboxed, where six gender-diverse artists share the story of their experiences as a person and a creator, while undertaking a new artwork based on the theme "Unboxed." Producer Rebecca Elliot also took home the Emerging Producer award. Marcus McKenzie's The Projectionist, the story of a recently widowed pensioner who discovers he can travel into the world of his old Super 8mm home movies, collected a total of five awards: Best Male Performance (Chris Haywood), Best Editing (Daniel Principe), Best Production Design (Annalisa Francesca), Best Hair & Make Up (Bec Buratto) and Best Music Composition (Chris Larkin).

The Mercury Award sponsored by Flinders University with a \$3,000 cash prize was awarded to casting director Angela Heesom for her outstanding contribution to the SA screen industry over many years.

The full list of winners is available - here.

South Australian Screen Makers Lab participants had the opportunity to submit a concept and be mentored through a development and testing process by experienced reality producer Maz Farrelly (Big Brother). One team who attended the Screen Makers Lab was selected to receive \$15,000 cash and approximatley \$15,000 in kind support by way of mentoring, ABC studio hire, equipment, and insurance cover to make a pilot for 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. 3 projects were selected for development and after the interview assessment process the successful project was:

Recipe For Love - Dating/cooking factual entertainment: \$30,000 cash and in-kind

Producers/Directors: Marion Pilowsky and Georgia Humphreys

Recipe For Love is currently in pre-production.

Special Initiatives and Workshops

Screentime MRC Factual Initiative

The MRC partnered with Screentime for the MRC Screentime Factual initiative. The MRC Screentime Factual Initiative is a practical incubator for new and emerging filmmakers to develop factual TV ideas across all unscripted genres, and advance their relevant production craft skills, under the supervision of one of the country's leading production companies. Screentime is part of the Banijay Group, the world's largest independent content creation Group for television and multimedia platforms. They are currently producing a variety of unscripted shows including 'Wife Swap' for the Seven Network, 'RBT' for the Nine Network and 'Anh's Brush With Fame' for the ABC Screentime. Executive Producer Colin Thrupp provided an overview of what makes a strong, returnable factual series idea, how to best position it to market, and then provided ongoing support as teams develop their projects and pitch material, including video pitch material.

Three projects and teams were selected for the MRC Screentime initiative:

- Rock Detective Producers: Melanie Cubelic and Jasmin Watkins (music reunion format).
- Food From Thought Director: Lucy Gale, Producer: Nelya Valamanesh (competitive cooking format).
- So You Think You Can Songwrite, Right? Writer, Director, Creator: Leela Verghese (competitive music format).

All teams' tailored development plans are underway with one on one mentoring with Screentime. As part of this process, defined pitch materials were prepared to take to the market at the 2019 Screen Makers Conference.

Clip It Music Video Production Initiative

Delivered in partnership with Music SA, funding is provided to seven local filmmakers to collaborate creatively with Music SA musicians (bands or solo artists), to develop and produce a music video to help promote their work. \$1,000 funding is provided whilst the artist contributes \$200 to the budget.

The 2019 clips were:

- Filmmakers: Sam Sharplin & Tom Goldblatt, Artist: Sons of Zuko
- Filmmaker: Marcus McKenzie, Artist: Cassidy Rae Gaiter
- Filmmakers: Harry Kellaway & Erin Moran, Artist: Vann Rango/In Debt
- Filmmakers: Emma Hough Hobbs & Lewis Kennedy, Artist: Lucky 7
- Filmmaker: Albert Jamae, Artist: Loren Kate
- Filmmaker: Bonnie Paku. Artist: The Yorke Band
- Filmmaker: Eloise Holoubek, Artist: Allume



The 2019 Screenmakers Conferece - Photo Credit: Trentino Priori

Helium Scheme

This is a non-cash funding initiative designed to support self-funded applicants whilst ensuring that they observe best industry practice. Applicants receive support by way of equipment, facilities, insurances, production kit templates and mentoring.

One project was selected for this program in 2019:

• Waterproof - Short Thriller: Writer, Director and Producer: Robert Crowther

Promotion and General Activities

The production team provide ongoing individual and project consultations with emerging practitioners throughout the year to assist their professional development. This is one of the core activities of this department with approximately 30 face to face consults per quarter.

