



Screen Australia

**ANNUAL
REPORT**
2010/11



SCREEN
AUSTRALIA

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Front cover image from *Red Dog*. Photograph by David Darcy.
Image courtesy of Woss Group Film Productions.



Australian Government

SCREEN
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www.screenaustralia.gov.au

**ANNUAL
REPORT**
2010/11

A black and white photograph of a woman in a trench coat and a man at a newspaper kiosk. The woman is in the foreground, walking towards the camera, holding a large, clear umbrella. She is wearing a light-colored trench coat and a matching skirt, and carrying a dark handbag. The man is in the background, standing at a newspaper kiosk, wearing a dark jacket and a visor, and holding a newspaper. The kiosk has a sign that says "Telegraph SYDNEY RE... ES... B...".

*Audience engagement
and creative storytelling
are at the heart of Screen Australia's vision.*

2010/11

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LETTER FROM THE CHAIR



GLEN BOREHAM
CHAIR

Dear Minister,

**I am pleased to present
Screen Australia's Annual
Report for 2010/11.**

Screen Australia was set up three years ago with a mandate for change. Our brief was to transform three existing organisations with very different attributes and ways of working into a single new agency with the combined briefs of its predecessors (in large part) and a fresh vision for industry growth and renewal. Not only did we need to transform ourselves; we had to deliver transformational change to the industry we serve.

At the close of the agency's first three years, it is timely to reflect on the progress of this transformation and consider how far we have come.

The Producer Offset was a radical change in the way Government delivered support for the local industry. It has provided significant support to Australian screen production, supplying a total of \$331 million by way of indirect subsidy to film and television projects over the three-year period, and leveraging total production of almost \$1.5 billion. In the last financial year, it provided some \$128 million, triggering production spend of \$592 million. While there are definitional problems which need clarification, the Offset has been very well received by producers, and by financiers both in Australia and internationally.

Audience outcomes were top of the Board's priorities on 1 July 2008. Although television audiences for drama and documentary alike were very healthy (and continue to be so), the conversation around the

performance of subsidised features was less focused on audience than on auteur expression. Screen Australia has driven change in this area from multiple angles.

Firstly, diversity and storytelling craft are seen as critical. We were determined that the agency should work collaboratively with writers, directors and producers to ensure that the language of script craft was pervasive. Significant increases in the amounts awarded to writers were seen as essential in underpinning a professional scriptwriting culture. An emphasis was placed on diversifying the genres of projects supported so that Australian cinemagoers could choose from the same range of experiences as are offered by other national cinemas. Feedback from the writing and producing community has been on the whole very positive and the commentary from the international market about the quality of Australian scripts has transformed.

Secondly, our feature funding support comes with a clear statement of expected outcomes – talent development, commercial and/or cultural – and analysis at each stage of production and beyond seeks to instil a sense of accountability for these outcomes. The same applies whether the outcome is the developmental value of selection at an A-list festival for a talented newcomer, like Julia Leigh's *Sleeping Beauty* achieving Official Selection in Cannes; or a strong cultural story that reaches mainstream cinemas, like the very successful *Tomorrow, When the War Began*; or films that showcase talent and bring uniquely Australian stories to both domestic and international audiences, like *Toomelah*, *Mad Bastards* or *Snowtown*.

The Producer Offset was a radical change in the way Government delivered support for the local industry. It has provided significant support to Australian screen production, supplying a total of \$331 million by way of indirect subsidy to film and television projects over the three-year period, and leveraging total production of almost \$1.5 billion. In the last financial year, it provided some \$128 million, triggering production spend of \$592 million. While there are definitional problems which need clarification, the Offset has been very well received by producers, and by financiers both in Australia and internationally.

Our audience focus has also involved building a better understanding of changing consumption patterns – how Australians are accessing screen content. While box office is the most visible showcase for feature film, and box office success drives success in the ancillary windows, it is very important to take account of the enormous numbers of Australians who view Australian films on DVD, television whether subscription or free-to-air, and increasingly online. In May 2011, Screen Australia launched a new research product, *Beyond the Box Office*, which modelled the ancillary and cinema viewings to give a total audience for Australian films. The 100 feature films released between 2007 and 2009 have so far achieved total viewings of 101 million. And this is just the initial life of these films. The lead titles will still be playing in 50 years' time if current viewing trends continue.

To complete its suite of programs under the rubric of audience, Screen Australia reviewed its screen culture activities and targeted its support to fewer organisations with strong audience focus. Our festival strategy concentrated on film festivals in each of the state and territory capitals with touring programs where these were on offer to ensure regional access.

Screen Australia's enabling legislation requires us to focus on both cultural outcomes and the sustainability of the sector. It is axiomatic that production is the life blood of a production company, so all of the funding allocated by Screen Australia – directly

through our funding programs and indirectly via our administration of the Producer Offset – contributes to business sustainability. However, the Board wanted to develop an opportunity specifically to stimulate step change within companies who had the potential to reach a new level of activity and grow their revenue sources outside the subsidy arena. The Enterprise Program was introduced to promote this objective. A total of 17 companies have been identified over the past two years through a competitive process using international expertise. Results from the first cohort of recipients are promising, with the companies showing increased production output, additional employment of creative staff and the securing of significant private sector financial backing.

The final area of major transformational change has been in documentary production. Screen Australia's brief from inception was to transition from being a producer of high-quality documentaries on the model of its predecessor Film Australia to being a funder of documentaries that added to the prestigious national collection. The transformation from producer to funder was completed on 30 June 2011 when the responsibility for the Library and Sales functions relating to the collection passed to the National Film and Sound Archive of Australia. Screen Australia was sorry to see this function go, though we know that the NFSA is a good home for what is an invaluable collection. The ability of documentary makers to use footage at zero-licence cost enables the collection to stay alive and feed

the visions of future storytellers whose work in turn revitalises the collection. *Immigration Nation: Building Multicultural Australia* is one such example, using footage and stills from the Library to produce a new and vibrant work that tells us important stories about ourselves. The project was celebrated as an Official Honoree at the 2011 Webby Awards, the US digital equivalent of the Oscars®.

The production community and broader screen sector have generally embraced the changes with energy, goodwill and generosity. There is much to celebrate. Australian films have been showcased at the world's leading festivals. They have entertained, surprised and challenged audiences at home. I especially acknowledge *Mrs Carey's Concert*, one of the best-performing cinema documentaries we have ever had. We have seen a remarkable range of Indigenous stories, including *Toomelah*, *The Tall Man*, *Mad Bastards*, *Here I Am* and *Jandamarra's War*. Indigenous stories make a unique contribution to our culture and they are finding strong audiences. On television,

we continue to attract record audiences for home-grown drama and documentary, with particular standouts being *Paper Giants: The Birth of Cleo*, *Rake* and *Underbelly: Tell Them Lucifer Was Here*.

Whilst Screen Australia has been operating in an environment of declining revenue from government, it has continued to maintain a similar level of program investment in the screen industry by driving efficiencies in its operations. Salary costs, which represent the major portion of our administrative costs, have reduced again this year.

Screen Australia has achieved an operating surplus of approximately \$2 million for 2010/11 – significantly better than the deficit initially projected. The major reason is that, even where funds have been committed to screen projects, they are not recognised in our financial statements until the funding agreements are executed.

It has been an exciting and challenging three years. I would like to acknowledge the contribution of my fellow Board members and our executive led

by CEO Ruth Harley. I would also like to acknowledge the strong support we have received from the Australian Government and from you, as Minister for the Arts, particularly for the endorsement of a number of recommendations made by Screen Australia following the 2010 Review of the Australian Independent Screen Production Sector. The additional financial acknowledgement came at a time of very tight fiscal constraints and Screen Australia was very appreciative.

Glen Boreham



Immigration Nation: Building Multicultural Australia

SCREEN AUSTRALIA BOARD



GLEN BOREHAM **CHAIR**

Mr Boreham retired from his role as Managing Director of IBM Australia and New Zealand in 2011, where he managed a business of 15,000 employees and annual revenues of over \$4 billion. He began his career in Australia in 1986 and held a series of senior management positions at IBM including roles in Europe and Japan. In addition, Mr Boreham has served on the Australian Government's Information Technology Industry Innovation Council, as a member of the Business Council of Australia, as Deputy Chairman of the Australian Information Industry Association and as a Director of the Australian Chamber Orchestra. In March 2011, he was appointed to Chair the Australian Government's Convergence Review.

**Mr Boreham's term expires
on 30 June 2014**



IAN ROBERTSON **DEPUTY CHAIR**

Mr Robertson is a corporate and media lawyer who heads the media and entertainment practice of national law firm, Holding Redlich. He is also the managing partner of the firm's Sydney office. He has worked in and for the media and entertainment industries for most of his career, including a position as the inhouse counsel for David Syme & Co Limited, publisher of *The Age* newspaper, in the 1980s, and as a senior executive of the video, post-production and facilities company, AAV Australia. He became a partner of Holding Redlich in Melbourne in 1990 and established the firm's Sydney office in 1994. He is also a director of the publicly listed television production and distribution group, Beyond International Limited, and his former appointments include Board member of the Australian Broadcasting Authority, Director and Chair of Ausfilm, Director and Deputy Chair of Film Australia Limited, and Director of the Victorian Government film agency Cinemedia (now Film Victoria).

**Mr Robertson's term expires
on 30 June 2013**



CHERRIE BOTTGER

Ms Bottger is the Head of Children's Television and Documentary Unit at Network Ten Pty Ltd, presiding over a multi-million dollar slate of production and with responsibility for policy, programming, commissions, acquisitions and program development. Ms Bottger began her career in television in the 1970s and has produced many series, documentaries and children's programs including the acclaimed children's television series, *Totally Wild*, which is screened in 13 countries. She has previously held positions with the Seven Network, Grundy's and the Nine Network. Ms Bottger is a Board member of Screen Queensland, a member of the Advisory Board of Queensland University of Technology's Creative Industries Faculty and works closely with state and federal education departments.

**Ms Bottger's term expires
on 31 December 2012**

SCREEN AUSTRALIA BOARD



ROBERT CONNOLLY

Mr Connolly is a well-known film director and writer. His writing and directing credits include the critically acclaimed feature films *Three Dollars*, *The Bank and Balibo*, and his producing credits include the award-winning film, *Romulus*, *My Father*, *The Monkey's Mask* and *The Boys*. Mr Connolly has won four Australian Film Institute (AFI) Awards and has received a Centenary medal for services to the Australian film industry. He is also a principal in the film distribution company Footprint. He has served on various industry boards, including the NSW Film and Television Office (NSW FTO), the Australian Screen Directors Association and the University of NSW Dean's Council.

**Mr Connolly's term expires
on 31 December 2013**



ROSS ENTWISTLE

Mr Entwistle has been exhibiting and distributing motion pictures for almost 25 years, with experience in more than 18 international territories as an exhibitor, and having worked on over 150 films as a theatrical distributor in Australia. Mr Entwistle is the founding director of Limelight Cinemas, an independent cinema exhibition company, and was formerly Managing Director of Greater Union, where he was responsible for managing the largest cinema circuits in Australia and the United Arab Emirates. Previously, Mr Entwistle was Managing Director of Sony Pictures Releasing (Australia), and during the 1990s, held senior executive positions with Village Roadshow. Mr Entwistle is a former Chairman of the Australian Cinema Exhibitors Coalition (ACEC), the Motion Picture Distributors Association of Australia (MPDAA) and former President of the Society of Australian Cinema Pioneers. In 2008, he was named, along with Greater Union, as the International Exhibitor of the Year at ShoWest, the world's largest convention for the motion picture exhibition and distribution industries.

**Mr Entwistle's first term expires
on 3 August 2012**



MATTHEW LIEBMANN

Mr Liebmann has more than 15 years' experience in the entertainment and media sector. In his current role as Commercial and New Business Director at Hoyts, he is a senior member of the executive team responsible for sales, business analysis, loyalty and new business opportunities in Australia and beyond. Prior to joining Hoyts, Mr Liebmann was General Manager of SKYCITY Cinemas, New Zealand's largest cinema circuit. Mr Liebmann also spent six years as an entertainment and media consultant at PricewaterhouseCoopers, assisting many leading organisations in the areas of strategy, business planning, operational effectiveness and risk management. He is the founding author and editor of the PricewaterhouseCoopers *Australian Entertainment & Media Outlook*, writing the first five editions of this leading sector publication. Mr Liebmann also spent six years in a variety of roles at Village Roadshow during the 1990s.

**Mr Liebmann's first term expires
on 29 March 2013**



RACHEL PERKINS

Ms Perkins is an established filmmaker who has contributed extensively to the development of Indigenous filmmakers in Australia and, more broadly, the Australian film industry. In addition to her experience as an executive producer for both the ABC and SBS, Ms Perkins has had a successful film and documentary making career, directing the feature films *Bran Nue Dae*, *Radiance* and *One Night the Moon*, which received five AFI Awards, as well as the critically acclaimed television series *First Australians*, which won the 2008 Logie Award for Best Documentary. Ms Perkins is from the Arrernte and Kalkadoon nations. She has previously served on the Council of the Australian Film Television and Radio School (AFTRS), the NSW FTO, the Australian Film Commission (AFC) and is a founding member of the National Indigenous Television Service.

**Ms Perkins' term expires
on 31 December 2013**



GREG SMITH

Mr Smith has over 20 years' experience in the Australian film industry including as an executive producer and film financier. He has recently retired from the Board of Animal Logic, one of the world's most highly respected digital production companies with credits including *Happy Feet*, *300*, *Harry Potter and the Goblet of Fire*, *Hero*, *The Matrix* and *Moulin Rouge*. He is a Director of Object, and a member of the NSW Innovation Council, as well as being a former Director of Film Victoria, the NSW FTO and Ausfilm.

**Mr Smith's term expires
on 30 June 2012**



DEANNE WEIR

Ms Weir is a business executive with over 20 years of corporate experience. She is currently the Group Director of Corporate Development with AUSTAR United Communications Ltd, with responsibility for corporate and product strategy, programming, and legal, regulatory and corporate affairs issues, including as General Counsel and Company Secretary. As part of her role with AUSTAR, she is a Board member of the Australian Subscription Television and Radio Association, XYZnetworks Pty Ltd, and is also a member of the Advisory Board of the Centre for Media and Communication Law at the University of Melbourne. Ms Weir has previously been a member of the Museums Board of Victoria, the Queen Victoria Women's Centre Trust and the Council of the Law Institute of Victoria.

**Ms Weir's term expires
on 31 December 2012**

BOARD MEETING ATTENDANCE TABLE 2010/11

	GLEN BOREHAM	IAN ROBERTSON	CHERRIE BOTTGER	ROBERT CONNOLLY	ROSS ENTWISTLE	MATTHEW LIEBMANN	RACHEL PERKINS	GREG SMITH	DEANNE WEIR
8 July 2010	✓	✓	✓	✓	✓	✓	✓	✓	✓
6 August 2010	✓	✓	✓	✓	✓	✓	✓	✓	✓
22 September 2010	✓	✓	✓	✓	✓	✓	✓	✓	✓
22 October 2010	✓	✓			✓	✓			✓
4 November 2010	✓	✓	✓	✓	✓	✓	✓	✓	✓
8 February 2011 (circulating resolution)	✓	✓	✓	✓	✓	✓	✓	✓	✓
2 March 2011	✓	✓	✓	✓	✓	✓	✓		✓
29 April 2011	✓	✓	✓	✓		✓	✓	✓	✓
8 June 2011	✓	✓	✓	✓	✓	✓	✓	✓	✓

AUDIT COMMITTEE ATTENDANCE TABLE 2010/11

	IAN ROBERTSON	GREG SMITH	DEANNE WEIR
22 September 2010	✓	✓	✓
1 December 2010	✓		✓
18 March 2011	✓		✓
8 June 2011	✓	✓	✓

EXECUTIVE OVERVIEW

2010/11



Ruth Harley

CEO
DR RUTH HARLEY

The year under review saw Australian films and television projects distinguish themselves in both the domestic and international arenas. *Tomorrow, When the War Began* was the highest-grossing local film, reaching a box office of \$13 million. *Mrs Carey's Concert* broke through to become one of the most successful theatrical documentaries ever, achieving over \$1 million in ticket sales by 30 June. Internationally, *Legend of the Guardians: The Owls of Ga'hoole* took over \$140 million worldwide and *Sanctum* over \$80 million.

Australian talent also attracted outstanding critical acclaim, with high-profile awards and selections in many of the world's major festivals, from Berlin to Sundance, Toronto and Cannes, as well as Pusan, Hong Kong and Guangzhou. Shaun Tan won an Oscar® for his animated short *The Lost Thing* and Jacki Weaver was nominated for her work in *Animal Kingdom*. Australians won four Oscars® from nine nominations, including Emile Sherman for UK film *The King's Speech*.

Home-grown television continues to connect with audiences. Five Screen Australia-funded documentaries achieved more than a million viewers, topped by *Dick Smith's Population Puzzle* with 1.5 million. In drama, the series *Paper Giants: The Birth of Cleo* also attracted over a million viewers, as did all three *Underbelly* telemovies. And in a nice turnaround, when the US version of *Wilfred* premiered on FX in the US on 30 June 2011 it received the best comedy premiere ratings in that pay network's history. It's good to see a format selling successfully to the Americans for a change!

