

CHIEF EXECUTIVE OFFICER

BACKGROUND INFORMATION

**SYDNEY
FILM
FESTIVAL**

June 2022 CONFIDENTIAL



Level 2
The Pavilion
388 George Street
Sydney NSW 2000

johnsonpartners.co

JOHNSON PARTNERS

THE ORGANISATION

Established in 1954, Sydney Film Festival is an iconic public international film festival which supports Sydney's position as a leading creative global city. It aspires to present the best new international and Australian films to an expanding Sydney and regional audience. It opens doors for Australian and international filmmakers to further their craft and careers by creating a rich community of possibility and opportunity.

The 2022 Sydney Film Festival was presented over 12 days (8 – 19 June) at 10 Sydney venues. The Festival also presented 16 by Popular Demand Sessions (20 – 23 June). The 69th Festival attracted an audience of 100,000 people. There were 397 sessions showcasing 212 films from 64 countries. In 2022 there were no COVID capacity restrictions however with COVID still a reality for many people there was a trend towards late purchasing and ticket sales during the Festival were strong. Sydney Film Festival also runs the Travelling Film Festival year-round, taking a selection of international and Australian films to 22 regional centres around the country

Sydney Film Festival is supported by the NSW Government through Create NSW; the Federal Government through Screen Australia and the Restart Investment to Sustain and Expand (RISE) Fund (an Australian Government initiative); and City of Sydney: the Festival's Principal Local Government Partner.

The projected revenue of The Festival for the 2022 financial year is just over \$5.3M. The 2022 Festival was the first full Festival in two years with international guests, a Festival Hub, talks and events. This revenue is from a number of sources, with government funding and grants accounting for 45.8%; ticket and other sales 34%; donations and bequests 12% with small amounts of revenue derived from other sources, including sponsorship and investments.

As the 70th celebrations are mooted, so too is the long-term dream of the 'Sydney Film Centre', providing opportunities for a skilled leader with plenty of entrepreneurial flair. The timing for a new CEO is therefore, in some ways, quite perfect – and will allow the right person to make their mark on the SFF at this critical time in its evolution and expanding impact.

SFF has a small permanent staff of less than 20, complemented by a number of specialist contractors and a large army of volunteers at festival time who provide direct assistance at venues. A board of eight Directors who contribute their time and expertise on an honorary basis, meet regularly to guide and steer the organisation, through the CEO.

The organisation has had stable leadership for some years and the recruitment of a new CEO provides a significant opportunity to establish SFF as a refreshed/revitalised entity, in preparation for the 70th anniversary celebrations in 2023.

As a small team, employees work in close collaboration and in harmony with each other, albeit across some quite different functions. The CEO is the driving force of the culture and style of the organisation and sets the tone for the collective efforts of employees and volunteers alike.



THE POSITION

The Chief Executive Officer reports to the SFF Board and joins a motivated and high performing team at an exciting time in SFF's journey. The CEO plays a pivotal role in continuing to build on the reputation and longevity of the Sydney Film Festival and with innovation and outstanding management, ensures its growth, value, reputation and ongoing success. The CEO leads a small core team (which expands during Festival periods) to deliver an annual SFF and ancillary events throughout the year that meets the organisation's strategic and financial objectives.

The successful Chief Executive Officer will be an experienced and strategic leader, have high EQ, with strong interpersonal skills and ideally, some knowledge of and experience in either the film industry or other arts festivals. The role requires inspirational leadership and a high level of influence across the organisation and stakeholders, encouraging collaboration and trust across the broader network.

Responsibilities

Organisation Leadership

- Develop and foster an environment of trust, creativity and productivity within the organisation.
- Work to make the SFF an 'employer of choice'.
- Development and leadership of the SFF team and the capabilities to deliver the company's strategic and yearly objectives. This will also include management of outsourced tasks and roles.
- Build a strong professional relationship with other executive team members, including the Festival Director.
- Be an empowering leader to the SFF team, providing insight, strategic direction and collaboration.

Financial Performance and Growth (Including Revenue diversification and Fund raising)

- Sound financial management in line with good practice standards, with clear and accurate reporting.
- Profitability of the Sydney Film Festival, including meeting all yearly and project budgets.
- Exploring new revenue opportunities and participation in major fund raising efforts.

Strategy Formulation and Implementation

- Develop the next SFF strategy that will ensure the organisation will continue on its journey.
- Identify opportunities for SFF over the next five years to build on its Vision and secure its revenue base.

Overall Management Oversight (Including Adherence to and living by all company policies and practices)

- Timely reporting and management of Board information flow and risk assessment.
- Ensure that the business of the company, and in particular, the staging of the festival and other events/projects are well managed in a timely manner.
- Ensure all company reporting, both financial and management, is accurate, relevant and on time.



Stakeholder/Relationship Management

- Build open, collaborative and positive relationships with key stakeholders, including Government(s) and industry partners.
- Establish constructive working relationship of trust and respect with the Board

Location

This role is located in the corporate headquarters in Sydney.