Tuesday Talks

Following a successful pilot with AFTRS, MRC was selected by AWG and SAFC as the 2020 partner for Tuesday Talks, an exclusive live-streamed national industry development initiative.

Members Showcase and Networking Event

On August 31, the Media Resource Centre is hosted a sell out showcase and network event to screen and celebrate MRC-supported films and connect local filmmakers with each other and audiences. Films screened include: Small Town PD, Dot Music, The Butterfish Mob, 37 Things, White Lilies, Ludgate Hill, They Sleep Inside Your Head, A Stone's Throw, Ice Ball, and Spider In The Garden. Each have been supported through either PIP, NITV, Helium, or the Next Step initiative programs.

Staff generate considerable profile for the MRC through creating marketing collateral for events and activities, promotions on social media, and preparation of press releases as well as regular newsletters to our membership.

EXBITION REPORT

MRC 2019

"I'VE JUST HAD MY **FIRST EVENT VISIT** TO THE MERCURY CINEMA, THE STAFF WERE BOTH FRIENDLY & HELP-**FUL. THE MERCURY CINEMA ITSELF IS** COSY, WELCOMING **COMFORTABLE & I** LOVED THE MOVIE **WE SAW. I RECOM-MEND THE MERCU-**RY TO ANYONE THAT WANTS TO GO AN INDEPENDENT THEATRE" - CATLIN PAGE **MARCH 2019**

The Mercury Cinema has been a screen culture hub since its inception in 1992.

With a diverse and challenging exhibition program targeted to our loyal community of film lovers, The Mercury Cinema has earned its position as a significant cultural asset for the city of Adelaide.

As a boutique cinema we are still in the forefront of delivering screen content with a dedicated, extensively trained projectionist for each session. The Mercury continues to be the only cinema in South Australia technically equipped to present both archival 16mm and 35mm film alongside stunning 4K digital projection of wide range of alternative formats on a genuine 'silver screen'.

We offer a tailored service to clients who hire our venues, supplying technical, Front of House and catering services while providing knowledgeable, friendly and professional staff.

Also home to the South Australian Screen Awards, the Screen Makers conference and numerous screen festivals and special events, the Mercury continues to be the heart of independent cinema exhibition in South Australia.

Screening Programs

2019 saw the Mercury screen 248 sessions under our exhibition programs, with an additional 44 screenings throughout OzAsia Festival and Silent Remasters.

Cinemathèque screened 71 features (including OzAsia co-branded sessions) and was attended 2,366 times by members, while Seniors on Screen attracted 7.639 visits over 177 sessions.

41 OzAsia screenings brought in 1,545 patrons in addition to the Cinematheque members, and Silent Remasters rounded out the year with 221 patrons enjoying the 3 silent films.

Cinémathèque

Since 1992 Adelaide Cinémathèque has found a home with the Mercury Cinema. A deeply beloved institution, the Cinémathèque provides cinephiles from young adults to veteran silver screeners a chance to watch some of the most influential, accoladed, and interesting films from across the centuries and across the world.

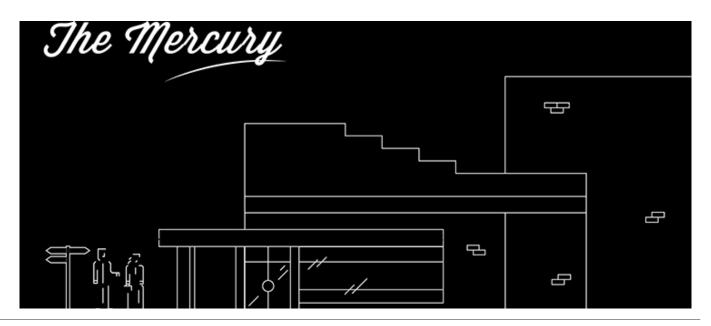
Programming is ambitious, challenging and unique. Though our partnership with Flinders University, student curators have an opportunity to explore the stories, techniques and retrospectives that engage them. These emerging voices benefit from following the curatorial process from thematic inception, through tracking down and negotiating distribution rights and print movement, marketing of the program and ending with audience reactions to their choices both on screen and with foyer discussion.