Screen Australia committed just over \$63 million in production funds to film and television projects in 2010/11, leveraging in excess of \$277 million in total budgets. Screen Australia contributed production investment of \$23 million to 17 feature films, \$20 million to 15 television dramas including four programs for children, and \$17 million to 64 documentaries. In addition, we committed \$2.5 million to projects through the Indigenous Department, and \$0.7 million to six interactive digital projects under the Innovation Program.

In our third year of operation, Screen Australia's executive team has been developing new agendas in several of the agency's key work streams. Important among these was the review of our 'small screen' funding guidelines, which aimed to clarify our objectives in this area and establish a pathway for delivering projects made for a multiplicity of screens and storytelling opportunities. Following extensive consultation with the sector, Screen Australia announced a suite of Convergent Television programs in May 2011 focused on quality, flexibility and innovation. A new program, the All Media Fund, was also created in recognition of the diverse approaches to storytelling and delivery that continue to grow in importance for audiences and creators alike. The Marketing Department's Innovative Distribution program, introduced earlier in the year, was created with an eye on the same trend – to encourage the development of new distribution platforms for low-budget films, documentaries and niche content.

On the international stage, we ratcheted up our support for the sales and financing efforts of Australian film and television producers and their partners. To capitalise on solid interest in Australian projects and a strengthening sales environment, Screen Australia's two-pronged strategy in the key European markets (Cannes, Berlin, MIPTV and MIPCOM) provided increasingly sophisticated business facilitation services and support materials through our market stand or office, as well as targeted matchmaking events connecting Australian producers with key international executives. We offered an online booking system for meeting tables for the first time at MIPTV in April, and distributed our marketing materials increasingly in digital form, through mechanisms such as dedicated social media-enabled mini-websites and USB sticks. The demand for our services is high, with more than 300 meetings held at the Screen Australia stand at MIPTV, for example, and more than 7,000 pageviews for the Cannes mini-site.

We also diversified our support into key Asian markets as these industries open up and interest in co-productions strengthens, with treaties now in place with Singapore and China, and in negotiation with the Republic of Korea, Malaysia and India.

Back home, we expanded our marketing agenda to reach out directly to audiences using social media networks. A refreshed YouTube channel was launched, supported by a Facebook page and Twitter feed, and boosted by an initial partnership promotion with Google Australia. The launch project, 'Map My Summer', invited YouTube users to upload mini-films of their experience of Australia's summer. Contributions were then 'curated' into the short film *We Were Here* by young director Amy Gebhardt and editor Nick Meyers, with Dr George Miller acting as mentor. The increase in uptake of content on our YouTube channel during the promotion was dramatic, going from 33,000 views to 740,000 views in five months. Across the three platforms of YouTube, Facebook and Twitter,

a growing community of subscribers, followers and fans are now kept up-to-date with the latest news on Australian screen content.

The hub of our online activity is, of course, the Screen Australia website, which was significantly revamped during the year. The new site features more accessible navigation with a more intuitive structure, as well as a fresh look and feel, and greater use of images and clips. As well as essential information about Screen Australia and its programs, its many thousands of pages integrate a huge range of resources – industry statistics, festival and market profiles, upcoming productions, the 12,000 titles in the Find a Film database, budget templates, sample production paperwork, guides to getting started in the industry – "... a massive resource," as a respondent to an *Encore* magazine survey said recently. The site will continue to develop, integrating new features and functionality to become a primary platform for our engagement with the industry.

Using the web, as well as e-news, video and new print formats, the Strategy and Research Unit broke new ground during the year in developing innovative ways of bringing the outcomes of their work to life. A range of supporting material was produced to communicate the findings of the *Beyond the Box Office* audience research project, for example. An infographic animation and vox pop videos were created to illustrate changing screen media consumption patterns, and demographic profiles of screen media audiences and platforms were presented as an engaging pack of 'playing cards'. The research is important in itself, but the communication made it accessible and meaningful.



(clockwise from left) *Red Dog* producer Nelson Woss, actor John Batchelor, Ruth Harley, *Roadshow's* Joel Peartman, Minister for the Arts Simon Crean, Koko the dog

In addition to ongoing development of its own operations, Screen Australia also has a role in supporting developmental change more broadly in the industry, providing opportunities for honing skills, building knowledge and enhancing professionalism. Sector development activities relevant to all levels of expertise and experience occur across most of our program areas, often in partnership with state agencies and other organisations. Highlights for 2010/11 included high-level script craft workshops on everything from character building to high-concept storytelling; a practical forum on marketing documentaries; four international producer fellowships including one with Scott Free Productions in London; and the Indigenous Department's script development initiative underpinning its major television drama series, *Redfern Now*, led by internationally acclaimed writer Jimmy McGovern. In conjunction with the state agencies we provided entry-level opportunities through the network of screen resource organisations around the country; and companies funded through our Enterprise Program are increasingly offering mentorships, internships and training.

No developmental change agenda would be complete without close attention to the costs and processes required to deliver that agenda, and I am pleased to report that our administration costs, including staffing costs, are trending downwards. A post-merger IT platform change was executed seamlessly by 30 June and work commenced in parallel to leverage the technology to generate further efficiencies for the agency and the industry in the form of online application transactions.

I am also very pleased with the progress we've made to simplify contracting requirements and templates. The move to grant funding for some documentaries simplified transaction costs for all parties, and standard contract templates have now been developed for all documentary and television funding, along with a raft of other refinements to contracts across the agency. There is more to be done and to the extent that there are standard terms and conditions applying to state agencies and broadcasters too, some of the transaction cost burden will be lifted from all parties.

The year under review saw Australian films and television projects distinguish themselves in both the domestic and international arenas. *Tomorrow, When the War Began* was the highest-grossing local film, reaching a box office of \$13 million. *Mrs Carey's Concert* broke through to become one of the most successful theatrical documentaries ever, achieving over \$1 million in ticket sales by 30 June. Internationally, *Legend of the Guardians: The Owls of Ga'hoole* took over \$140 million worldwide and *Sanctum* over \$80 million.

This has been a strong year for Screen Australia. Our major energies have moved from dealing with merger issues to managing an agenda of developmental and transformational change. There are still efficiencies to be achieved from the merger but they will evolve over the next year in the background, while the foreground will feature convergence in many different forms across the agency's activities and those of the wider industry. As an advocate for Australian content, Screen Australia aims above all to inform the debate, with a focus on ensuring access, diversity and choice.

I would like to conclude by thanking all our partners in the state agencies, broadcasters, distributors and exhibitors, guilds and associations. I acknowledge the contribution of the Board and staff of Screen Australia. And lastly the people who make the films, programs and products: they make us proud.

Dr Ruth Harley

ORGANISATIONAL STRUCTURE

As at 30 June 2011

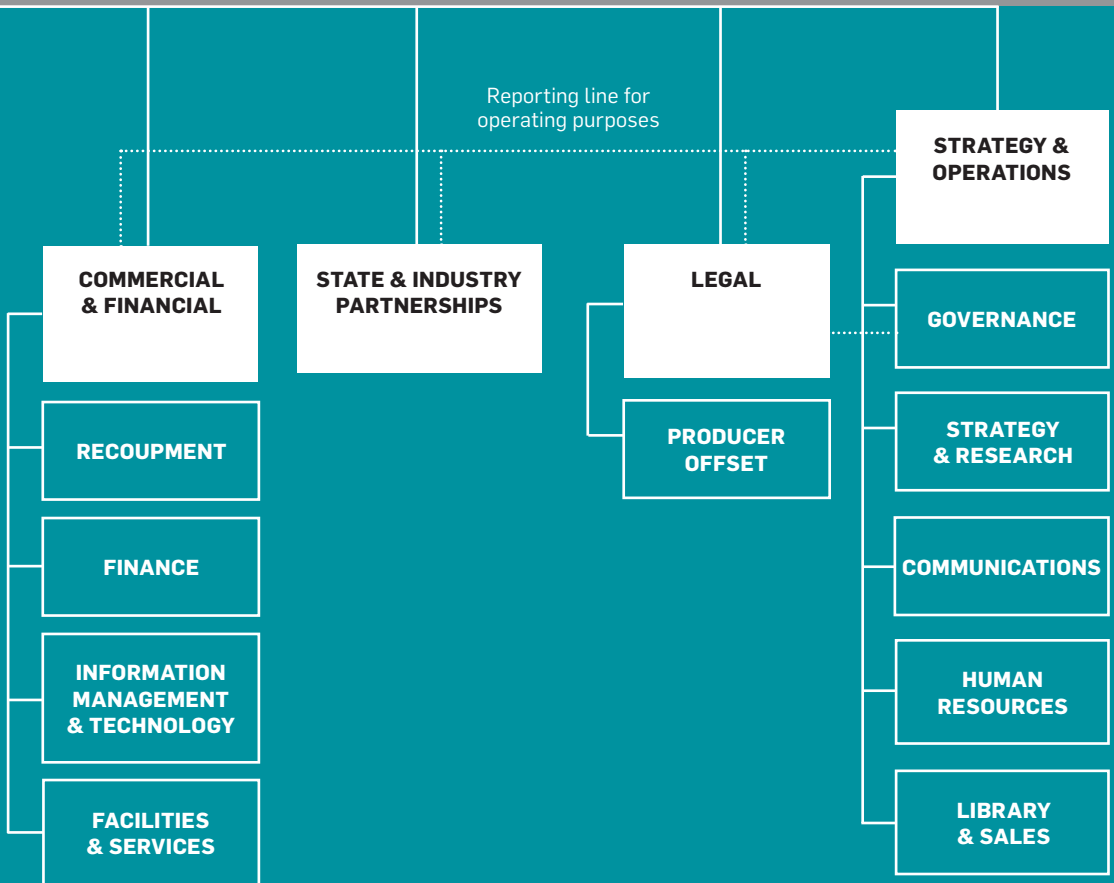
CHIEF EXECUTIVE OFFICER

INDIGENOUS

DEVELOPMENT

**PRODUCTION
INVESTMENT**

MARKETING



SENIOR MANAGEMENT

As at 30 June 2011

CEO **DR RUTH HARLEY**

Dr Harley has been the Chief Executive Officer of Screen Australia since November 2008. Prior to that, she was the Chief Executive of the New Zealand Film Commission (NZFC) from 1997 until November 2008, and has more than 25 years' experience in the film and television industries. Dr Harley has held other important roles in the sector including Executive Director of New Zealand on Air, Commissioning Editor at Television New Zealand and the National Media Director of Saatchi and Saatchi in New Zealand. She holds a PhD from the University of Auckland and is a former Fulbright Scholar. Her commitment to broadcasting and the arts was recognised in 1996 with an OBE and in 2006 she received a Companion of the New Zealand Order of Merit for her services to film.

CHIEF OPERATING OFFICER **FIONA CAMERON**

Fiona joined Screen Australia at its inception, 1 July 2008, as Executive Director, Strategy and Operations. Prior to this role Fiona was a General Manager with DMG Radio Australia, responsible for launching the new radio brand Nova in Melbourne. Fiona has had a number of senior roles in the state and federal arena including a stint as Chief of Staff to the Minister of Communications in the mid-1990s. Fiona has been a Director of AFTRS and Commercial Radio Australia.

HEAD OF PRODUCTION INVESTMENT **ROSS MATTHEWS**

Ross spent eight years as the Senior Investment Manager and Investment Manager for the Film Finance Corporation Australia (FFC). At the FFC he was responsible for financing a diverse slate of Australian feature films, adult drama, children's television and documentary. He worked closely with producers on their funding applications and in negotiating investment structures and production planning. For the three decades prior to this, Ross was an award-winning producer of television drama and feature films. Ross's roles at Screen Australia have been as Senior Investment Manager, Acting Head of Production Support & Investment, and since January 2009, Head of Production Investment.

HEAD OF DEVELOPMENT **MARTHA COLEMAN**

Martha worked in the UK as the Head of Development at Icon Entertainment International, the Head of Creative Affairs at Material Entertainment and as a consultant producer. As Head of Development at Icon, Martha was responsible for the company's UK development slate as well as being involved in their production investment decisions. At Material Entertainment, she developed projects with some of the UK's top creative talent as well as nurturing new talent. Before working in the UK, Martha was an independent feature film and commercials producer based in Sydney. Martha produced the acclaimed Australian feature film *Praise* and was executive producer on the UK box office hit, *Run, Fat Boy, Run*.

HEAD OF INDIGENOUS **ERICA GLYNN**

A graduate of AFTRS in Sydney, Erica cut her teeth working for the Central Australian Aboriginal Media Association (CAAMA) in Alice Springs. Erica's award-winning short film *My Bed, Your Bed* was an international success. She's also made many documentaries including *A Walk with Words* with Romaine Morton and *Ngangkari* about traditional healers of the Central Desert Region.

HEAD OF MARKETING **KATHLEEN DRUMM**

Kathleen has more than 15 years' experience in marketing the screen industries. She joined Screen Australia on 1 September 2009. Previously Kathleen was Head of Sales and Marketing at NZ Film, the sales arm of the NZFC, where she was responsible for the international sales and marketing of New Zealand features, including both creating an international presence and increasing the focus on domestic audiences. She has been actively involved in devising sales strategies, positioning titles in the marketplace and creating quality international marketing materials. Kathleen maintains close relationships with Australian distributors, international distributors, festival directors and international film executives. Prior to 2001, Kathleen was the NZFC's Short Film Sales and Marketing Manager, where she explored different ways for screen content to reach domestic and international audiences. Kathleen has a background as a marketing consultant and has held various roles in sales and marketing management within the book publishing industry, including Random House NZ.



GENERAL COUNSEL **ELIZABETH GRINSTON**

Elizabeth joined Screen Australia in April 2009 from Gilbert + Tobin, where she was a Special Counsel in the firm's Intellectual Property and Litigation Group. While specialising in intellectual property matters, particularly copyright, Elizabeth's practice at Gilbert + Tobin covered a wide range of other areas, including regulatory and administrative law and general commercial disputes and transactions. Elizabeth has also practised in the public sector as a decision-maker in various specialist state and federal Tribunals. She was previously a partner with Freehills, where she practised in the areas of commercial/finance law and litigation. Elizabeth has also held a number of non-executive Director positions on Boards in the energy and insurance sectors. She was selected by her peers for inclusion in the 2009 Best Lawyers® list for Australia in the specialty of Litigation. Elizabeth holds a Bachelor of Laws and a Bachelor of Arts degree from the University of Sydney, where she graduated with First Class Honours and the University Medal in Law.

CHIEF FINANCIAL OFFICER **RICHARD NANKIVELL**

Richard joined Screen Australia in October 2010 from City of Ryde where he was Chief Financial Officer. He has an extensive background in finance and administration from his time in local government having held senior management positions in a number of NSW metropolitan and rural councils including City of Ryde, Parramatta City Council, Willoughby City Council, Corowa Council and Boorowa Council. Richard holds an Associate in Local Government Administration and was awarded the Albert Mainard Local Government Scholarship sponsored by the then Town Clerks Society of NSW in 1982.

SENIOR MANAGER, STATE AND INDUSTRY PARTNERSHIPS **CHRIS OLIVER**

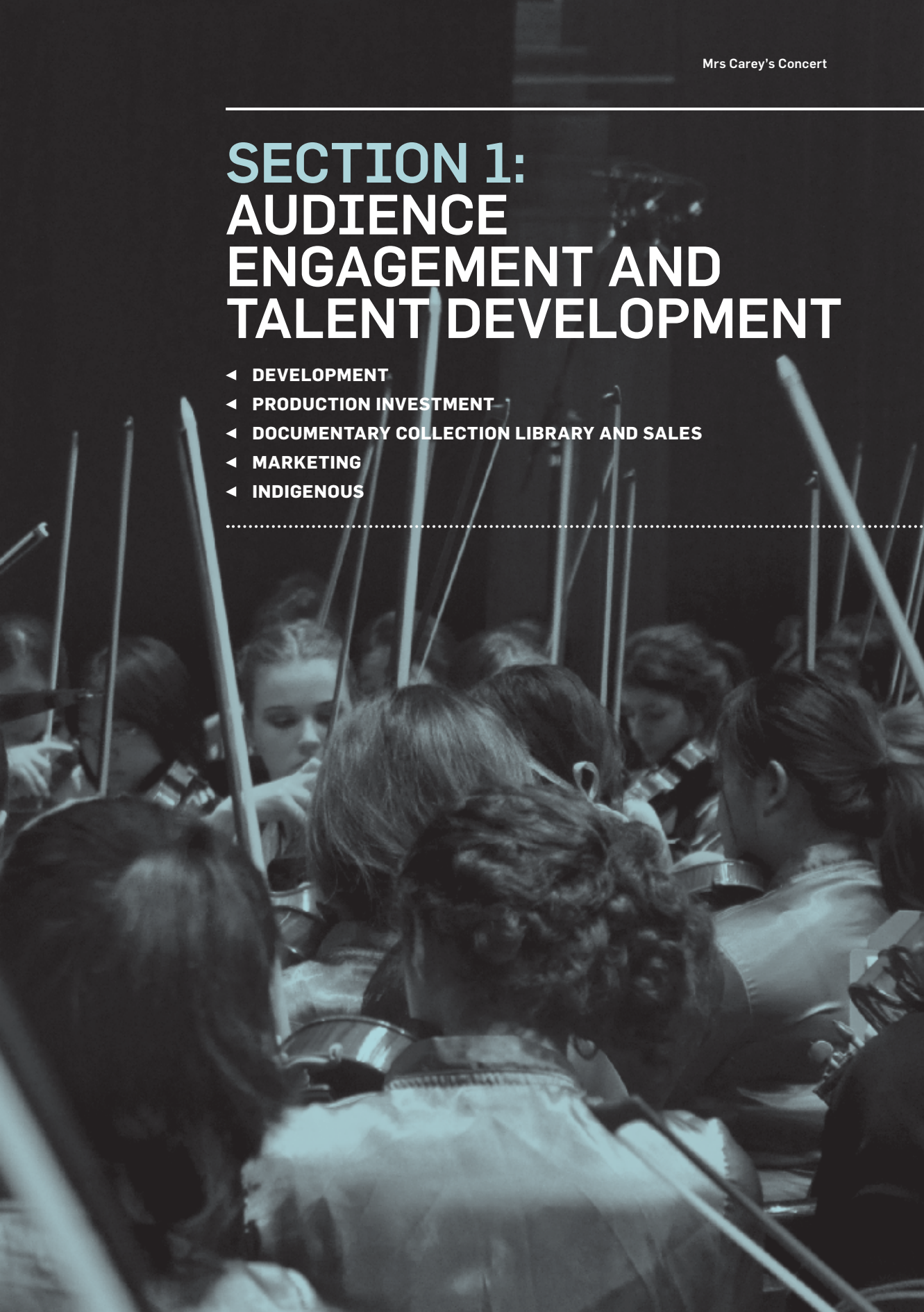
Before the creation of Screen Australia, Chris was an Investment Manager for feature films and TV drama at the FFC. Recent titles include *Bright Star*, *Balibo*, *Daybreakers*, *Beautiful Kate*, *Underbelly* and *Sea Patrol*. In the late 1980s, he was appointed to the role of Executive Producer at Film Australia where he commissioned/

executive produced and financed more than 100 hours of drama and documentary production, including *Rats in the Ranks* (ABC, CH4, Arte), *Admission Impossible* (ABC, BBC) and the drama series *House Gang* (SBS, CH4). Before this, Chris produced documentaries (including *Witch Hunt*) and feature films (including *Blood Money* and *Desolation Angels*). In Chris's current role he assists Screen Australia in working more closely with the state screen agencies, key guilds and screen practitioners, ensuring that the differing needs of practitioners are met. Chris also manages the Enterprise Program.