THE PERSON

To be effective in this role, the person requires the following:

Industry Knowledge

- Deep understanding of the screen industry or the festival industry, through either direct experience or work in an adjacent industry.
- Demonstrated strong current understanding of industry related issues; key players in the industry and opportunities for positioning SFF.

Leadership Experience

- Demonstrated experience inspiring trust and confidence while leading diverse teams.
- Exceptional communications skills, with the ability to effectively motivate and connect a diverse range of people through clear and engaging communication.
- Passion for quality leadership with alignment to SFF values.

Strategic Outlook

- An appetite to make the SFF even more successful than it is, and have it reach beyond its current boundaries.
- A strategic approach with highly developed analytical ability and complex problem-solving skills.
- Skilled in stakeholder management and influencing, capable of shaping business direction and narratives through high level representation and negotiation, including external bodies.

Significant Administrative Competence

- Proven administrative skills and a good working knowledge of finance, budgeting, HR, WH and S and modern people management techniques.
- Resilience, and the capability to operate under pressure while remaining calm.
- Combination of attention to detail with big thinking capability.

Additionally, the ideal candidate will possess some relevant qualifications, such as:

- Relevant tertiary qualification in film, business, management, commerce or events management.



ANNEXURE I: BOARD OF DIRECTORS

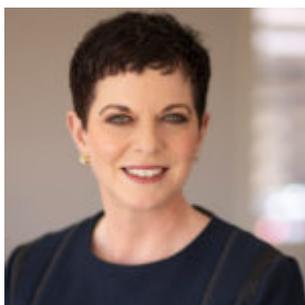
Deanne Weir – Chair

Deanne Weir is a former media lawyer and executive turned producer, investor and company director. She is passionate about storytelling, change-making and gender equality. Deanne invests in entrepreneurs and storytellers to help them change the world. Deanne is Chair of **Ai-Media**, an ASX listed technology company, and **Seer Data & Analytics**, a civic tech start-up, and board member of **Verve Super**.

Film investments through WeirAnderson Films include *I Used to Be Normal*, *Babyteeth*, *Miss Fisher & The Crypt of Tears*, *I Am Woman* and upcoming project *Blaze*.

A board member of **Screen Australia** until 2016, Deanne was instrumental in the development of its Gender Matters program and remains a member of the Gender Matters Taskforce. Deanne is also Chair of the **Sydney Film Festival** and **For Film's Sake**, an advocacy organisation that runs the Attagirl global film lab.

In January 2022 Deanne launched **Storyd Group** with her business partner Olivia Humphrey, founder of streaming platform Kanopy. **Storyd** invests in Australian female creatives making feature films for international audiences, as well as technology start-ups that enhance the story-telling experience. Film projects coming soon include *Seriously Red*, *Run Rabbit Run*, and *How to Please a Woman*.



Nicholas Fairfax – Deputy Chair, Chair of Finance Committee



Nick Fairfax is the Managing Director of Marinya Capital which runs the family office investments and affairs of a branch of the Fairfax family. He has worked in accounting and the music industry and held numerous private and public company directorships including Rural Press Ltd and Fairfax Media Ltd.

Nick holds a Bachelor of Economics from Sydney University and is a Chartered Accountant.

Nick Abrahams – Director



Nick is the Global Head of Technology & Innovation for top 10 international law firm, Norton Rose Fulbright. He practices in the areas of tech, media, telco and privacy law.

Separately to NRF, he is a disruptor in his own right, having co-founded successful online legal service LawPath 5 years ago. Nick is on the board of ASX300 software company, Integrated Research. He is on the boards of the Garvan Foundation and the Vodafone Foundation.

He is the author of the books *Digital Disruption in Australia* and *Big Data, Big Responsibilities*. He has a Masters of Fine Arts (Film Producing) from the University of Southern California Film School (the Peter Stark Program). He was a Creative Executive at Warner Brothers in Los Angeles and worked on the TV shows, *ER* and *The West Wing*. He produced the mockumentary *Searching for Alison Porchnik* featuring Woody Allen and Carol Kane. He wrote and



appeared in the TBS TV show *The Ugly Gaijin Brothers* and is the Founder of The Tokyo Comedy Store – now in its 23rd year.

Jan Chapman AO – Director



Jan Chapman has produced some of Australia’s most critically successful and popular films – including Palme d’Or nominated *Bright Star*, AFI Best Film winner *Lantana* and Academy Award® winner *The Piano*. Jan’s most recent production (with Nicole O’Donohue) was *The Daughter* written and directed by Simon Stone. The film premiered in competition at the 2015 Sydney Film Festival and was selected to screen at the Venice, Toronto and London International Film Festivals. It was released in Australia in 2016.