The 2019 Cinémathèque was curated by Alex McKenzie, Gail Kovatseff, Adam Dixon-Galea, Hari Prasad and Bridget McDonald, and saw 2,366 attendances over 65 sessions.

The Cinémathèque maintained key partnerships with festivals and organisations with a variety of co-presented sessions. For OzAsia, Cinémathèque explored the early the work of Bong Joon-ho in anticipation of his 2019 release film, Parasite. In conjunction with Feast Festival, we were proud to showcase a series of film based around the 50th Anniversary of the Stonewall Riots and to complement Samstag Museum's exhibition of the works of Ming Wong we screened some of the melodramas he had featured in his practise.

The ever-popular Pollies Present returned in the second Cinémathèque season with film choices from The Right Honorable Mayor of Adelaide Sandy Vershoor; the Member for Badcoe and Shadow Minister for the Arts, Jane Stinson MP; the Member for Unley and the Minister for Skills and Innovation, The Hon. David Pisoni MP; and In Daily editor David Washington.

The 2019 Adelaide Cinematheque was made possible by support from Flinders University, City of Adelaide, Government of South Australia, Cinema Reborn, Samstag Museum, Feast Festival and OzAsia Festival.



Silent Remasters

Building on 2018's successful refashioning of 'Silent Remasters' as a mini-festival, we expanded the program over two days in September 2019. 221 people came to enjoy Silent remasters over the three sessions, which continued the successful collaboration of Anne Wiberg as musical curator with Gail Kovatseff choosing the films.

Pandora's Box (1929), scored by Belinda Gehlert screened on Friday September 13 and Saturday September 14 rounded out the program with The Thief of Bagdad (1924) accompanied by exuberant electronic performers Dan Thorpe and Mat Morison, and concluded with acclaimed multi-instrumentalist Adam Page playing for The Wind (1928).

Seniors on Screen

Our flagship exhibition program, Seniors on Screen comprises film screenings, talks, Q&As and workshops, themed morning teas and guided discussions. The program remains the highlight of the week for many of our loyal Seniors' patrons. In 2019, 176 sessions played under the Seniors banner, with attendances reaching nearly 8,000.

The passionate and engaged community we have nurtured is highlighted by the feedback we regularly receive. Two thirds of respondents to our yearly survey have made new friends at Seniors on Screen, showing that we are achieving our goal to assist in overcoming social isolation amongst the aged population.

- Always a very welcoming, friendly and relaxed atmosphere. The BIG screen is wonderful to allow you to really immerse yourself into different cultures. Q & A sessions afterwards are always interesting.
- Really look forward to it, important in my week. Quality films and friendly atmosphere (with) people who know me.
- · Great thought-provoking movies making for great discussion with the friend who I attend with.
- Keeps me informed re cinema, gets me out of bed on Tuesdays & Fridays and offers possibilities of making new friends my age.
- A chance to experience a social outing with low cost in congenial company. It ensures I make the effort to go out. The choices of films gives me a wider outlook on the world seeing other cultures and life styles.

In 2019 we presented four Seniors on Screen screening seasons: Oct 2018 - Feb 2019, Feb – Jun, Jun – Sep and Sep – Dec, and continued with four sessions per week: Tuesday and Friday mornings and 'The Sunday Sessions'; a double feature of encore screenings of the morning films.

There were eleven Let's Talk Film special events over 2019, with presenters spanning the gamut from filmmakers to University lecturers, musicologists to actors, museum directors to writers and critics.

The Media Resource Centre gratefully acknowledges the Office for Aging Well, Helping Hand, The Government of SA, Flinders University, Cinema Reborn, Samstag Museum and the City of Adelaide for the support of this much loved community program.

Special thanks are due to our outgoing Director Gail Kovatseff for the curation of the 2019 Seniors on Screen program.

Venue Hire

Venue hire in 2019 was particularly busy. Apart from OzAsia and Silent Remasters we had over forty screenings and events for festivals ranging from short films from Flickerfest, Saga Women's International Film Festival, and the Ghan International Film Festival Australia; to industry screenings in partnership with Blue Cat and Adelaide Film Festival; through to comedy performances, workshops, big band performances and screenings for Adelaide Fringe.