SECTION 1: AUDIENCE ENGAGEMENT AND TALENT DEVELOPMENT

- ◀ DEVELOPMENT
 - ◀ PRODUCTION INVESTMENT
 - ◀ DOCUMENTARY COLLECTION LIBRARY AND SALES
 - ◀ MARKETING
 - ◀ INDIGENOUS
-



HIGHLIGHTS

- Screen Australia provided \$3 million in development support to 95 features in 2010/11, as well as around \$1 million for development and production of cutting-edge projects through the Innovation Program.
- \$1.5 million was provided for professional development through Talent Escalator and other development programs.
- Of the 30 Australian features released in 2010/11, 22 had received development support from Screen Australia or predecessor agencies.
- Screen Australia–developed feature film *Sleeping Beauty* screened in Competition at the Cannes Film Festival.
- Screen Australia–funded animated short film *The Lost Thing* won the Oscar® for Best Short Film, Animated, and received an AFI Award for Best Short Animation, a Jury Award at Palm Springs International Short Fest and Best Australian Short Film at Flickerfest.
- Screen Australia–funded short drama *The Kiss* won AFI Awards for Best Short Fiction Film and Outstanding Achievement in Short Film Screen Craft as well as winning the Emerging Australian Filmmakers Award at the Melbourne International Film Festival (MIFF) and Best Short Film, Best Director and Best Achievement in Cinematography – Commendation at the St Kilda Film Festival.
- Screen Australia–funded animated short film *Polo's Robot* won Best Australian Film at the 2011 Melbourne International Animation Festival.
- Screen Australia–funded animated short film *Nullarbor* was in official competition at Annecy in June 2011 and won the Dendy Yoram Gross Animation prize for Best Short Animation at the 2011 Sydney Film Festival.



DEVELOPMENT

CREATIVE STORYTELLING, TALENT, SKILLS AND INNOVATION

Screen Australia's development programs aim to support Australian screen professionals in creating outstanding Australian content across a range of platforms.

STRATEGIES

- Develop outstanding stories from a range of genres, ready to be turned into screen productions that win international acclaim and engage domestic and international audiences
- Foster the development of the craft skills of producers, writers and directors
- Identify and develop a pool of highly skilled writers and screen developers with outstanding commercial and creative track records
- Work proactively with the strongest Australian talent on original, creatively excellent stories with a clear sense of audience and appropriate budget expectations
- Establish a strategic short film development and production workshop aimed at 'the next wave' of talent
- Develop creative and audience-engaging content for innovative technologies.

OUTCOMES

Single-project feature development

Screen Australia provides project-specific development funding to screen professionals with proven track records, generally working in teams. Less experienced filmmakers can access this program by partnering with eligible experienced colleagues.

Focusing on projects that demonstrate impressive talent, robust craft and knowledge of their audience, market and cultural value, the Screen Australia feature development slate has continued to grow and diversify.

Of the 95 projects funded in 2010/11, 30 per cent were drama and 70 per cent were other genres including thrillers, comedies, romantic comedies, action and horror.

Here are some highlights.

Ongoing support has been provided for projects identified as having strong potential in 2009/10. All are now heading towards production, including:

- *The Great* (p: Marian Macgowan, w: Tony McNamara, d: Gillian Armstrong)
- *Tracks* (p: Academy Award®-winning Emile Sherman, w: Marion Nelson, d: John Curran)
- an adaptation of Tracey Chevalier's *Remarkable Creatures* (p: Heather Ogilvie, w: Jan Sardi)
- couture comedy drama *The Dressmaker* (p: Sue Maslin, w/d: Jocelyn Moorhouse).

New projects supported during the year included:

- *Jungle* (p: Emile Sherman, Chris Brown, w: Justin Monjo, w/d: Michael Spierig, Peter Spierig)
- *The Docks* (p: Emile Sherman, w: Jamie Browne, Kris Mrksa, d: Clayton Jacobson)
- young adult drama *B Model* (w/d/p: Rachel Griffiths, p: Louise Smith, w: Samantha Strauss)
- new drama *The Fortunes of Richard Mahoney* (p: Sue Milliken, w: Chris Anastasiades, Andy Cox, d: Bruce Beresford)
- animated romantic comedy *Ernee* (p: Peter Kaufmann, ep: Brian Rosen, Bryce Menzies, w/d: Academy Award®-winning Adam Elliot)
- romantic comedy *Learning to Fly* (p: Finola Dwyer, w: Sheridan Jobbins, w/d: Stephan Elliott).

We've been pleased to see a diverse range of development-supported projects go into production, including:

- surfing drama *Drift* (p: Michele Bennett, Tim Duffy, w/d: Morgan O'Neill, d: Ben Nott)
- romantic comedy *Not Suitable for Children* (aka *20-Something Survival Guide*) (p: Jodi Matterson, w: Michael Lucas, d: Academy Award®-nominee Peter Templeman)
- the film adaptation of *The Hunter* (p: Vincent Sheehan, w: Alice Addison, d: Daniel Nettheim)
- drama *Lore* (p: Liz Watts, Karsten Stöter, Paul Welsh, w/d: Cate Shortland, w: Robin Mukherjee)
- Cannes Competition entrant *Sleeping Beauty* (p: Jessica Brentnall) for which Screen Australia provided the introduction and funding for Jane Campion's mentorship of first time director Julia Leigh.

Other projects we have supported include: love story *Five Spice* (p: Bryan Brown, w/d: Gregor Jordan); drama *The Seduction* (aka *Origin of the World*) (d: Rachel Ward, w: Sarah Walker); romantic comedy *After the Credits* (p: Miranda Culley, w/d: Josh Lawson); drama *Death in Canton* (p: Janelle Landers, Aidan O'Bryan, w/d: Ben C Lucas); action comedy *The Outrageous Barry Rush* (w: Andy Cox, d: Kriv Stenders); thrillers *A Murder of Crows* and *Black Echoes* (p: Murray Pope, Michael Robertson, w: Shayne Armstrong, Shane Krause); romantic adventure drama *Canterbury Tales* (p: Damien Parer, w: Alexa Wyatt); drama *Venetian Wedding* (p: Deborah Calderstone, w/d: Peter Duncan); and spoof comedy *Death By Shark!* (p: Marian Macgowan, Miranda Culley, w: Heidi Regan).

In addition, producer/director Robert Connolly will take the atmospheric collection of short stories by acclaimed novelist Tim Winton and work with 17 extraordinary Australian directors including Cate Blanchett, Tony Ayres, Cate Shortland, Mia Wasikowska, David Wenham and Stephen Page to create *The Turning*, set in the brooding small-town world of coastal Western Australia.

Of the total development funds allocated to single-draft funding, writers' fees made up 60 per cent of allocated funds (or some \$1.7 million) approved in 2010/11, with producer, director and script editor fees making up 22 per cent, and other costs (travel, casting, budgeting and legal) accounting for the remaining 18 per cent.

Individual script consultations

A number of teams receiving Screen Australia development funding had the opportunity for one-on-one consultations with visiting international expertise during the year.

In June 2010, we sponsored Michael Hauge's renowned one-day lecture on *The Art of Romantic Comedy* writing, along with comedy expert Steve Kaplan's *The Principles of Writing Comedy*. Following the lectures we partnered both men with teams we are supporting, giving 18 filmmakers a three-hour bespoke consultation on their project. This relationship-building has been a big success, connecting our filmmakers to professionals with vast experience in script development at a high level.

Michael Hauge, Steve Kaplan, Meg LeFauve, Paul Chitlik, Sheila Hanahan Taylor, Laurie Webb and UK Script Factory's Lucy Scher comprise a carefully selected group of international advisers engaged where appropriate in one-on-one consultancies with our writers and producers to support

them in bringing their projects to their full potential. Although such consultancies are not required for every project, the positive feedback from those we have supported has been very strong.

Talent Escalator programs

The Talent Escalator programs offered by Screen Australia's Development Department provide professional development opportunities to help writers, producers and directors take strategic steps in building their skills, their careers and their slate.

Director's Acclaim Fund: We introduced this new fund during the year to help short film directors leverage attention received as a result of international acclaim. The fund allows directors who have been in competition at Cannes, Toronto, Sundance, Venice and other A-list festivals to apply for up to \$15,000 to assist them to get to the next stage in their career. Intentionally flexible, we require a measurable outcome and the fund is specifically available to directors as their talent is generally the most clearly showcased in short films.

Internships: Internships allow talented individuals to reach their potential more quickly through exposure to high-level practice in their area. Ambitious proposals are highly valued. After 2010's London-based producer internships with Film4, Scott Free and Kudos Films, we turned next to the independent sector in the US. In September, producers Aidan O'Bryan (*Wasted on the Young*) and Stuart Parkyn (Oscar®-nominated for his short film *The Saviour* in 2007) were announced as recipients of our producer placements in New York. Aidan and Stuart were funded to spend six months in the development and production departments of Belladonna and Killer Films respectively. We then funded Drew Bailey (producer of the Oscar®-nominated short *Miracle*

Fish) to spend five months working in Los Angeles with independent producer Daniel Dubiecki (executive producer of *Juno* and producer of *Thank You For Smoking* and *Up in the Air*). Also in Los Angeles, Zyra McAuliffe was recently awarded a six-month internship with William Horberg (producer of *The Talented Mr Ripley*, *Sliding Doors*, *Cold Mountain*, *The Kite Runner* and *Death at a Funeral*).

Springboard: While the first Springboard participants finesse their short films, we completed our second Springboard short film program in February. Springboard is targeted at writer, director and producer teams who are one short away from making their first feature film, and during two seven-day workshops we help them develop and produce (if successful) a short film that speaks directly to the sensibility of the feature film. The short can then act as a strategic calling card for the feature as well as showcasing the talent of the team at festivals. Of the 38 applications received, nine teams were interviewed and six were chosen for the workshops. Three teams were selected to go into production. This year we were encouraged to see 24 women apply – significantly more than last year – and three of the six selected projects had a female writer, director and/or writer/director. In partnership with MIFF 37° South Market, we are funding our Springboard alumni to attend the MIFF Accelerator Program in August 2011.

Short Film Completion Funding: This program provides finance for distinctive and creatively ambitious short films that show outstanding potential but lack the funds to finish. The fund seeks to galvanise the connection between short filmmaking and a feature film career, favouring shorts with a clear professional development benefit and ability to showcase talent at local and international film festivals. Two projects were funded during the year.

Short Animation Production Funding: This program provides practitioners with the opportunity to create work that would showcase their skills and assist in the development of their careers. We engaged experts from Animal Logic to assist with the selection. Two projects were funded.



Workshops and seminars

Our workshops and seminars support our belief in the importance of craft and of getting the idea and storytelling foundations right at the beginning. Highlights during the year included:

Syd Field: Mastering the Craft of

Screenwriting Lectures: In conjunction with Screen NSW's Aurora Program in November 2010, we brought to Australia internationally acclaimed author, lecturer and screenwriter Syd Field to conduct his renowned seminar Mastering the Craft of Screenwriting on the art and craft of visual storytelling. The unique series of lectures focused on updating the classic storytelling conventions with contemporary tools and techniques for the modern screenplay.

Script Developers Initiative: Also in November, we ran for the fourth time the UK Script Factory's Script Developers Initiative, taught this year by Lucy Scher and Screen Australia's Randal Allan. The Script Developers Initiative is our ongoing, three-day script development workshop aimed at raising the quality of development practice in Australia by enhancing the skills of people working with writers in a development role. Fourteen script developers participated in the three-day workshop. Feedback forms were 100 per cent positive. The reputation and enthusiasm for this course continues to

SPECIAL INITIATIVES

Screen Australia's Development Department provided funding for the following initiatives during 2010/11:

- *Screen NSW Aurora*: An intensive professional script development program
- *South Australian Film Corporation (SAFC) FilmLab*: A low-budget filmmaking program
- *ScreenWest Feature Navigator Workshop*
- *Northern Territory Film Office (NTFO) IGNITE*: Project development scheme which took teams through an accelerated development process over an eight-month period
- *37° South Market: Books at MIFF*: Fostered links between the publishing and production industries to encourage screen adaptations of books
- *ScreenWest/SAFC T-VIS*: Concentrating on building TV script and presentation-of-concept skills for television production
- *Australian Writers' Guild (AWG) Script Assessment Training Program*
- *Screen Tasmania Reel Lives Real Stories*: Designed to support the development of emerging Tasmanian industry practitioners who demonstrate a commitment to a professional career in the screen industry and who have a long-form drama project in development
- *ScreenWest Development Workshops*
- *Transmedia Victoria Conference*: Aimed to facilitate world-class transmedia projects and production studios through professional education and targeted networking
- *Screen NSW/Animal Logic Slaying the Dragon: Secrets of the Second Act*: Seminar
- *ScreenWest LA Internship*: Producer Mike Searle was selected for a six-month internship with Krasnoff/Foster at Paramount Studios in Los Angeles
- *Australian Interactive Media Industry Association (AIMIA) V21 Conference*: Brings together the digital media industry and its clients to help develop and better understand opportunities that digital media can bring to business
- *ScreenWest XML Perth: Storytelling in a Digital Age*: Aimed at assisting screen and digital media practitioners understand how proliferating new technologies can assist them to create new forms, genres, audiences and experiences and where new financing sources can be found.

grow and we see this as an initiative we will continue to offer once or twice a year, such is the need and hunger for this area of professional development.

Character Building Workshop:

Acknowledging that many writers with strong voices are drawn to writing character-based dramas, we designed a workshop to focus on how to get those dramas to as wide an audience as possible. The result was our Character Building Workshop, hosted by the UK Script Factory's Lucy Scher, which we ran in November 2010. The aim of the five-day workshop was to offer experienced drama screenwriters the opportunity to galvanise their character writing skills and enhance the reach of their screenplays by

creating unique, compelling and emotionally complex characters. Nineteen writers and their producers participated and feedback forms were 100 per cent positive – 85 per cent very positive.

High Concept Movie Workshop:

To balance our Character Building Workshop for character-based drama and as part of our overall strategy to encourage diversity of storytelling, we designed a workshop for writers whose interest lies at the broader, high-concept end of the storytelling spectrum. Michael Hauge presented the High Concept Movie Workshop and Lecture in March 2011. Normally the domain of Hollywood (and as such subject to stringent principles), high-concept movies are a specific area

of commercial storytelling, whereby audiences will go to the movie based simply on its one-liner (eg 'A bus is hijacked in LA and the driver is forced to drive above 50 mph until the hijacker's needs are met. If the bus drops below 50 mph the bus will blow up.' – *Speed*). Michael presented his lecture on high-concept principles and pitching, and then 14 selected writer teams (and two of their producers) spent three days working closely with him to develop their high-concept idea into a well-structured outline, which they can then develop into a screenplay. Feedback was overwhelmingly positive and the exercise put some new talented voices on our radar.

Robert McKee Story and Genre Seminars:

In June 2011 we worked with Epiphany to present Robert McKee, teacher of the world's ultimate writing class on story design, to present his universally acclaimed four-day Story Seminar in Sydney. Excitingly, this was followed by an Australian first: over three days in Melbourne McKee presented his three new Genre Seminars on Thriller, Comedy and Love Story. Even the most experienced attendees confessed to learning new tricks from this old dog.