Jan has supported and nurtured the careers of some of Australia’s most talented filmmakers and was the executive producer on *Somersault*, *Suburban Mayhem*, *Griff the Invisible* and *The Babadook*. Her films have won many awards including co-recipient of the Palme d’Or at Cannes (*The Piano*, 1993), three Academy Awards® (*The Piano*, 1994), Camera d’Or at Cannes (*Love Serenade*, 1996), over 38 Australian Film Institute Awards, and have had numerous screenings and honours across the globe at the world’s top film festivals including Venice, Toronto, Berlin and Cannes.

In 2004, Jan was honoured for her outstanding contribution to the Australian film industry as the recipient of the Order of Australia.

Darren Dale – Director



A director of Blackfella Films since 2000, Darren has produced many award winning productions including the landmark series *First Australians*, the feature documentaries *The Tall Man* and *Deep Water – The Real Story*, and the documentary series *First Contact* (Seasons 1 and 2) and *DNA Nation*.

With Miranda Dear, he has produced the telemovie *Mabo*, two series and a telemovie of *Redfern Now*, the first drama series to be written, produced and directed by Indigenous Australians, and the mini series *Deep Water*. Darren was executive producer on the teen drama series *Ready for This*.

Currently in post-production are the feature documentary *Literacy for Life* and a major series for SBS exploring homelessness in Australia.

Darren also currently serves on the Council of AFTRS and Sydney Festival.

Sally Herman – Director



Sally Herman is an experienced non-executive director in the fields of financial services, retail, manufacturing and property. She had a successful executive career in financial services in both Australia and the US, transitioning in late 2010 to a full-time career as a non-executive director. Sally is also actively involved in the not for profit sector, with a particular interest in the arts, social justice and education.

Sally sits on both listed and unlisted Boards, including three ASX 200 companies, Suncorp Group Limited, Premier Investments Limited and Breville Group Limited. She is also on the Board of Evans Dixon Limited as well as Investec Property Limited and the Sydney Harbour Federation Trust. Sally is a member of Chief Executive Women.



Debbie Lee – Director

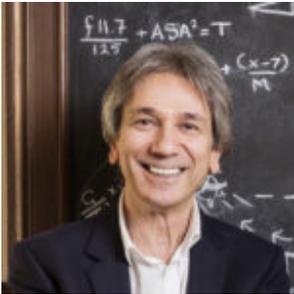


Debbie is Matchbox Pictures' Director of Scripted Development, where she provides creative leadership to the development of scripted content across a broad range of genres and markets. She also serves as executive producer on various projects – most recently *The Heights*, *Safe Harbour*, *The Family Law*, *Mustangs FC* and *Hungry Ghosts*.

Prior to Matchbox, Debbie was ABC TV's Head of Comedy, where she commissioned shows including *A Moody Christmas*, *Please Like Me*, *Laid*, *It's a Date*, *Upper Middle Bogan* and *The Strange Calls*. She also spent a number of years at SBS and SBS Independent, starting her career in TV as a production assistant and then becoming series producer for experimental short film program *Eat Carpet*. This led to several years at SBS Independent as a Commissioning Editor for Drama and Comedy.

Debbie is a passionate advocate for screen stories with distinctive views of the world and believes these stories told well have the power to connect people and build understanding and empathy. She currently also serves as Chair of Diversity Arts Australia, a national organisation committed to making cultural and linguistic diversity a central concern across the creative arts sectors.

Zareh Nalbandian – Director



Zareh Nalbandian, Animal Logic's Co-Founder and CEO, has been managing, developing and producing large-scale screen projects for over 25 years. He has collaborated with iconic directors, producers and artists on some of the most successful feature films of our time. Since leading Animal Logic's expansion into feature film visual effects in 1996 and feature animation in 2006, Zareh has guided one of the most respected and admired artistic and technical cultures in the industry, earning his reputation as a world leader in the fields of film development, animation, visual effects and production.

Zareh was Executive Producer on Academy Award winning *Happy Feet*, he produced the animated adventure *Legend of the Guardians: The Owls of Ga'Hoole*, directed by Zack Snyder which was produced entirely at Animal Logic's studios in Sydney, Australia. Most recently Zareh served as Executive Producer on *The LEGO® Batman Movie* and is currently Producer on *Peter Rabbit* (2018) and Executive Producer on *The LEGO® Ninjago Movie* (2017) and *The LEGO® Movie Sequel* (2019).

Zareh is committed to building a successful, globally competitive digital production industry in Australia. He enjoys strong personal relationships with key US Studio Executives and leading Directors and Producers, in addition to the continued day-to day management of the company. Zareh guides the development of an exciting slate of feature film properties and continues to push the boundaries of digital storytelling.



CONTACT

JANE BRIDGE

SENIOR PARTNER

Direct: +61 2 8274 8308

Mobile: +61 419 695 516

jane@johnsonpartners.co

DEAN HASSALL

SENIOR ASSOCIATE

Direct: +61 421 980 917

dean@johnsonpartners.co

GAIL WALSH

EXECUTIVE ASSISTANT

Direct: +61 2 8274 8320

gail@johnsonpartners.co