The ongoing success of venue hire as a revenue stream helps to augment the screening program. In 2019, hires were particularly bolstered by our ongoing relationship with Films For Change (FFC). FFC hired the venue over 30 times in 2019, and the audience has greatly improved our candy bar revenue.



Premier Steven Marshall & The 2019 South Australian Screen Awards Sponsors & Winners - Photo Credit: Helen Page

2019 Venue hires also included 17 migrant community screenings; special events from a wedding to a retrospective of Meryl Tankard's dance legacy; 9 Premiere screenings of locally made features; 4 partnership screenings for SAFC and SBS; and screenings for Reconciliation week, SA Police and a talk by Ken Duncan for the South Australian Photographic Society.

The Mercury was once again the venue for the South Australian Screen Awards, The Screenmakers Conference and several MRC Production events throughout 2019.

The Mercury thrives on its reputation for having professional, dedicated and friendly staff, the central city location and intimate welcoming atmosphere and continues to be a venue capable of servicing a wide variety of events at the highest of standards.



Curated by Gail Kovatseff and Hari Prasad, as part of the Adelaide Festival Centre's OzAsia Festival, the Mercury presented thirty five screenings for the festival's film program. The diverse selection came from South Korea, Thailand, China, Vietnam, Lebanon, Russia, India, Macedonia, Syria, Palestine, Japan and Indonesia.

Of particular note was the opening night film, Honeyland (2019) which screened three times over the program. The film was seen by 337 people.

TREASURER'S REPORT

DURING THE SECOND HALF OF 2018 THE MRC BOARD AND MANAGEMENT DRAFTED AN UPDATED STRATEIC PLAN THAT WAS PROGRESSIVELY ROLLED OUT INTO 2019.

Through our strategy development sessions, MRC Board and management worked to create business plans to build a more robust framework, to better organise roles and responsibilities for a more effective, sustainable operation into the future, delivering on key objectives to:

- Be South Australia's premier screen organisation, dedicated to emerging practitioner skills develop ment and economic growth in the screen sector
- Provide inclusive access to engagement with the screen and promote diversity in screen culture
- Build relationships with government, business and arts/screen organisations
- Develop and grow a strong volunteer, ambassador and mentor program to support all activities and programs

Key components of the strategy were:

- People Nurture and promote a culture of engage ment with diversity and community
- Programs Develop innovative programs to in crease participation, learning and entrepreneurialism
- Cinema Program Provide unique cinema offerings and experiences
- Resources Develop new strategies for sustainability
- Engagement Actively develop partnerships, networks and relationship
- Marketing Consolidate and grow our brand
- Governance Sound, responsible and efficient

Additionally, in early 2019 the Board instigated an independent business improvement review to:

- Identify areas for administration improvement
- Better define roles and responsibilities to create opera tional efficiencies

- Highlight opportunities for business development
- Provide independent review of the organisation's structure, systems & processes
- Identify areas for improvement in financial management

Highlights of the MRC's 2019 results:

- 7% increase in gross income
- 5% increase in gross expenditure
- Reduced operating deficit
- Increased Production Support
- 23% increase in Exhibition and Cinema revenue
- Increased sponsorship & membership income

We've already made progress towards the initial goals of the strategic plan and business review. Having welcomed a new Director/CEO, Karena Slaninka, more strategic change has been made into the beginning of the 2020 calendar year. With Karena quickly establishing improved processes, financial savings, and an enhanced strategic vision, the MRC had fortunately set a strong foundation ahead of the lockdown period.

In posting a reduced deficit our overall objective remains; to be a progressive, commercially sound organisation delivering high-quality programs. We continue to maintain strong reserves as a ballast for our variations in funding, grant monies and cash flow. I feel very confident this will underpin the compelling vision our new Chair and CEO have for the organisation; I look forward to further growth and development of the Mercury business in the period to come.

My commendation and thanks to all who have contributed to this solid outcome, especially our past Director, current CEO and staff. Special mention to my Board colleagues Mark Knight and Gail Fuller for their assistance on our Financial Management Committee.