The Comic Premise: A Screenwriting

Workshop: Seeing a widespread need for a more refined understanding of the principles of comedy writing for the big screen and to support more writers in this area, we have invited Steve Kaplan to run a workshop in August 2011 on The Comic Premise. Steve will present his insightful lecture on comedy, followed by a workshop in which 12 selected teams will work with him over three days to interrogate their comedy premise and develop their comedy idea into a well-structured treatment which they can then develop into a script. Again, it's about laying strong foundations at the beginning.

Mastering Comedy: A Directing

Masterclass: Alongside our comedy workshop for writers, we are working with Sue Maslin/Film Art Media and MIFF to present the brilliant comedy director Francis Veber to conduct a two-day masterclass and lecture focused on directing comedy for experienced directors of film and television.

Innovation

This was the second full year of Screen Australia's Innovation Program, designed to support projects that explore new platforms and methodologies. The program aims to grow the skills, audience and economic viability of the screen production sector by backing striking examples of innovation in form and content in screen-based media. It encourages the formation of multi-disciplinary teams that embody convergence between traditional media and digital media or other disciplines.

Nine projects were supported for development, including:

- SLR, the animation house behind series such as *Gasp!*, *Deadly!* and *I Got a Rocket!*, teamed up with digital agency The Farm

for a suite of interactive activities based around the well-known pre-school property *Guess How Much I Love You*

- producer Ben Gage who worked with The Project Factory for an interactive kids' animation series called *Gross Out*, based on his popular trading card property of the same name
- game developer Trickstar for *Aussie Rules Football*, a massively multiplayer online game based on the quintessential Australian sport
- visionary sibling Australian artists Nathan (*Scarygirl*) and Luke (*The Adventures of Figaro Pho*) Jurevicius jointly supported with ABC for *Peleda*, a massively multiplayer online game based on their imaginative kids fantasy concept
- digital agency Monkeystack working with writer/director Christopher Houghton for *Scavengers*, an animated multi-platform property set in a post-apocalyptic Australia
- producer/creator Andrew Dillon and executive producers Catherine Nebauer and Gary Kurtz for a full transmedia strategy based around their green-lit action-packed TV series *Resistance*
- producer Kylee Ingram and her multidisciplinary team, including animators Hackett Films, were supported to produce an electronic proof of concept for *Habitat*, an interactive experience for online and mobiles in which players take on guardianship of an endangered



animal, and are encouraged to live sustainably in order to preserve the habitat of their digital 'pet'

- location-based mobile interactive drama/game *China Heart* was supported for production along with Screen NSW, City of Sydney and the Sydney Harbour Foreshore Authority. Produced by Josephine Emery and produced, written and directed by Annette Shun Wah, the project follows the romantic story of a second generation Chinese Australian and is told via an exploration of Sydney's Chinatown. It was launched to coincide with Chinese New Year 2011 celebrations:
www.chinaheart.org.au

Six projects were supported for production including:

- *The Hunt for Agent Eclipse*, a smart phone game using augmented reality to take players into the world of international spy espionage, was jointly supported with European media powerhouse RTL, to produce a working prototype. The game was produced by The Project Factory's Guy Gadney
- *Balibo* producer/director Robert Connolly was supported to make a playable demo of *Warco*, a first-person video game in which the player takes on the role of a war correspondent venturing into dangerous territory; his team

includes veteran journalist Tony Maniaty and one of Australia's leading game designers, Morgan Jaffit

- seasoned producer Sue Maslin (*Japanese Story*, *Hunt Angels*) and renowned visual artist Lynette Wallworth were supported to produce *Rekindling Venus*, a website and immersive augmented reality experience launched at Adelaide Film Festival 2011 (also a financial supporter) based on the effects of climate change on coral reef. The project has subsequently been invited to exhibit at the London Cultural Olympiad 2012
- producer Lisa Gray of *The Feds*, working in collaboration



with digital agency Visual Jazz, was supported to make multi-platform elements of the interactive youth music show *Stay Tuned*. The series has since gone live on ABC3 and ABC online to critical acclaim

- Emmy®-winners Hoodlum were supported to produce *SoapStar*, a social media game to be played through Facebook that puts players in the role of actors in a soapie
- *Little Space Heroes*, an ambitious virtual world from Bubble Gum Interactive in which kids get to attend space academy and explore the universe, was supported for production.

In addition to the innovation projects financed this year, the following projects supported in previous years went live during this financial year:

- Sue Maslin and Sarah Gibson's *Re-enchantment*, an interactive enchanted forest in which to explore the origin and meaning of fairy tales:
www.abc.net.au/re-enchantment
- *Goa Hippy Tribe*, an online social media documentary about a hippy reunion in Goa, made by filmmaker Darius Devas and a vibrant community of online contributors; producers were Freehand, with broadcaster SBS attached. The project was selected for INPUT 2011:
www.facebook.com/goahippytribe
- Interactive documentary *Immigration Nation: Building Multicultural Australia* from digital outfit Chocolate Liberation Front was launched via the SBS portal and was subsequently named a Webby Honoree, the US digital equivalent of the Oscars®. This was co-funded with Screen Australia's National Documentary Program:
www.sbs.com.au/immigrationnation/interactive
- Cult artist Emma Magenta brought her graphic novel character to life in *The Gradual Demise of Phillipa Finch*, an interactive web and game experience for anyone who has ever had a broken heart. The project was produced by Rachel Okine in collaboration with digital outfits Based on Birds and The Project Factory, with Toni Collette as the narrator:
www.abc.net.au/tv/phillipafinch

- Filmmaker Gregor Jordan (*Two Hands*, *Ned Kelly*) teamed up with The Project Factory's Guy Gadney for *Smash Cut*, an online mash-up portal for budding filmmakers and artists to flex their creative muscle:

www.smashcut.com

- Producers Kelly Chapman and Della Churchill, working with screenwriter Helen Wentland and web developer ireckon, were supported to make *Wrapping Up*, a social network and practical support for the recently bereaved – now live at
www.wrappingup.com
- Oscar®-nominated filmmaker Steve Pasvolsky (*Inja*), in collaboration with game development expertise, launched *Beachtown*, a social media game in which players cultivate a beach and surf their own reef:
<http://apps.facebook.com/beachtown>
- The Moonshine Agency completed and launched *Jokes on You*, a comedic website and smart phone app to tailor-make your own comedy routine:
www.jokesonyou.tv
- Building on the success of the Innovation Program, guidelines for a new All Media funding program were introduced in May 2011. For more information about Screen Australia's 'small screen' funding review, see the Strategy and Research section (page 58).

HIGHLIGHTS

During the 2010/11 financial year Screen Australia's Production Investment Department committed \$60.2 million to 96 new projects with a total production value of \$266.8 million.

This included:

- \$22.9 million to 17 feature films with a total production value of \$95.6 million
- \$11.5 million to 11 television drama mini-series, telemovies and low-budget projects with a production value of \$74.8 million
- \$8.7 million to four children's television drama series with a total production value of \$42.8 million
- \$17.1 million to 64 documentary projects with a total production value in excess of \$54 million.

Sales of 81 feature film projects to 95 territories and more than 60 television projects to more than 35 territories were reported during the year.

To ensure Screen Australia support remains effectively targeted in a convergent media environment, new guidelines for 'small screen' funding programs – both drama and documentary – were released in May 2011 after extensive industry consultation.



PRODUCTION INVESTMENT

INVESTING IN QUALITY SCREEN PRODUCTIONS

Screen Australia aims to invest in a range of audience-engaging and culturally relevant programs including feature films, documentaries, television drama and children's television drama.

STRATEGIES

- Evaluate feature film projects and invest in quality productions that are audience-focused and culturally relevant
- Work with producers to secure appropriate finance plans including sources of funds outside Screen Australia to increase overall production expenditure
- Support the production of quality television drama and children's television
- Support the development and production of a wide range of documentaries, including high-quality productions under the National Documentary Program.

OUTCOMES

Feature films

Screen Australia invested \$22.9 million in 17 feature films this year. Of the films financed this year:

- five had budgets under \$2 million
- six had budgets between \$2 million and \$6 million
- one had a budget between \$6 million and \$8 million
- two had budgets between \$8 million and \$10 million
- three had budgets in excess of \$10 million.

Screen Australia's investment generated \$95.6 million in feature film production.

The 2010/11 slate demonstrates diversity in genre and production scope from a

musical to comedies to period drama and a 3D theatrical documentary. The feature slate included films from both first-time and experienced teams. Films funded include *Drift* (w/d: Morgan O'Neill, d: Ben Nott, p: Michele Bennett, Tim Duffy, Myles Pollard), *Hail* (w/d/p: Amiel Courtin-Wilson, p: Michael Cody), *Mental* (w/d: PJ Hogan, p: Todd Fellman, Jocelyn Moorhouse, Jerry Zucker, Janet Zucker), *Not Suitable for Children* aka *The 20-Something Survival Guide* (w: Michael Lucas, d: Peter Templeman, p: Jodi Matterson), *The Hunter* (w: Alice Addison, d: Daniel Nettheim, p: Vincent Sheehan), *The King is Dead!* (w/d/p: Rolf de Heer, p: Nils Erik Nielsen) and the big-screen adaptation of the iconic television series *The Kath & Kim Filum* (w/p: Jane Turner, Gina Riley, d: Ted Emery, p: Rick McKenna).

There was one official co-production funded this year: the Germany–Australia production *Lore* (w: Robin Mukherjee, w/d: Cate Shortland, p: Liz Watts, Karsten Stöter, Benny Drechsel, Paul Welsh, Gabriele Kranzelbinder).

In addition, the Indigenous Department committed production funds to director Ivan Sen's feature drama project *Moree Girls*, see page 43 for full details.

Sales and awards

Of the 30 new Australian films released in 2010/11, Screen Australia provided production investment for 22.

The best-performing Australian films at the Australian box office this year were *Tomorrow, When the War Began* with \$13.5 million, *Legend of the Guardians: The Owls of Ga'hoole* with \$4.7 million and *Oranges and Sunshine* with \$2.54 million (as at 30 June 2011). *Tomorrow, When the War Began* and *Oranges and Sunshine* had Screen Australia investment.

Blame, Griff the Invisible and *Wasted on the Young* were invited to have North American premieres at the Toronto International Film Festival (TIFF) in September 2010. *Mad Bastards* premiered at the 2011 Sundance



East West 101

Film Festival. In February 2011 *Red Dog* and *Griff the Invisible* both screened in the Generation section at the 61st Berlin International Film Festival.

At the 64th Cannes Film Festival in May 2011, *Sleeping Beauty* was selected as the opening night film of Official Competition, *Toomelah* screened in Un Certain Regard and *Snowtown* in Critics' Week, receiving a Jury Special Mention. *Sleeping Beauty* has sold to 19 territories, including securing sales in key territories the US, UK, Germany and France.

Following its successful Australian release, *Animal Kingdom* has sold to 20 territories, taking US\$1 million at the US box office and receiving a Best Supporting Actress Oscar® nomination for Jacki Weaver.

Overall, we recorded sales of 81 Screen Australia-funded features to 95 international territories during the year. Of the 21 Australian films released internationally in the financial year, five Screen Australia-funded titles – *Animal Kingdom*, *Bran Nue Dae*, *Mao's Last Dancer*, *Red Hill* and *Samson & Delilah* – were released in the US, with eight additional titles securing a US sale: *Griff the Invisible*, *Mad Bastards*, *Oranges and Sunshine*, *Sleeping Beauty*, *The Tree*, *Wasted on the Young*, *The Waiting City* and *X*. The top performer at the US box office, taking US\$4.8 million, was *Mao's Last Dancer*. Three films were released in the UK: *Animal Kingdom*, *Mary and Max* and *Red Hill*. In France, *The Tree* grossed US\$2.6 million.

Television drama

Over the last year, Screen Australia committed \$11.5 million through the Production Investment Department to a slate of 11 programs which generated \$74.8 million in total production spend. All the networks now recognise that Australian audiences' appetite for high-quality locally produced television mini-series and telemovies has grown and they are investing to capitalise on it.

The international outlook for Australian drama remains tough but the same can be said for virtually every other country in the world except the US. The drama slates of most foreign markets are composed of locally produced programs supplemented by high-budget American fare.

Screen Australia's investment will yield over 62.5 hours of programming in partnership with the ABC, SBS, Nine Network, Seven Network and FOXTEL.

The local industry has changed this year in a number of significant ways. ABC TV's increased drama budget has put additional pressure on Screen Australia's funds. While the agency continues to invest in ABC programs, the ABC is now fully funding more of its own programs as well. In response to escalating production budgets, the networks have begun to present stronger deals. It is now standard for them to invest equity and offer local and rest-of-world distribution guarantees alongside their licence fees in order for the shows to complete their finance plans. Another major change in the way television drama is financed is that

the networks are securing 'download to rent' and 'download to own' rights as well as online rights to cover their catch-up services. The result of these changes is that the networks will get to hold on to their exclusivity for longer, but they are paying more for the privilege.

The slate of TV projects this year included the high-rating two-part telemovie *Paper Giants: The Birth of Cleo* (ABC); the eight-part series *The Slap* (ABC) based on Christos Tsiolkas' best-selling novel; the telemovie *Blood Brothers* (Nine Network); a second series of *Spirited* (FOXTEL); the 13-part series *The Phryne Fisher Murder Mystery* series (ABC) and *Wild Boys* (Seven Network); the six-part series *Top of the Lake* (ABC); and the telemovie *Beaconsfield* (Nine Network). Additionally, projects funded under the Low-budget Drama Program included: *Danger 5* (SBS and online); *Twentysomething* (ABC and online); and *God Squad* (SBS, online and mobile).

A major TV series, *Redfern Now* (ABC), was also funded through Screen Australia's Indigenous Department (see page 43).

Sales and awards

Screen Australia-funded projects won two awards at the 2011 Logies: the Silver Logie for Most Outstanding Actor for Richard Roxburgh, *Rake* (ABC) and the Silver Logie for Most Outstanding Actress for Claire van der Boom, *Sisters of War* (ABC). Four 2010 AFI Awards were won: three of them went to *Hawke* for Best Telefeature, Mini-series or Short Run Series, Best Direction in Television (Emma Freeman) and Best Lead Actor in a Television Drama (Richard Roxburgh), and *Wilfred 2* (episode 7) won for Best Screenplay in Television.

In April 2011, *East West 101* season 3 won the Award of Excellence: Mini-series at the Accolade Competition 2011 in Los Angeles.

Nine adult television programs were aired in this financial year. Of special note are the *Underbelly* telemovies, which rated over a million viewers each and the surprise ratings story of the year was *Paper Giants: The Birth of Cleo*, which also rated over one million viewers for the ABC over both nights it aired in April 2011.

As predicted in last year's annual report, sales of format rights have become an important part of the television landscape. *Wilfred* premiered on FX in the US on 30 June 2011 and received the best comedy premiere ratings in that pay network's history. Against stiff competition, *Wilfred* averaged 2.6 million viewers overall and a 1.2 rating in adults 18–49. The talking dog comedy notched FX–best ratings in viewership, adults under 35 and women under 50.

East West 101 was licensed to ZDF/Arte for German and French cable. *Underbelly 2* continued to sell well internationally. *Rake* sold to DirecTV in the US and was also licensed for Pay TV in Australia. SBS titles *Carla Cametti PD* and *The Circuit* were also licensed to Pay TV in Australia.

Children's television drama

In 2010/11, Screen Australia approved a total of \$8.7 million in funding for four children's television programs: *The Adventures of Figaro Pho*, *Dance Academy series 2*, *Lightning Point* and *Resistance*.

The programs are a mix of live action and animation and will represent a total production expenditure of \$42.8 million. They will generate over 91 broadcast half-hours of new children's content.

The second series of *Dance Academy* continued to be backed by the ABC and the Australian Children's Television Foundation, with German broadcaster ZDF and its related distribution arm ZDF Enterprises contributing foreign finance. ZDF and ZDF Enterprises are also involved in *Lightning Point*, which is supported locally by Network Ten and Nickelodeon. *The Adventures of Figaro Pho* was commissioned by the ABC with ABC Commercial and, once again, ZDF Enterprises providing international finance. *Resistance* is a 26-part Australia–Canada co-production. It is being supported locally by ABC and internationally by Shaftesbury Sales Company. Corus Entertainment is the Canadian broadcaster.

Sales and awards

Australian children's television drama series continue to sell well in some of the biggest international territories. Examples include sales of *Dance Academy* to Canal+ in France and *a gURLs wURLd* to Disney in Italy.

The new public broadcaster children's channel ABC3 also relicensed many Australian programs, giving new audiences access to Screen Australia–funded content. Programs included *Blue Water High*, *Mortified*, *Noah and Saskia*, *Ocean Girl* and *Parallax*.

During 2010/11, Screen Australia–funded children's series also received many local and international awards.

Examples include *Dogstar*, which was awarded a Silver Plaque for Animated Series at the Chicago International Film Festival's Hugo Television Awards in April 2011.

Dance Academy won Most Outstanding Children's Program at the 2011 Logie Awards, and a Gold Plaque for Children's Series at the Chicago International Film Festival's Hugo Television Awards in April 2011.

My Place won Best Non-Animated or Mixed Series Award in the family category at the KidScreen Awards in New York in February 2011, and the AFI award for Best Children's Television Drama in December 2010.

Documentaries

Screen Australia's investment in documentaries supports the presentation of Australian culture as well as an Australian viewpoint on international stories.

In the 2010/11 financial year Screen Australia invested in 64 titles across all funding programs, generating about 95 hours of documentaries and two documentary websites.

The agency moves into the new financial year with new documentary funding guidelines, Producer Offset reforms that will benefit documentary producers, a new funding initiative with the ABC for emerging filmmakers and a funding allocation which at \$16.5 million has been consistent for the past three years.

Several documentaries were also funded through the Indigenous Department (see page 43).

Development

The documentary development program aims to assist documentary makers in achieving their goals at various stages of development. This may include research, script writing and shooting time-critical material. Of the 64 projects funded through the documentary development program in 2010/11, 15 of these (23 per cent) have been supported into production by Screen Australia in the same financial year. It is expected that more of these development projects will go into production in the new financial year.

National Documentary Program (NDP) and Making History

The NDP invested in 13 titles resulting in 19 hours of production and two stand-alone websites. The slate is significant in terms of its span and diversity. It delivers new material to the Documentary Collection Library (see page 34) that will benefit Australian filmmakers for years to come.

NDP documentaries address the four content areas needed to maintain a snapshot of life in Australia. These are:

- Art and Culture: no titles funded in this financial year
- Contemporary and Social Issues: *Wide Open Road*, *The Man Who Jumped*, *Once Upon a Time in Cabramatta*
- History and Identity: *The Bombing of Darwin: An Awkward Truth*, *Croker Island Exodus*, *All the Way* (aka *Vietnam*), *Kapyong*, *Sporting Nation*, *Singapore 1942*, *Founders and Survivors Storylines*, *The History Department*, *Lost and Found* and *Black Panther Woman*
- Science and the Environment: no titles funded in this financial year.

Both the ABC and SBS supported six projects each, subscription television two and the Media Resource Centre

(MRC) based in Adelaide will host one website.

The final programs for the second Making History Initiative were approved this financial year. The three-year initiative invested in 10 titles resulting in 13 hours of television and two stand-alone websites.

Making History titles for the second and final initiative comprised:

- *Kokoda, The Extraordinary Tale of William Buckley*, *Jandamarra, The Years That Made Us: Australia Between the Wars*, *Utopia Girls*, *Australia on Trial*, *The Outlaw Michael Howe*
- *History Timeline* (website), *Utopia Digital* (website).

Domestic program

In the domestic funding program Screen Australia matches the broadcaster pre-sales which are determined as a fixed percentage of a project's total budget. Screen Australia accepts this commitment as the only non-Screen Australia participation required. A total of 22 domestic door projects were supported this year resulting in 41 hours of production.

The projects were spread among the broadcasters:

- ABC supported 13 projects including *I'm Not Dead Yet*, *Dancing with Dictators*, *Miss South Sudan Australia*, *A Law Unto Himself*, and the series *Country Town Rescue*, *Two on the Great Divide* and *Anatomy series 3*
- SBS supported three projects, all of them series. They were *Go Back to Where You Came From*, *Sex: An Unnatural History* and a fourth series of *Who Do You Think You Are?*[®]
- FOXTEL supported two projects, *Football United* and *The Digger*

- FOX8 supported one project, *Hardliners*
- National Indigenous Television (NITV) supported one project, *Kulka*
- Ovation supported one project, *Mad as Hell: The Peter Finch Story*
- Nickelodeon supported one project, *Cool School*.

International program

In 2010/11, Screen Australia invested in 14 international projects, which generated 30 hours of documentary for local and international broadcasters. This year the international co-financiers included Arte, ZDF, RAI Italy, BBC Scotland, WDR, Discovery Asia, National Geographic International Television, National Geographic Channel and Off the Fence, Smithsonian Network, YLE, BBC Worldwide and Channel Four.

The local broadcasters were:

- ABC with six projects, *The Grammar of Happiness*, *Shark Harbour*, *Dancing Down Under*, *Aussiewood*, *Koalas: The Secret Society Exposed* and *Devil Island*
- SBS with two projects, *The Secret History of the Eurovision Song Contest* and *SAS: The Search for Warriors*
- Channel 7 with one project, *Jack the Ripper: Prime Suspect*
- National Geographic with three projects, *Outback Wrangler*, *Shark City* and *Wild Australia*
- The History Channel with one project, *Macquarie: The Father of Australia*
- Discovery with one project, *Rocket Compulsion*.

Special Documentary Fund

A total of five projects were supported under the Special Documentary Fund this year. This fund allows filmmakers to make projects that sit outside the remit of the broadcasters. It continues to be a highly competitive round with the five documentaries selected from 65 applications.

The projects supported this year were *A Common Purpose*, *Missing in the Valley of the Gods*, *Make Hummus Not War*, *My Long Neck* and *Sons and Mothers*.

Release success

A number of Screen Australia-funded documentaries achieved more than one million viewers in 2010/11: *Dick Smith's Population Puzzle*, 1,467,000 (ABC); *Family Confidential*, 1,276,000 (ABC); *Recipe for Murder*, 1,254,000 (ABC); *Miracles*, 1,165,000 (ABC); *The Making of Modern Australia*, 1,096,000 (ABC); *The Lost Diggers of Fromelles*, 1,060,000 (Seven Network); and *Girls' Own War Stories*, 1,039,000 (ABC). *Go Back to Where You Came From* collected the highest SBS ratings for the year, with each episode increasing in viewer numbers: an average of 854,000 viewers nationally for the first episode through to 928,000 for the finale. In addition, #goback generated a live response through Twitter during the first episode and pushed the topic to trend globally. Across the series there were 42,000 tweets.

Mrs Carey's Concert, selected to open the Adelaide Film Festival and screened at Sheffield Documentary Festival and Edinburgh Film Festival, has taken more than \$1 million at the Australian box office so far.

Mother of Rock: Lillian Roxon and Machete Maidens Unleashed!, which both had premiere screenings at MIFF, went on to screen at TIFF.

Memoirs of a Plague screened at the International Documentary Film Festival Amsterdam (IDFA) and Hot Docs International Documentary Festival.

Life in Movement: The Tanja Liedtke Story screened at international festivals at Edinburgh, Adelaide and Sydney where it won the FOXTEL Australian Documentary Prize.

Addicted to Money, *The Burning Season* and *Lost Years – A Sea Turtle Odyssey* screened at Guangzhou International Documentary Film Festival.

Miss Nikki and the Tiger Girls won substantial co-production investment through the ITVS International Call and was also selected, along with *I Am a Girl*, to pitch at the Hot Docs Pitching Forum.

SPECIAL INITIATIVES

Screen Australia continued its successful collaboration with the ABC in 2010/11 with **triple j tv docs**, enabling emerging filmmakers from every state in Australia to explore themes such as celebrity, war, love, sexuality, loss and survival, and make compelling narrative-based documentaries.

The initiative continues to launch careers, with many of the films screening in prestigious festivals. Over 20 productions, from half-hour to feature-length, have been funded in conjunction with a

range of additional financing partners including state agencies, philanthropic organisations, film festivals and distributors.

This was the final **triple j tv docs** but the emerging talent initiative will continue with the ABC for 2011/12 under the new title and guidelines of **Opening Shot**.

Titles funded under **triple j tv docs 5** included *The Tote Documentary*, *Made Up Religion*, *Mongolian Bling* and *Welcome to Mapworld*.



DOCUMENTARY COLLECTION LIBRARY AND SALES

DOCUMENTARY COLLECTION LIBRARY

The Library comprises a collection of over 60,000 items on film, video, sound and digital file formats and 150,000 stills in which the Commonwealth owns copyright. Spanning a century of Australia's history, it is one of the largest and most historically significant sources of archival, documentary and Indigenous footage and stills. To ensure the heritage value of this unique collection, its use, preservation and storage is strictly controlled. Access to the collection is provided for Australian audiovisual producers and, through them, to audiences at home and abroad.

Access and footage/ stills sales

Screen Australia's commitment to connecting Australian content to audiences and providing support to the independent documentary sector has assured the continuation of the Zero-Fee Licensing (ZFL) scheme, now offering All Media, Worldwide, In Perpetuity rights for up to 10 minutes of footage and 40 stills of Screen Australia copyright materials.

During 2010/11, 51 documentaries accessed footage and stills under the ZFL including: *Tough Nuts: Australia's Hardest Criminals*, *Murundak: Songs of Freedom*, *Immigration Nation: The Secret History of Us*, *Charles Bean's Great War*, *The Forgotten Australians*, *Obsessed with Walking*, *Recipe for Murder*, *Sex: An Unnatural History*, *Ned's Head*, *Macquarie: The Father of Australia*, *Kopyong*, *Barassi: Operation Premiership*, *The Digger*, *On Her Shoulders*, *The Secret History of the Eurovision Song Contest*, *Forecast for Disaster: La Nina Strikes*, *The Triangle Wars* and *Trafficked – The Reckoning*.

Australian and international productions that licensed material for television drama, feature film, documentaries, exhibitions and websites included: *Paper Giants: The Birth of Cleo* (Southern Star Productions); *Fascination Earth: South Seas*; *Fascination Earth: South Africa* (ZDF); *Fascination Universe* (ZDF); *Monumental Challenge* (Intomedia); *Tangiawai: A Love Story* (Lippy Pictures); *Rolex Spirit of Yachting 2011: Rolex Farr 40 Worlds 'The Tides of Time'*

(IMG MEDIA, UK); Australian National Maritime Museum's *On Their Own – Britain's Child Migrants*; Daybreak Films' *Museo Italiano*; Lightwell/ Bradman Foundation's *Bradman Museum – Permanent Exhibition*; Art Gallery of New South Wales' *The First Emperor: China's Entombed Warriors*; National Museum of Scotland's *Living Lands Exhibition*; Chocolate Liberation Front's *Immigration Nation: Building Multicultural Australia*; Education Services Australia's *Australian Greenhouse Calculator – Environmental Protection Authority website* (stills).

Collection management

The Library's preservation, transfer and digitisation program for film titles and segments continued during 2010/11, ensuring the collection remains accessible on industry-standard tape and digital formats. The installation and configuration of a digital asset management system for the efficient storage and retrieval of digital files was successfully integrated into the Library's collection management

programs. Over 800 uncompressed digital files have been exported to the system and made accessible to Library staff from their desktops.

The highly successful television drama series *Paper Giants: The Birth of Cleo* (Southern Star Productions) licensed three minutes of footage from the collection's 1970s flagship titles including *Ticket to Sydney*, *Viewpoint on Sydney* and *The Fifth Façade*. The Library supplied access to the pristine 35mm film components for their high-definition transfers. At completion of the series the high-definition tapes were donated to the collection ensuring greater opportunities for access to this rare archival footage. The NDP is now the only supplier of new footage and stills to the Library's heritage collection. NDP producers are obliged to deliver their materials and assign footage and stills rights to the Library on the understanding that excerpts can be licensed to other documentary productions through the ZFL and that they can also be exploited as stock footage.

In 2010/11, 18 NDP projects were delivered to the Library including *Life at 5* series, *The Silent Epidemic*, *Making Australia Happy* series, *Out of the Ashes*, *Immigration Nation: The Secret History of Us* series, *Immigration Nation: Building Multicultural Australia* website, *Outback Kids* series, *I, Spy: The Rise & Fall of a Master Spy* and *The Forgotten Australians*.

Cataloguing the Library collection into a searchable online database is fundamental to providing access to the content. An additional 88 titles were catalogued during 2010/11, bringing the total to over 30,000 database records available online, many with digitised preview clips.

Over 1,500 stills were catalogued during 2010/11, adding to the total of 150,000 stills scanned and available for searching on the stills management system. The Library website upgrade and Stills Online Collection project commenced during the year, with 1,800 stills ready for website access. Verification and scanning of production file documentation into the Titles database continued, providing instant access to contracts and clearance information for rights management carried out by the Library staff.

DOCUMENTARY COLLECTION SALES

The Film Australia Collection of titles, including National Interest Program, Making History Initiative and independently produced documentaries, was actively marketed by the Screen Australia Sales team during the year. Targeting broadcasters and other media platforms in Australia and overseas,

as well as retail outlets, educational institutions, libraries and community groups, the aim was to ensure that the collection achieves the widest possible distribution and hence achieve cultural and commercial returns on Commonwealth investments.

Licensing

ABC Commercial continued to represent the Screen Australia Sales catalogue and generated 104 worldwide broadcast and new technology licenses for titles from the Film Australia Collection.

Significant domestic interest came from FOXTEL's History and Biography Channels, SBS, NITV and new media broadcasters ABC iView, Google Australia and Fairfax Digital.

Prominent international sales included *Darwin's Brave New World* to Pan Universe Hong Kong, *Mawson: Life and Death in Antarctica* to Canal+ Poland and HiFiTV Canada, *Captain Cook: Obsession and Discovery* to Discovery Communications Europe and *Rare Chicken Rescue* to Channel 4 UK.

DVD sales

A further 48 new and backlist titles were digitised and packaged for DVD this year, bringing the total number of titles available on DVD to 563. Best-selling DVDs were the *Making History* box set, *Darwin's Brave New World* and the Indigenous title *Exile and the Kingdom*.

Domestic retail/sell-through DVD and Blu-ray agreements were signed with Umbrella Entertainment for the WWII titles *Prisoners of Propaganda*, *The Forgotten Force*, *Hellfire Pass* and *Return to Sandakan*, with Ronin Films for the Indigenous title *When the Snake Bites the Sun* and with Madman Entertainment for the licensing of *The Balanda and the Bark Canoes* as an extra on the *Ten Canoes* DVD.

Education market

Popular titles sought by the education and community sector this year included *Kokoda* and the Indigenous title *Freedom Ride*. *Kokoda* was also licensed to the Department of Veterans' Affairs as a DVD insert into their 2012 education supplement commemorating the 70th anniversary of the Kokoda campaign.

As of 1 July 2011 all of the rights held by Screen Australia in respect of its Library and Sales functions, and the attached obligations, were transferred under federal legislation from Screen Australia to the National Film and Sound Archive of Australia (NFSA).

HIGHLIGHTS

- Screen Australia embraced the social media triumvirate of YouTube, Twitter and Facebook during the year, resulting in more than 1,000 active users per month on Facebook and more than 2,000 followers on Twitter by June 2011.
- To attract new audiences to Australian screen content, a revitalised Screen Australia YouTube channel was launched in early 2011 in collaboration with Google Australia. The focus for the launch campaign was the 'Map My Summer' initiative, which invited the YouTube community to contribute to a film made entirely from user-generated content. The channel clocked up some 700,000 views of uploaded content in less than six months.
- Australian films were selected for many of the world's elite international film festivals, including Cannes, Toronto, Berlin and Sundance. Screen Australia awarded 71 travel grants to filmmakers to attend international premieres of their films or to pitch new projects. Seventeen grants were also provided for market materials such as trailers and posters, or the implementation of a publicity strategy, to ensure Australian films achieved visibility in what is a competitive marketplace.
- Twenty-five targeted networking events held at international markets throughout the year brought Australians together with influential industry players from around the world, providing opportunities to develop relationships and advance project financing.
- Specialised mini-websites and supporting online campaigns were conceived, to highlight the Australian presence and output at seven key international festivals and markets. Newly designed materials included directories profiling Australian films and producers, as well as a new Doing Business with Australia guide introducing the Producer Offset and opportunities for co-productions with Australia.
- After a comprehensive review at the end of 2009/10, guidelines for five streamlined funding programs were released in July 2010, with a focus on increasing audiences and supporting screen culture and content into the future. The programs also saw the implementation of simpler application processes and paperless submissions.
- Five Australian feature films went out more broadly in the local marketplace during the year, assisted by Prints and Advertising (P&A) loans to enhance their theatrical release strategies.
- Two companies were funded under the new Innovative Distribution program, designed to increase audiences for low-budget films, documentaries and shorts via non-traditional releases outside the theatrical landscape.
- Twenty-three Australian film festivals and events around the country received funding to assist them to implement long-term business plans and roll out long-term marketing strategies. With an audience reach of nearly 750,000, the funded events provide opportunities for Australians to access a diverse range of quality local content.



MARKETING

AUDIENCE AND MARKET AWARENESS FROM CONCEPT TO SCREEN

STRATEGIES

- **Distribution** – help build local audiences through providing P&A loans designed to enhance the theatrical release of Australian feature films, and financial support for the development of innovative distribution strategies for low-budget features, documentaries, shorts and other content
- **Promotion** – enhance the visibility of Australia's talent and screen content nationally and internationally
- **Business facilitation** – provide funding and opportunities to help progress commercial screen projects and businesses
- **Screen culture** – reinforce the growth of a vibrant screen culture sector through targeted funding for Australian festivals and events
- **Sector development** – provide opportunities for filmmakers to hone their marketing skills and have a greater connectivity with the marketplace.

OUTCOMES

Distribution: building local audiences

A P&A loan can help a distributor push a feature film with potential to the next level, enabling a wider release and the opportunity to increase both audience and revenue. Five feature films benefited from loans through the **Theatrical Prints and Advertising program** to enhance their domestic marketing campaigns during the year. For example, support for Icon Films' release of *Oranges and Sunshine* enabled the film to launch across more screens as well as a TV advertising campaign, contributing towards box office returns which exceeded expectations.

Screen Australia worked closely with film distributors at the **Australian International Movie Convention** in August 2010 to position the upcoming slate of releases

to the Australian exhibition community.

The week-long event commenced with a red carpet premiere of *Tomorrow, When the War Began*. The Australian line-up was supported by marketing collateral designed to increase awareness amongst Australian exhibitors.