PART 2 FINANCIAL STATEMENTS

MRC 2019

Media Resource Centre Incorporated Association

ABN 57 865 211 307

Annual Report - 31 December 2019

FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

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General Information

The financial statements cover Media Resource Centre Incorporated Association 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:

Registered office

Principal place of business 13 Morphett St,

13 Morphett St, Adelaide, SA 5000

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 27 May 2020

REPORT BY THE BOARD FOR THE YEAR ENDED 31 DECEMBER 2019

Your Board submits the financial statements of the Media Resource Centre Inc. for the financial year ended 31 December 2019.

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 & Treasurer: Anthony Keenan

Public Officer:

Gail Kovatseff (until November 2019) Karena Slaninka (from November 2019)

Members:

Claire Harris

Maddy Parry

Mark Stevens (until May 2019)

Kirsty Stark

Mark Knight (until May 2019)

Alison Wotherspoon

Gena Ashwell (appointed May 2019)

Gail Fuller (seconded August 2019)

Dan Thorsland (appointed May 2019)

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 2019:

- no officer of the Association
 - no firm of which an officer is a member, and (2)
 - 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

31/12/2019 31/12/2018

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

(32,682)

(44.722)

Signed in accordance with a resolution of the Board

Anthony Keenan - Chairperson

Gena Ashwell - Board Member

Dated this 27 day of May 2020

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
Income			
Operating grants		268,266	271,000
Special projects		174,950	229,794
Exhibition & cinema income		315,915	256,868
Sponsorship		56,500	53,800
Production support income		38,958	52,123
Membership subscriptions		9,420	8,651
Interest		2,427	4,309
Sundry income		55,699	19,969
Administration income		34,155	118
	_	956,290	896,632
Expenditure			
Administration		176,193	178,152
Advertising & publicity		45,692	44,161
Audit fees		3,940	3,940
Bad and doubtful debts		-	4,358
Bank Fees		6,161	6,981
Depreciation		21,834	22,498
Exhibition & cinema		109,000	114,418
Employee entitlements		(35,239)	3,378
Interest Paid		86	58
Lease payments		5,456	5,473
Production support		139,841	96,954
Repairs & maintenance		3,754	3,929
Wages & salaries		468,191	413,323
Superannuation		40,714	38,332
Website development	_	3,349	5,399
	_	988,972	941,354
Surplus / (Deficit) before income tax		(32,682)	(44,722)
Income tax expense	1(h) _		
Surplus / (Deficit) after income tax		(32,682)	(44,722)
Other comprehensive income for the year, net of tax			<u>-</u>
Total comprehensive income for the year	_	(32,682)	(44,722)

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019

	Note	2019	2018
Assets		\$	\$
7,000,0			
Current Assets			
Cash and cash equivalents	3	457,808	493,319
Trade receivables	4	36,520	33,340
Prepayments		3,414	9,368
Accrued interest		- 2.400	1,164
Inventory Total Current Assets		3,169	3,169
Total Current Assets		500,911	540,360
Non-Current Assets			
Plant & Equipment	5	36,531	58,365
Total Non-Current Assets		36,531	58,365
Total Assets		537,442	598,725
Liabilities			
Current Liabilities			
Trade creditors		50,236	10,091
Other payables	6	(3,396)	36,630
Employee benefits	7	41,784	77,023
Unspent project funds		121,811	115,292
Total Current Liabilities		210,435	239,036
Total Linkilision		240.425	220,026
Total Liabilities		210,435	239,036
Net Assets		327,007	359,689
Het Assets		321,001	339,009
Equity			
Retained Surpluses		327,007	359,689
Total Equity		327,007	359,689

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2019

	Retained Surpluses \$	Total Equity \$
Balance at 1 January 2018	404,411	404,411
Surplus after income tax expense for the year Other comprehensive income for the year, net of tax	(44,722) 	(44,722)
Total comprehensive income for the year	(44,722)	(44,722)
Balance at 31 December 2018	359,689	359,689
	Retained Surpluses \$	Total Equity \$
Balance at 1 January 2019	359,689	359,689
Deficit after income tax expense for the year Other comprehensive income for the year, net of tax	(32,682)	(32,682)
Total comprehensive income for the year	(32,682)	(32,682)
Balance at 31 December 2019	327,007	327,007

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
Cash Flow From Operating Activities Receipts from funding bodies and activities Payments to suppliers and employees Interest received Interest and other costs of finance Net cash from operating activities	8 _	956,966 (995,982) 3,591 (86) (35,511)	848,410 (906,762) 4,145 (5,531) (59,738)
Cash Flow From Investing Activities Payments for plant and equipment Net cash used in investing activities	_ _	<u>-</u>	(7,141) (7,141)
Cash Flow From Financing Activities Net cash from financing activities	<u>-</u>	<u> </u>	
Net increase / (decrease) in cash held Cash at the beginning of the year	_	(35,511) 493,319	(66,879) 560,198
Cash at the end of the year	3 _	457,808	493,319

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

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.