Recognising the potential offered by emerging new distribution platforms, especially for low-budget and/or digitally produced screen content, Screen Australia funded two companies to implement long-term business plans through the **Innovative Distribution program**. BeamAfilm will provide access to Australian documentaries through a new VOD streaming portal, and Titan View will work across grassroots non-theatrical venues, DVD and internet/mobile services. Intended outcomes include access to new audiences and increased revenue flowing to filmmakers.

Promotion: enhancing the visibility of Australian talent and screen content

Social media strategies: Growing numbers of subscribers, followers and fans were kept up-to-date with the latest news on Australian screen content through the social media platforms of YouTube, Facebook and Twitter.

A redesigned Screen Australia YouTube channel was launched in early 2011 through the online initiative 'Map My Summer', which went live on Australia Day. Conceived in partnership with Google Australia, the launch campaign engaged the YouTube community in documenting their collective summer experience through contributions to a film made entirely from user-generated content. From 350 entries submitted, director Amy Gebhardt and editor Nick Meyers created the short film *We Were Here*, which premiered at the Sydney Film Festival in June 2011. As a result of the campaign, content on Screen Australia's YouTube channel clocked up some 700,000 views between February and July 2011. The channel complements local distributors' release strategies by providing a new platform designed to communicate directly with audiences.

In conjunction with the YouTube channel, Facebook and Twitter have provided new ways of engaging with both audiences and filmmakers. Established in January 2011, the Screen Australia Facebook page had 1,025 friends ('lifetime likes') as of 30 June 2011, around 20 per cent of them from outside Australia, with more than 1,000 active users per month. On Twitter, Screen Australia's five feeds were consolidated into a single feed in early 2011, ending the year with 2,400 followers.

International festivals: Screen Australia hosted selectors from major international festivals to view recently completed Australian films and to meet filmmakers and the local industry. Visitors included:

- Deputy Director of the Pusan International Film Festival Korea, Jay Jeon
- Director of Berlinale's Generation section, Maryanne Redpath
- Senior Programmer for the Toronto International Film Festival, Jane Schoettle
- International selector for the Venice Film Festival, Paolo Bertolin.

Australian features were selected for Berlin, Toronto and Cannes during the year. *Sleeping Beauty*, by first time director Julia Leigh, enjoyed the rare privilege of a gala world premiere on the opening night of Official Competition at the Cannes Film Festival.

The International Festival Materials program provided 17 grants to enable the creation of market materials and associated promotional activity in support of films selected for significant international events, including the Academy Awards®, the international film festivals of Sundance, Berlin, Cannes, Toronto and IDFA.

Screen Australia umbrella marketing materials, as well as

a refreshed and unified visual presence at the events, supported producers and sales agents in their efforts to attract buyer attention.

USA–Australia Film Showcase:

Under a partnership between Screen Australia and Emerging Pictures NY, the first USA–Australia Film Showcase presented a season of new Australian films to audiences around the US at non-theatrical venues. The films were *Charlie and Boots*, *Accidents Happen* and *The Waiting City*.

Promoting international

partnerships: A user-friendly guide, *Doing Business with Australia*, was created to help demystify the Producer Offset and co-production program. Cited as a "model of how a country should present itself" by an industry panellist at TIFF in September, the guide was distributed at TIFF, MIPCOM, Pusan, American Film Market, IDFA, Berlin, MIPTV and Cannes.

Budgeting for marketing

materials: Ensuring sufficient funds are available to market and promote a project once it is completed is fundamental to a successful release. For feature films with Screen Australia production funding, the Marketing Department works closely with the Production Investment Department to allocate a Dedicated Marketing Budget (DMB) and monitor expenditure throughout production to ensure the DMB is maintained. DMBs were formalised for six Screen Australia-funded features during the year.

Business facilitation: progressing commercial screen projects and supporting businesses

Screen Australia provided **umbrella facilities and services** at key international festivals and markets during the year, including printed guides to producers attending and online campaigns showcasing the Australian line-up. Working

alongside producers, sales agents and distributors, three dynamic websites and four web pages were created to highlight the Australian presence and output at IDFA, Berlin, Cannes, MIPTV, MIPCOM, AIDC and the World Congress of Science and Factual Producers. Direct mail to international acquisitions executives and key players drew attention to these social media enabled sites.

Travel grants supported more than 70 practitioners attending events to further the global strategies for their new titles and develop their international networks. Reports are required of all grant recipients, and information from which is incorporated into the festival and market profiles available on the Screen Australia website, for the benefit of future attendees. *41 festival travel grants, 20 market travel grants, six pitching events travel grants, two transmedia event travel grants, and two special opportunity travel grants.*

Highlights included:

- **Toronto International Film Festival:** This festival in September is an important focus for the North American market. Screen Australia co-hosted an event with the Australian High Commission to celebrate the six Australian films screening, and material was distributed to 5,000 delegates in TIFF registration bags. *70 Australians registered as attending.*
- **Pusan International Film Festival:** The Asian market is becoming increasingly significant as it opens to the world, and six Australian features and one short film screened at this festival in October 2010. Screen Australia co-hosted a luncheon with the Australian



Animal Kingdom

Embassy. As part of the Asian Film Policy Forum, we participated in a presentation, alongside the China Film Co-production Corporation, on the co-production treaty between Australia and China.

16 Australians registered as attending.

- **MIPCOM 2010:** Screen Australia provided business facilitation services for over 200 Australian delegates at this major television market in October, requiring an expansion of the stand by 30 per cent to deal with the added commercial interest. A 'spotlight on Australia' produced in collaboration with market organisers Reed Midem included an Australia-Canada speed pitching session for producers. In addition, a children's content matchmaking event connected Australian producers with international commissioners, distributors and producers hoping to establish potential co-production partnerships. Screen Australia participated

in a 'Working with Australia' session, where we launched new co-production guidelines. *270 Australians registered as attending, representing around 90 companies.*

- **Berlin/EFM:** Screen Australia ran an umbrella presence for Australians at the 2011 Berlinale and European Film Market (EFM) in February. Two features and three shorts were selected for the festival and 14 films screened in the market. A function celebrating the films in the festival was co-hosted by Screen Australia and the Australian Embassy. *95 Australians registered as attending.*
- **MIPTV:** Many of the Australians attending MIPTV in March 2011 used the Screen Australia stand as a base. Screen Australia organised a Factual Content Matchmaking event, where 35 meetings were arranged with relevant international broadcasters, distributors and financiers on behalf of participating Australian companies.

A producer-to-producer networking event with five Canadian and five Australian companies was organised to support co-production activity. Over the four days of the market, Screen Australia hosted around 320 meetings at its stand, and introduced a new system to enable tables to be booked online.

164 Australians registered as attending, representing around 60 companies.

- **Cannes Film Festival:** In May, Screen Australia put together a schedule of meetings, business-focused activities and a program of promotional materials in support of Australia's profile at Cannes, the film industry's most significant annual event. Screen Australia hosted nine distinct business-focused events, eight of them at the Screen Australia office in Cannes. These events included co-production partner activities for Australian producers in collaboration with the UK, Denmark, Germany, Canada, Scotland, Ireland and New Zealand. Screen Australia provided marketing and logistical support for the three features and one short film in Official Selection. Thirteen films also screened in the market. *330 Australians registered as attending. 80 per cent of attendees rated Screen Australia events 'useful' or 'very useful'.*
- **Specialised documentary markets:** Screen Australia hosted a networking event for 75 people at **IDFA** in November 2010. New Australian science documentaries were promoted to more than 700 international delegates at the **World Congress of Science & Factual Producers** in Dresden, also in November. The congress was attended by 50 Australian



Oranges and Sunshine

documentary makers and executives. A Documentaries 2011 directory was launched at AIDC in Adelaide in February.

- Other markets supported through business facilitation activities during the year were the **Shanghai International Film Festival** and the inaugural **ScreenSingapore**, for which Screen Australia worked in partnership with DFAT and the local organisers to maximise business opportunities and increase knowledge of Australian films and filmmakers.

Screen culture: reinforcing the growth of a vibrant screen industry

Festivals, special events and conferences:

Triennial funding was confirmed during the year for targeted events, in order to increase audiences for Australian films and to cultivate a strong and diverse screen culture. The move to triennial funding allows recipients to implement longer-term business plans and build for the future. As well as the major capital city festivals, supported events include festivals and touring programs with a focus on children, people with a disability, animation, digital content and short film covering all states and territories, with a combined reach of 750,000 Australians.

Seven capital city film festivals, 10 festivals and touring programs, one national conference and two awards events supported.

Embassy Roadshow: In 2010/11, the Embassy Roadshow program completed its 10th year of screenings. A joint initiative of Screen Australia with DFAT, it is designed to increase awareness and appreciation of Australian films and film culture internationally. Films were screened in festivals at 19 locations to an audience of over 10,000 people. Individual screenings of films from the Embassy Roadshow collection were organised at a n additional seven locations locally and internationally. *45 titles screened, both features and shorts, with a total of 131 screenings hosted by Australian embassies around the world.*

Sector development: enabling a greater understanding of the marketplace

Think Outside the Box Office: In July 2010, Screen Australia supported a series of workshops with American filmmaker, author and hybrid distribution and marketing expert Jon Reiss. Held in Sydney, Melbourne, Adelaide and Perth, the workshops focused on marketing and self-distribution in the digital age, and some attendees were also given the opportunity to work with Jon on the development of distribution and marketing strategies specific to their films. The selected projects then became case studies for exploring alternative distribution potential.

Shop the Doc: One-day documentary seminars were attended by 150 filmmakers in Sydney and Melbourne in August 2010 presented by five industry specialists. Designed to help both emerging and experienced documentary makers to maximise the audience for their films, Shop the Doc included practical information, examples, tips and strategies. Topics included pitching techniques, marketing materials, publicity strategy, working with a sales team and online and social media techniques. A booklet featuring interviews with each of the guest speakers was created for the participants and for wider distribution on the Screen Australia website.

Rotterdam Lab: Screen Australia offered a special opportunity for three producers to attend the Rotterdam Lab, organised as part of CineMart at the International Film Festival Rotterdam. The Rotterdam Lab is a four-day training workshop for young and emerging producers designed to build up their international network and their experience at an international festival and market.

Ateliers du Cinéma Européen: A special bursary was provided for one selected Australian producer to attend the prestigious Ateliers du Cinéma Européen international program, an eight-day residential workshop for independent feature producers, designed to favour co-productions between Europe and the rest of the world and to gradually build an international network of independent film producers.

Marketing Department staff also contributed their expertise to several **industry panels and seminars** during the year, including AIDC.

HIGHLIGHTS

- A major highlight of 2010/11 was the selection of the feature *Toomelah* for competition in Un Certain Regard at the Cannes Film Festival. Produced by David Jowsey, Ivan Sen's film about a young Aboriginal boy growing up in regional New South Wales was given a standing ovation by the festival audience.
- *Here I Am*, the debut feature from Beck Cole, premiered at the Adelaide Film Festival and also opened this year's Message Sticks Indigenous Film Festival. Produced by Kath Shelper, the film took part in the Indigenous Department's Long Black Feature Program along with *Bran Nue Dae* and *Samson & Delilah*. It was released nationally in cinemas in July 2011.
- The TV drama series *Redfern Now*, produced by Blackfella Films for the ABC, went into development during the year, with seven writers working with acclaimed UK writer Jimmy McGovern. Development of the individual scripts will continue throughout 2011 and the series is due to go into production in April or May 2012.
- Head of Screen Australia's Indigenous Department Erica Glynn and her predecessor Sally Riley, now Head of Indigenous Department at ABC TV, were awarded the Cecil Holmes Award by the Australian Directors Guild (ADG) in February 2011 for their services to the Indigenous screen industry.



INDIGENOUS

SUPPORTING INDIGENOUS TALENT AND DISTINCTIVE STORIES

Screen Australia's Indigenous Department is recognised locally and internationally for its achievements. During 2010/11, it continued to build on its funding programs and initiatives.

STRATEGIES

- Identify and nurture talented Indigenous filmmakers who display bold, distinctive and diverse voices
- Promote an Indigenous perspective as central to Australian culture, and pivotal to the wider success of the Australian screen industry
- Foster in Indigenous screen content creators the skills and ability to contribute a distinctive and diverse body of creative work, as well as the ability to work in and contribute to the wider industry
- Ensure Indigenous works are acknowledged and recognised in both the local and international marketplace
- Play a leadership role in the development and advocacy of policy relating to Indigenous screen content creators.

OUTCOMES

Development

Development funding is provided to ensure that projects achieve their potential to attract production finance. The aim is to give writers, directors and producers the time and support necessary to achieve each project's full creative and commercial potential.

Outcomes for 2010/11 included development support for:

- two feature films, *Moree Girls* and *Love of Your Life*
- 11 short dramas
- seven documentaries
- two television series.

Commitment was also made for the development of five documentary projects under the Call to Country (National Indigenous Documentary Fund [NIDF] 13) initiative and for the *Redfern Now* six one-hour television drama series.

Production financing

The Indigenous Department generally funds production through initiatives with other funding agencies and broadcasters.

Key outcomes for 2010/11 included:

- investment in the feature film *Moree Girls* (w/d: Ivan Sen, p: David Jowsey)
- commitment to produce six short dramas under the Flash Black Short Drama Initiative
- commitment to the television drama series *Redfern Now*
- commitment to seven documentaries including the third NTFO *Yarning Up* series
- commitment to the initiative Call to Country (NIDF 13) for the production of five documentaries.

In NSW, Screen Australia and Metro Screen will partner in the 2011 Indigenous Breakthrough funding and support, a program managed by Metro Screen to extend the early career of Indigenous filmmakers, especially in the roles of writer, director and producer.

Professional development

In July 2010, the Indigenous Department supported a workshop held in Sydney with Stephen Cleary from Arista. With a view to advancing the script development skills of practising Indigenous writers and producers, the workshop focused on how to translate script analysis into constructive feedback for writers.

Two writers' workshops were held for the *Redfern Now* television drama series. The first was a week-long workshop in Redfern, NSW, to introduce the writers and Jimmy McGovern to the area where the series will be set.



Mad Bastards

The writers met with Indigenous organisations and community members throughout the week, as well as working intensely with Jimmy on their individual scripts.

The second workshop was held in Byron Bay and was designed to enable each writer to meet with Jimmy McGovern, the producers (Blackfella Films), and the investors (Screen Australia and the ABC) to further develop their scripts.

Under the Flash Black Short Drama Initiative a writers' workshop was held in April 2011, with all participants working with experienced practitioners to advance their scripts. A directors' workshop will be held in July 2011.

The Bob Maza Fellowship is a grant of \$10,000 that allows the recipient to attend international courses and meet with international agents to further their career development. The 2011 fellowship, announced at the opening of the Message Sticks Indigenous Film Festival in May, was awarded to Wayne Blair, who is currently directing his first feature film.

Practitioner support

Screen Australia supported one producer's internship in 2010/11, with Arenamedia, and a director's attachment with Southern Star on the television series *Rush*.

Five travel grants were approved for filmmakers to attend festivals and markets including the Cannes Film Festival, imagineNATIVE Indigenous Film Festival in Toronto, Adelaide Film Festival, Australian International Documentary Conference (AIDC) and ADG conference.

Promotion

The Indigenous Department continued to promote the recognition of Indigenous work in local and international festivals. In 2010/11, we again partnered with the Sydney Opera House and Blackfella Films on the Message Sticks Indigenous Film Festivals at the Sydney Opera House and Blacktown Arts Centre (May 2011), and also the Message Sticks Tour.

Screen Australia staff attended the international film festival in Cannes as well as local festivals, Adelaide Film Festival and industry event the

Inside Film (IF) Awards. Staff also attended conferences: AIDC and Screen Producers Association of Australia (SPAA).

The current head of the Indigenous Department, Erica Glynn, along with her predecessor Sally Riley, now Head of Indigenous Department at ABC TV, were jointly awarded the Cecil Holmes Award by the ADG for their services to the Indigenous screen industry.

Policy development and advice

The Indigenous Department participated in the assessment of projects with Indigenous content submitted to other funding programs across Screen Australia.

The department also contributed to the formulation of policy in the Indigenous filmmaking area through its ongoing relationship with Indigenous Screen Australia (ISA), the provision of advice to government, and advice to other film funding agencies on their Indigenous program policies.

We continued our involvement with the RING/FOXTEL consultative committee. As well as Screen Australia, RING (Reconciliation Industry Network Group) members include the ABC, AFTRS, ASTRA, Aurora Community Channel, Austar, Australian News Channel (SKY NEWS), BBC Worldwide Channels Australasia, Film Victoria, FOXTEL, Gadigal Information Service Aboriginal Corporation, NITV, Metro Screen, NFSA, Premier Media Group, Reconciliation Australia, SBS, Screen NSW, ScreenWest, SPAA, the City of Sydney and XYZnetworks.

Toomelah





SECTION 2: INDUSTRY GROWTH AND SUSTAINABILITY

- ◀ ENTERPRISE
 - ◀ STATE AND INDUSTRY PARTNERSHIPS
 - ◀ PRODUCER OFFSET AND CO-PRODUCTIONS
 - ◀ STRATEGY AND RESEARCH
-



A young man and woman are climbing a rope structure against a teal background. The man is higher up, looking to the side with his hand on his forehead. The woman is lower down, looking down. The ropes are thick and dark, creating a complex web of lines. The overall tone is adventurous and focused.