Impact of adoption

AASB 15, AASB 16 and AASB 1058 were adopted using the modified retrospective approach and as such comparatives have not been restated. There was no impact on opening retained profits as at 1 January 2019.

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

Note 1. Significant accounting policies (continued)

(a) Revenue and Other Income

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 asset.

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:

Computers3 yearsOther Equipment7 - 13 yearsOffice Improvement14 - 15 years

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

Note 1. Significant accounting policies (continued)

(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.

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

Note 1. Significant accounting policies (continued)

(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 2019. 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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

	2019 \$	2018 \$
Note 3. Cash and Cash Equivalents		
Cash at bank Cash on hand	211,350 6,543	254,298 2,590
Paypal Term deposit MRC donation fund	83 234,370 5,462	230,886 5,462
Note 4. Trade Receivables	457,808	493,319
Trade receivables	39,056	39,606
Less: Allowance for expected credit losses	(2,536) 36,520	(6,266)
Note 5. Plant & Equipment		
Cost Balance at 1 January Additions	220,444	213,303 7,141
Disposals Balance at 31 December	(8,042) 212,402	220,444
Depreciation Balance at 1 January Depreciation for year	162,079 21,834	139,581 22,498
Write-back on disposals Balance at 31 December	(8,042) 175,871	162,079
Carrying Amounts At 1 January At 31 December	58,365 36,531	73,722 58,365
Note 6. Other Payables		
Other payables GST payable Amounts withheld from salaries and wages Superannuation payable	(691) (5,255) (498) 3,048 (3,396)	1,320 22,109 5,741 7,460 36,630
Note 7. Employee Benefits		
Current Employee entitlements - annual leave Employee entitlements - long service leave	29,378 12,406 41,784	34,446 42,577 77,023

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

	2019 \$	2018 \$
Note 8. Reconciliation of Net Cash to Operating Activities		
Operating surplus / (deficit)	(32,682)	(44,722)
Depreciation	21,834	22,498
Changes in assets and liabilities		
(Increase) / decrease in trade receivables (Increase) / decrease in prepayments	(3,180) 5,954	(19,147) (4,710)
(Increase) / decrease in prepayments (Increase) / decrease in stock	5,954	713
(Increase) / decrease in accrued interest	1,164	(164)
Increase / (decrease) in trade creditors	40,145	1,342
Increase / (decrease) in other creditors	(40,026)	1,481
Increase / (decrease) in provisions	(35,239)	3,379
Increase / (decrease) in unspent project funds	6,519	(20,408)
Net cash provided by / (used in) operating activities	(35,511)	(59,738)

Note 9. Economic Dependence

Media Resource Centre continues to do its business with support; in particular from the South Australian Film Corporation, Arts South Australia and the Office for the Ageing.

In recent times, Media Resource Centre has grown its earned income revenues particularly sponsorship, and will continue to seek additional income streams.

STATEMENT BY THE BOARD OF MANAGEMENT

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 2019 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:

Anthony Keenan - Chairperson

Gena Ashwell - Board Member

Dated this 21 day of May 2020



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INDEPENDENT AUDITOR'S REPORT To the Members of Media Resource Centre Incorporated

Opinion

We have audited the financial report of Media Resource Centre Incorporated, which comprises the statement of financial position as at 31 December 2019, 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 statement by members of the committee.

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 2019 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.

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

The Committee 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 Committee determine is necessary to

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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 Committee 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. This description forms part of our auditor's report.

> **RSM Australia Pty Ltd** Chartered Accountants

R Miller Director

Canberra, Australian Capital Territory

Dated: 28 May 2020

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