HIGHLIGHTS

The second annual round of the Enterprise Program awarded total funding of \$3.03 million over three years to five companies in October 2010.

The 12 companies that received Enterprise funding in the inaugural round reported on their first full year of funded activity to the end of the 2010 calendar year, highlighting a range of achievements including:

- appointment of senior creative and management staff
- new strategic alliances both domestic and international
- acquisition of private equity investment
- the development of new revenue streams.

A business survey was initiated during the year to establish a framework for measuring the long-term impact of Enterprise funding.

ENTERPRISE

The Enterprise Program supports a diverse range of screen businesses that have identified opportunities to develop, step up and expand in terms of turnover, scale of production and range of business activities undertaken to enhance the company's sustainability.

STRATEGIES

The Enterprise Program provides significant funding to production companies, based on a three-year business plan, to:

- develop audience-engaging projects
- build a strong presence in the international marketplace
- develop new revenue streams, business partnerships and alliances
- increase their skill base, take on additional professional expertise, and employ trainees and interns
- grow revenue.

OUTCOMES

The second round of the Enterprise Program closed on 26 July 2010. Thirty applications were received. The successful applicants were announced on 25 October 2010.

Five applicants were awarded total funding of \$3.03 million over three years (see Appendix 3, page 110). Contracting with all applicants was finalised in December 2010, following negotiation of budget details and key performance indicators (KPIs).

The 12 companies funded in the inaugural round reported on their performance to the end of December 2010, and also participated in a survey designed by Screen Australia's Strategy and Research Unit to measure the impact of Enterprise funding on company growth. Significant progress reported by the companies included:

- **New alliances:** Hopscotch Features announced a first-look deal with Universal Pictures International, Prospero Productions formed a joint venture with UK-based Boomerang Productions to develop children's formats and Matchbox Pictures entered a development deal with Singapore-based Homerun Pictures. In a further significant move, Matchbox Pictures was majority-acquired by NBC Universal International.
- **Critical success:** Renegade Films' three-part series *Immigration Nation* garnered high-profile media coverage and *Wilfred* was sold to the US where it premiered on FX on 30 June 2011

receiving the best comedy premiere ratings in that pay network's history. Warp Films Australia's first feature production *Snowtown* achieved critical success at the Australian box office after being selected for Critics' Week in Cannes, Essential Media's drama series *Rake* was a hit for ABC TV and a second series has been commissioned. Cordell Jigsaw's controversial series *Go Back to Where You Came From* produced record ratings for SBS and sparked a global social media response.

- **New senior staff:** Essential Media engaged a new CFO/COO and an experienced factual producer to address the market shift towards factual entertainment, Roar Film appointed a development producer, and Warp Films Australia took on a business and development executive.
- **Emerging talent:** Across the first round of Enterprise companies mentorships increased by 50 per cent from six to nine, while internships and traineeships increased by 92 per cent from 13 to 25. Several companies brought on emerging producers to develop their own projects while being mentored by senior producers.
- **Slate development:** The survey revealed that in 2010 the companies funded in the first round had on their development slates: 115 factual programs, 30 features, 29 television series (including scripted comedy), 12 children's dramas and 18 other television projects.
- **Production:** There was an increase of 40 per cent in the number of series in production, both factual and drama, and an increase from four to 25 hours of drama produced. ABC commissioned the drama series *Jack Irish* and *The Broken Shore* from Essential Media, and Matchbox Pictures produced drama series *The Slap* and commenced production on *The Straits*. Cordell Jigsaw was commissioned to develop its first drama project, *The Great Mint Swindle*, by Nine Network and its first children's project, *Blue*, by ABC TV.
- **Financial results:** The first annual Enterprise Survey revealed an overall increase in revenue of 12 per cent for companies funded in the first Enterprise round, with royalties increasing by 9 per cent and income from distribution rising by 17 per cent. Three companies attracted \$1.3 million in private equity investment.

The five companies selected in the 2010 funding round are due to provide their first six-monthly reports for the period to 30 June 2011.

Guidelines for the third Enterprise funding round were released on 22 June 2011.

STATE AND INDUSTRY PARTNERSHIPS

Screen Australia aims to work constructively with the industry and organisations in each individual state and territory to ensure that the differing needs of practitioners around the country are met, and that the various support programs available to the industry complement, rather than duplicate each other.

STRATEGIES

- Work collaboratively with the industry, guilds and state screen agencies to avoid overlap and duplication, and enhance the overall opportunities available for developing the Australian screen industry
- In particular, partner with the state government screen agencies to fund state screen resource organisations (SROs), acknowledging their role in providing a path for new entrants to the industry
- Partner with the key industry guilds in long-term arrangements that provide opportunities for the Australian screen industry to connect with both the domestic and international industry and to enhance their knowledge of current developments, financing, production, marketing and technology changes.

OUTCOMES

State and territory agencies

The CEO and Screen Australia management held industry briefings in a number of the states and territories concerning changes to the Producer Offset, as a result of the outcomes of the recent Australian Government's 2010 Review of the Independent Screen Production Sector. Prior to this Screen Australia conducted industry briefings to launch the new Screen Australia Convergent Television guidelines.

In addition to these special events, Screen Australia has maintained the practice of regular contact with the state and territory agencies through quarterly Screen Finance Group meetings and meetings of Screen Australia departmental heads with their state and territory counterparts. The continued joint submission approach by the state and territory agencies to screen industry reviews (eg the current Convergence Review) is testament to the strength of cross-border relationships.

Screen Australia is also a member of the National Green Screen Committee with the state and territory agencies. The intention of the committee is to encourage and provide guidelines and resources that will aid in transforming the Australian screen industry into more environmentally responsible operators.

Screen Australia continues to consolidate its relationship with the two territories. In the ACT and Northern Territory, three-year arrangements are in place in

support of both territories' screen cultural film festival endeavours. Ongoing matched funding workshops have been instrumental in maintaining a healthy cooperative relationship between Screen Australia and the Northern Territory and ACT screen industries.

Indigenous screen programs continue to be well represented in the Northern Territory by Screen Australia's Indigenous Department. Some of these programs such as Yarning Up are co-funded with the NTFO and include the public broadcasters. Development programs with the NTFO such as the feature script development program IGNITE and the documentary workshop Realisator and ScreenACT Project Pod will continue to provide opportunities for Northern Territory and ACT practitioners to develop their projects in a collaborative workshop environment.

During the year Screen Australia staff visited both the territories to participate in the Realisator, IGNITE, Yarning Up and Project Pod workshops.

Industry organisations

Guilds and similar organisations provide an important connection with the industry for Screen Australia, and the practice of regular meetings continued throughout the year with key industry bodies including SPAA, ADG and AWG.

Funding support for SPAA, ADG and AWG is managed by the State and Industry Partnerships Unit. Screen Australia has now committed to three-year funding arrangements with SPAA and ADG, and intends to formalise this arrangement in the 2011 calendar year. The aim is for

these three organisations to have three-year funding agreements, giving them certainty and the ability to plan for the future.

Screen Australia, SPAA and Ausfilm led a large delegation of Australian producers to the inaugural Australia–China Film Industry Forum in Beijing in December 2010. This major co-production film forum event launched by well-known actor Jackie Chan was a highlight of *Imagine Australia*, the Year of Australian Culture in China, an initiative of the Australian Embassy in Beijing.

Screen Australia continues to be a member of Ausfilm and has played an active role on its Board during the year. Ausfilm is the organisation charged with attracting international film and television production and post-production to Australia.

Screen Resource Organisations (SROs)

The network of SROs around the country comprises Metro Screen in NSW, Film & Television Institute (FTI) in WA, MRC in South Australia, Open Channel in Victoria, Wide Angle in Tasmania, QPIX in Queensland and Screenworks in north-eastern NSW.

These organisations perform an important role in the Australian screen industry, providing resources, production opportunities and professional development particularly for entry-level practitioners. Their activities vary from state to state, but their strength is that they offer services to newcomers, allowing Screen Australia to concentrate its resources on more experienced professionals.

Screen Australia supports the SROs in partnership with the government screen agency in each state. Three-year tripartite funding arrangements have now been agreed with all the state agencies. Screenworks in northern NSW is also being supported for the 2011 calendar year.

Future plans for the SROs include the ongoing need to devise short-form programs that engage with audiences, as well as to embed a new media focus in their activities and build cross-platform skills.



RAW NERVE

Raw Nerve is a national low-budget short film initiative funded by Screen Australia through the SROs in each state. Aimed at first-time drama and documentary practitioners, the initiative complements the short film schemes of both the state screen agencies and Screen Australia, addressing the shared objective of developing and showcasing the new talent emerging in each state.

Following a review of Raw Nerve during 2010, it was resolved that the SROs will provide a more focused approach including a stronger collective marketing plan and greater development and mentoring opportunities to participants.

Raw Nerve recipients have continued to enjoy success. The team behind Raw Nerve short *Barton the Ghost Catcher* were finalists in the 2010 SPAA Holding Redlich pitching competition, and *The Burnt Cork* was nominated for Best Indigenous Film and the SBS Achievement Award at the 2011 St Kilda Film Festival. Tasmanian short *Slashed* has been selected as a finalist in a number of gay film festivals in Australia and offshore including the San Francisco International LGBT and the Boston LGBT Film Festivals.

HIGHLIGHTS

In 2010/11, Screen Australia:

- issued 141 Provisional Certificates and 155 Final Certificates for the Producer Offset
- provisionally approved five projects as official co-productions
- saw many of its recommendations for the reform of the Producer Offset adopted by the Government in its 2011/12 Budget announcement
- released revised guidelines for the Official Co-production Program
- implemented a Letter of Preliminary Compliance process for co-productions.



PRODUCER OFFSET AND CO-PRODUCTIONS

Through its administration and regulation of the Producer Offset and Official Co-production Program, Screen Australia aims to help deliver the Government's objectives for these programs, including:

- to build the Producer Offset into a successful mechanism to fund production of Australian film, TV and other content
- for Australia's Official Co-production Program to:
 - facilitate cultural and creative exchange between co-production countries
 - allow co-production countries to share the risk and cost of productions
 - increase the output of high-quality productions.

STRATEGIES

- Administer the Producer Offset and Official Co-production programs in an effective, efficient and timely way
- Provide high-quality information about the programs to industry, both domestically and internationally
- Ensure administration of the programs is undertaken at the highest standards according to legislation, regulation and Government accountability frameworks
- Participate in the Trade and Co-production Forum and contribute to the Government's diplomatic strategy.

OUTCOMES

Producer Offset

The Producer Offset is one of three production incentives available under the Australian Screen Production Incentive. The others – the Location Offset, intended to attract large-budget foreign projects to

Australia, and the Post, Digital and Visual Effects (PDV) Offset, intended to attract post, digital and visual effects work to Australia – are administered by the Department of the Prime Minister and Cabinet, Office for the Arts (OFTA). All three offsets are enabled through the Australian taxation system.

The Producer Offset provides an offset (rebate) equivalent to 40 per cent (for feature films) or 20 per cent (for television and other projects) of Qualifying Australian Production Expenditure (QAPE) for completed projects which have been issued with a Final Certificate by Screen Australia.

In addition to applying for a Final Certificate once a project has been completed, producers may apply to Screen Australia prior to completion for a Provisional Certificate which provides an indication as to whether a proposed project is likely to qualify for the Producer Offset.

Industry information, outreach and education:

Screen Australia's Producer Offset and Co-production Unit actively communicates with industry and stakeholders in a variety of ways in order to increase awareness of the operation of the Producer Offset. For example, during 2010/11, the unit:

- convened industry forums in Melbourne, Sydney, Perth and Brisbane to explain the 2011/12 Budget measures, as well as targeted industry seminars in Sydney and Melbourne specifically catering for production accountants and auditors on the 'nuts and bolts' of QAPE
- distributed six e-bulletins providing practical information for potential applicants including the release of three issue-specific fact sheets
- participated in the SPAA Conference and AIDC, the Ausfilm week in Los Angeles in 2010 and Ausfilm's LA Outreach in 2011, including the Produced By Conference and a number of other industry panels during the year

- presented Screen Australia's Co-production Administration: Co-productions and the Offset as part of a Legalwise seminar on film and television law
- within the limits imposed by taxation secrecy requirements, prepared data for *The Drama Report 09/10*, *The Documentary Report 09/10* and presentations by Screen Australia's senior executives at the SPAA Conference and AIDC.

Legislation, regulation and government liaison:

During 2010/11, Screen Australia participated in the Film Industry Partnership convened by the Australian Taxation Office (ATO) and the Screen Production Incentive Co-administration Committee (including the ATO, OFTA, Screen Australia and selected industry professionals).

On 10 May 2011, the Australian Government announced its 2011/12 Budget which included a number of legislative reforms to the Producer Offset. Many of the reforms reflected recommendations made by Screen Australia as part of its extensive submission to the Government's 2010 Review of the Australian Independent Screen Production Sector. Following the Budget announcement, the Producer Offset and Co-production Unit raised awareness of the Producer Offset reforms through publications and industry briefing sessions in Sydney, Melbourne and Brisbane.

Administrative Appeals Tribunal (AAT) Decisions:

A decision by Screen Australia not to issue a Producer Offset certificate to a television series, *Taboo*, was challenged by Beyond Productions in the AAT in an application filed in 2009. On 31 January 2011, the AAT handed down its decision upholding Screen Australia's decision.

A decision by Screen Australia not to issue a Producer Offset certificate to a television series,

Lush House, was challenged by EME Productions No 1 Pty Ltd in the AAT in an application filed in 2010. On 24 June 2011, the AAT handed down its decision setting aside Screen Australia's decision.

Industry information, outreach and education

Screen Australia participated in co-production panels at the 2010 SPAA Conference and 2011 AIDC, a film finance forum at ScreenSingapore Government Incentives for Live Action Productions, Animation and 3D Installations in June 2011 and the Asia-Pacific Film Policy Forum in South Korea in October 2010. Screen Australia had a strong presence at the 2011 Cannes Film Festival, hosting a range of events where the Producer Offset and Co-production programs were highlighted. Events included an Australian/Canadian/UK and Denmark co-production lunch, which brought together producers with representatives from all territories providing an overview of the opportunities available in their countries. A similar event was organised for Australian/German producers as well as a 'speed dating event' co-hosted by the Danish Film Institute in anticipation of the official co-production treaty being signed.

Release of revised guidelines

On 5 October 2010, Screen Australia released its revised guidelines for the Official Co-production Program at the Working with Australia event at MIPCOM. The new guidelines provide greater flexibility and assist producers in structuring official co-productions including the introduction of a letter of preliminary compliance (LPC) process.

The LPC is a non-binding letter which may be issued to eligible Australian projects to assist with raising finance. The process has been well received by industry,

and since its introduction, Screen Australia has issued five LPCs (four for proposed feature films and one for a proposed television series).

The guidelines amendments also included a revision of the points test, by which the Australian co-producer's creative contribution is assessed. The revised test provides a greater degree of flexibility by allowing a certain number of discretionary points to be claimed.

ADMINISTRATION OF CERTIFICATION PROCESS:

Certificates issued in 2010/11

	Provisional	Final	
		Number	Offset value (\$m)
Features	37	30	62.36
Non-feature documentaries	71	90	17.42
TV and other	33	35	48.40
Total	141	155	128.18

Certificates issued in 2009/10*

	Provisional	Final	
		Number	Offset value (\$m)
Features	41	26	68.49
Non-feature documentaries	72	67	11.89
TV and other	25	35	37.63
Total	138	128	118.01

* The number of Provisional Certificates and the final Offset value figures have been amended from the published figures in the 2009/10 Annual Report.



Santa's Apprentice

OFFICIAL CO-PRODUCTION PROGRAM

Screen Australia administers the program within a framework of formal arrangements with partner countries (treaties and Memoranda of Understanding) and Screen Australia's own Co-production Guidelines.

Treaties and Memoranda of Understanding (MOUs) currently in force

Country	Treaty or MOU	Date signed
Canada	Treaty	23 July 1990
China	Treaty	27 August 2007
France	MOU	15 May 1986
Germany	Treaty	17 January 2001
Ireland	Treaty	4 February 1998
Israel	Treaty	25 June 1997
Italy	Treaty	28 June 1993
New Zealand	MOU	23 December 1994
Singapore	Treaty	7 September 2007
United Kingdom	Treaty	12 June 1990

The governments of Australia and South Africa signed a co-production treaty on 18 June 2010. The treaty will enter into force once both governments have completed their domestic approval process and 'diplomatic notes' have been exchanged.

Australia is currently negotiating co-production treaties with India, Denmark, Malaysia and the Republic of Korea, and is in the process of renegotiating its co-production arrangements with the United Kingdom, Canada and France. Screen Australia is actively assisting OFTA in these negotiations.

Administration

The table below provides details of the five provisional approvals that were granted by Screen Australia during 2010/11.

Title	Co-production partner
<i>The Great Barrier Reef</i> (documentary)	United Kingdom
<i>Guess How Much I Love You</i> (TV animation)	Singapore
<i>Iron Sky</i> (feature)	Germany
<i>Lore</i> (feature)	Germany
<i>Singularity</i> (feature)	United Kingdom



HIGHLIGHTS

- Screen Australia's *Beyond the Box Office* research shone new light on audience engagement with Australian storytelling through the release of a 'total viewings' metric for feature films. The 100 Australian films released in cinemas between 2007 and 2009 had achieved 101 million Total Audience Viewings across cinema, video and television as at February 2011, with 65 per cent of these on video.
- Drawing on original research into screen business sustainability as well as extensive information about the operation and effectiveness of the Producer Offset, Screen Australia's submission to the Australian Government's 2010 Review of the Australian Independent Production Sector was presented to industry in a series of briefings around the country in July and August 2010.
- As part of the Australian Government's 2011/12 Budget announced in May, Screen Australia was provided with funds to reinstate the Australian Bureau of Statistics screen industry survey, an important indicator which has not been conducted since 2006/07. This was one of the key recommendations in Screen Australia's submission to the 2010 Review.
- The Strategy and Research Unit managed wide-ranging consultation with the industry around Screen Australia's review of its television funding, including publication of a major background paper and 'blueprint' for funding options, a series of industry forums around the country and an online discussion board.
- Grants totalling \$275,000 over three years were awarded to a range of projects under the Research and Publication program.
- More than 2,000 pages of statistical data were reviewed and integrated into Screen Australia's main website.



STRATEGY AND RESEARCH

Screen Australia's Strategy and Research Unit aims to provide authoritative, timely and relevant data and research to the industry and Government and ensure such information results in continuous improvements to Screen Australia programs.

STRATEGIES

- Lead debate and engagement with Government policies that contribute to the support, provision and regulation of Australian screen content, media and the digital economy
- Conduct or collate audience research as appropriate including environmental modelling and the impact of program changes
- Collect comprehensive data on Australia's development and production slate to identify long-term trends and robust benchmarks
- Encourage a collaborative approach to data gathering and policy development
- Contribute to the design, implementation and review of Screen Australia's support programs
- Reduce the cost of data gathering and the burden on respondents.

OUTCOMES

Industry research and strategic leadership

Audience trends: In May 2011, Screen Australia published the results of significant research into changing patterns of screen media consumption in *Beyond the Box Office: Understanding Audiences in a Multi-screen World*. The report analysed shifts in media penetration for a range of audience profiles over the past five years and offered never-before-published insights into consumption of DVD/Blu-ray and online video.

Focusing initially on feature films, Screen Australia also released a new standardised audience metric, designed to evaluate the number of times a film is viewed across its first-release lifecycle. Modelling the slate of domestic features released since 2007 not only highlighted the size of their total audience but also the propensity of some theatrical releases to find a proportionally higher number of viewers beyond the box office.

Review submissions: Screen Australia's submission to the Australian Government's 2010 Review of the Australian Independent Production Sector was released in July 2010, accompanied by industry briefings in Sydney in Melbourne. The submission drew on Screen Australia's research into business sustainability, which combined a survey of production companies with analysis of information from the organisation's extensive databases to develop a picture of business characteristics and strategies for achieving viability. The submission also compiled extensive information on the effectiveness and operation of the Producer Offset.

Many of the submission's recommendations were reflected in the Australian Government's 2011/12 Budget, including a range of reforms to the Producer Offset and reinstatement of the Australian Bureau of Statistics industry survey, which has not been conducted since 2006/07, before the introduction of the Government's Australian Screen Media Support Package in 2007/08.

The Strategy and Research Unit also made submissions on behalf of Screen Australia to various other reviews during the year, including the Classification Review and the Convergence Review Terms of Reference and Framing Papers.

Accessibility policy: The unit also managed industry consultation and advice on the implementation of Screen Australia's Accessibility Strategy, which requires all feature films funded by the

agency after 1 July 2011 to be both captioned and audio-described.

Communication: A new e-newsletter, *Did You Know?*, was launched in January 2011, providing a quarterly snapshot of key statistics in an engaging graphical format. The bulletin had 5,663 subscribers as of June 2011 and is extensively shared through social media networks such as Facebook and Twitter.

Internal benchmarking and program review

Internally focused activities designed to support and enhance the effectiveness of Screen Australia's programs during the year included:

- wide-ranging industry consultation and the development of the TV Funding Blueprint, including an industry discussion at the SPAA Conference with CEO Ruth Harley, and the introduction of guidelines for the new All Media Fund and Convergent Television programs
- analysis of internal key performance indicators to ensure that each area of Screen Australia is using the most relevant measures to assess the programs we deliver
- core participation in the organisation-wide Business Process Review with the objective of streamlining operations and improving Screen Australia's efficiency and effectiveness
- advising and reviewing the information requirements and design specifications for Screen Australia's consolidated database projects
- ongoing tracking of production, release and performance data.

Statistical and reference publishing

Industry statistics online:

Screen Australia continues to provide comprehensive statistical information for the Australian screen sector via its website. The information includes data used in measuring the production, release and performance of screen content in various markets and across an array of distribution platforms. The site is regularly updated and this year underwent a thorough review and consolidation to ensure its relevance to industry. www.screenaustralia.gov.au/research

The Drama Report: Screen Australia's production survey is the industry benchmark for drama production in Australia. It covers all Australian and co-production titles that went into production each year, as well as foreign titles if they are shot in Australia or do post, digital or visual effects (PDV) work here. www.screenaustralia.gov.au/dramareport

The Documentary Report:

This report brings together key statistics on documentary production activity, employment, funding and releases. This year's *Documentary Report* contains time-series data up to 2009/10. www.screenaustralia.gov.au/docoreport

The Black List: A catalogue of Indigenous participation in the screen industry since 1970, *The Black List* was released in print in September 2010 and is also available as a free download from the Screen Australia website. It marks an important addition to reference material on Indigenous filmmaking in Australia, documenting the work of 257 Indigenous Australians with credits as producer, writer, director or director of photography on a total of 674 screen productions. It was compiled by Screen Australia's Strategy and Research Unit, assisted

by the Indigenous Department, and will eventually be published as a searchable online resource. www.screenaustralia.gov.au/theblacklist

Find a Film online database:

Regularly updated, this online database helps visitors to Screen Australia's website find information about Australian productions, and co-productions with Australia, including key cast and creatives, duration, genre, co-production partners, international sales contacts, website links and more. It includes comprehensive coverage of all features since 1970, television drama mini-series since 1980 and series/serials since 1988, telemovies since 1970 and documentaries since 1980. www.screenaustralia.gov.au/films

Research and Publication program:

Strategy and Research also administers the Research and Publication program, which this year awarded grants totalling \$275,000 over three years to a range of projects including an iPad app for *FilmInk Magazine*, an *All Media Production Bible* from Firelight productions, continued support for Australian Teachers of Media (ATOM) in the publication of its film education resources and a research project examining Indigenous issues in the sector. The program aims to build knowledge about, and audiences for, contemporary Australian screen content through the development and publication of high-quality information, insight and analysis.



BEYOND THE BOX OFFICE

Beyond the Box Office analysed patterns of screen media consumption in Australia, helping to better understand the shifts in media penetration and audience participation and offering never-before-published insights into consumption of DVD/Blu-ray and online video.

As part of the project, Screen Australia developed a new standardised metric to evaluate the number of times content is viewed across its first-release lifecycle, modelling the slate of 100 domestic features released 2007–2009. These films had achieved 101 million Total Audience Viewings across cinema, video and television as at February 2011.

The release of the report was accompanied by launch events in Sydney and Melbourne including industry panels discussing the impacts and applications of the research findings. The sessions were also made available via the Screen Australia website.

The accompanying materials included audience demographic 'playing cards', an animated short video charting the evolution of the screen sector and recorded vox pops of a range of Australians canvassing their media consumption habits.

www.screenaustralia.gov.au/BeyondBoxOffice



SECTION 3: EFFICIENCY, RESPONSIVENESS, ACCOUNTABILITY

- ◀ OPERATIONS
 - ◀ GOVERNANCE STATEMENT
 - ◀ BOARD CHARTER
 - ◀ BOARD CODE OF CONDUCT
 - ◀ STATUTORY REPORTS
 - ◀ PORTFOLIO BUDGET STATEMENT
-



HIGHLIGHTS

- Screen Australia finalised the procurement and implementation of its new information technology architecture during the year, providing greater accessibility and reliability for corporate applications and data as well as a robust and extendable platform for ongoing development.
- An internal review of business processes across the organisation was initiated, to ensure services are being delivered as effectively and efficiently as possible.
- A training strategy was developed for staff to address critical skills gaps, and a leadership program initiated for the Senior Management team.
- New model agreements have been introduced to expedite and streamline the contracting process for documentary and TV drama funding.
- A redesigned Screen Australia website was launched in February 2011 offering enhanced access to the agency's programs as well as the wealth of information resources available through the marketing and research areas.

OPERATIONS

Screen Australia's operational units aim to provide the highest-quality outcomes in the management and service delivery of Screen Australia's programs while maintaining a balance between cultural and industry growth objectives.

STRATEGIES

- Provide infrastructure to support and enhance the delivery of Screen Australia's programs and policies
- Manage its affairs with due diligence and meet all appropriate governance and compliance requirements
- Promote a high-performance culture and a committed and engaged workforce.

OUTCOMES

Finance

The Finance team provides transactions-based processing, asset management, treasury, budgeting, and financial and management reporting to Screen Australia's Board, senior executives and staff, and, where relevant, to Australian Government departments including the Department of the Prime Minister and Cabinet (DPM&C), Department of the Environment, Water, Heritage and the Arts (DEWHA), the Department of Finance and Deregulation (DoFD), Office for the Arts (OFTA) and the Australian National Audit Office (ANAO).

During 2010/11, Screen Australia met all its internal and external reporting and budgeting requirements as required by its Board, DPM&C, DEWHA, DoFD, OFTA and ANAO.

Financial overview

Screen Australia's operating results for the year ended 30 June 2011 was a surplus of \$1.9 million. The surplus is primarily a result of timing differences that arise between when Screen Australia invests in, or lends money to, a screen development or production, and the ultimate recoupment or write-off of the investment or loan.

During the year, Screen Australia received revenue from the Australian Government totalling \$89.4 million. Revenue generated from other sources totalled \$15.6 million and included \$3.1 million from the sale of goods and services, \$7.8 million from the recoupment of investments and loans already fully recovered, written-off or impaired, and \$4.0 million from interest earned on cash deposits.

The write-off and impairment of assets, mainly relating to loans to and equity investments in film production and development, was \$61.4 million.

Screen Australia changed its accounting policy in respect to the impairment of investments to fully expense all investments in the year in which they are contracted. Screen Australia has restated the previous year's financial balances to reflect the impact of the change in policy in accordance with Australian Accounting Standards.

Whilst this has resulted in a reduction in the value of screen investments and a corresponding reduction in equity, it does not affect Screen Australia's underlying cash position. Specific details are listed in Note 1 of the Financial Statements (see pages 125–31).

The accounting policy was changed to better reflect the underlying nature of Screen Australia's support for the industry and will simplify and make the financial statements more easily understood by the reader.

Screen Australia's operating expenses included employee benefits of \$15.2 million, supplier expenses of \$10.6 million and grants expense of \$14.8 million.

Screen Australia has been successful in maintaining its level of program funding whilst continuing to drive down its internal operating costs from approximately \$32 million in 2007/08 pre-merger by 32.8% as follows:

Year	Administration operating costs	\$ Reduction	% Reduction on base year
2007/08	\$32M		
2008/09	\$29M	\$3M	9.4%
2009/10	\$24M	\$5M	15.6%
2010/11	\$22.1M	\$1.9M	5.9%
2011/12*	\$21.5M	\$0.6M	1.9%
Total % reduction on base year			32.8%

* Budget

During this period the full-time equivalent staff has been reduced from 190 to 130.

Screen Australia is focused on continuing to drive cost reductions and efficiencies throughout the organisation.

Major achievements for the Finance team in 2010/11 included:

- improving the efficiency and effectiveness of the finance system, TechnologyOne, and its associated processes to make financial information easily accessible to all staff
- streamlining the accounts payable process, standardising basic business practices across the agency
- setting service standards for finance related functions such as processing of acquittals, payments, reconciliations, reporting timeframes
- updating financial policies and procedures including domestic and international travel, credit card usage, accounts payable, accounts receivable, mobile phones and risk management
- changing and simplifying Screen Australia's accounting policy in respect to investments in regards to the impairment of investments to provide more meaningful information about the agency's support for the industry

- improving the content, structure and timeliness of financial management and Board reporting.

Screen Australia's financial statements for 2010/11 were prepared in accordance with Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board and the Finance Minister's Orders for reporting periods ending on or after 1 July 2010. The staff of the ANAO inspected Screen Australia's 2010/11 financial records and provided an unqualified audit opinion on the financial statements and notes on 20 September 2011.

Risk management

Screen Australia's risk management policy and plan was updated in 2010/11 and provides a formal framework for effectively managing our business risks. The plan categorises Screen Australia's business risks using methodologies derived from Australian/New Zealand Standard AS/NZS 31000:2009 Risk Management.

Audit Committee

Screen Australia's Deputy Chair, Mr Ian Robertson, chairs the Audit Committee. The Audit Committee met on four occasions during 2010/11 (See Audit Committee attendance table, page 10).

Screen Australia has an Audit Committee charter which outlines the Audit Committee's role and

includes assessing the adequacy of the internal audit program, reviewing the results of audits and reviews of Screen Australia's administrative functions, and monitoring management's performance in implementing internal audit recommendations.

The Committee also monitors Screen Australia's adoption of, and compliance with, appropriate frameworks of risk management, fraud control and financial reporting. Representatives from our internal and external auditors attended by invitation. The Audit Committee applies the same process regarding Conflicts of Interest as the Board (see page 77).

Internal Audit

RSM Bird Cameron is our internal auditor. During 2010/11, it conducted the following reviews:

- Expenses/Travel Allowance Review
- Producer Offset Review
- Human Resources/ Payroll Review.

No control or compliance deficiencies constituting unacceptable risks to Screen Australia were identified during the RSM Bird Cameron audits.

Screen Australia has an internal audit plan in place for 2009–2012, a long-term planning tool designed to assess the business plans, strategic outlook and risk exposures of the organisation as a whole.

Recoupment

Screen Australia's recoupment of production investment for the financial year 2010/11 was \$9,432,945. Of this amount \$1,985,825 was returned to producers under the legacy agencies' Producer Revenue Entitlement and Producer Revenue Split schemes and Screen Australia's new revenue reversion policy introduced from 1 July 2010. This resulted in net recoupment to the organisation of \$7,447,120.

Feature films returned \$3,363,135 or 45.16 per cent of total recoupment. Recoupment from television sales was \$2,979,511 or 40.01 per cent of the total. Of this amount children's programming was responsible for 61.54 per cent or \$1,833,673 and adult TV returned \$1,145,838 or 38.46 per cent of total TV recoupment. Documentaries made up the balance of \$1,104,474 or 14.83 per cent of total recoupment. Documentary recoupment includes returns to the agency from the former Film Australia's library of NDP titles.

Australian sourced revenue totalled \$3,238,795 or 43.49 per cent of total recoupment while overseas sales resulted in recoupment of \$4,208,325 to Screen Australia or 56.51 per cent of the total.

Facilities

The Facilities Unit managed Screen Australia's owned and leased property portfolio. It also provided support services including general office services procurement advice, contract management, project management and risk management.

William Street (Sydney): The head office has been relatively stable during the year with around 40 staff per floor at an average density of 17 m² per work point which is well within Government guidelines. The premises have coped adequately with internal infrastructure upgrades and staff needs.

Moray Street (Melbourne): In October 2010, the Moray Street premises were vacated at end of lease for new, smaller premises in Coventry Street.

Coventry Street (Melbourne): A new Melbourne office was secured on a 10-year lease, and fitted out to suit current requirements. To reduce waste and costs, many of the furniture and workstation components were re-used from the previous

Sydney office at 140 William Street, and from the Moray Street office. The new office, which is substantially less expensive than the Moray Street premises, is in a better location and provides useful facilities for staff and local industry visitors.

Lindfield (Sydney): The Lindfield site continued to operate as a production complex during the year. Screen Australia's Library, Sales and Records divisions occupied part of the ground floor, while approximately 27 industry tenants leased offices and production facilities at the site, with suites of production offices leased to several reality TV programs. Two major tenants reduced their footprint at end of lease, but other short-term tenants have moved in to occupy much of the vacated space. The Sound Stage has been in solid use by production companies shooting television series, music videos and television commercials, while the Roxy Theatre was mostly used for seminars and conferences. The site has run at a near cost-neutral basis over the year.

Elizabeth Street (Sydney): Despite active promotion in an oversupplied sublease market, and promising negotiations with one prospective tenant which are still ongoing, the former FFC premises at 130 Elizabeth Street has remained unoccupied and unlet during 2010/11.

Information Management and Technology Services (IMTS)

In 2010/11, Screen Australia undertook the procurement and implementation of a new information technology architecture replacing its legacy systems with an architecture based on virtualised servers, centralised Storage Area Network and a single desktop standard operating environment.

Implementation of the architecture provided opportunities for the consolidation of file systems, replacement of its legacy messaging system and upgrades to the organisation's corporate applications.

The new environment provides greater accessibility and reliability for the organisation's corporate applications and data as well as a robust and extendable platform in support of Screen Australia's future initiatives in workflow efficiency and screen industry support.

Work has continued on consolidating databases and data to provide a strong platform for future centralisation and integration of Screen Australia information such as:

- Screen Names, a centralised system that replaces and integrates data from several legacy databases and
- Screen Titles, a single source of Australian film, television and other screen title information.

These two initiatives will be rolled out in 2011/12 and replace a number of outdated databases, streamlining information capture and facilitating more effective reporting, while reducing administrative maintenance.

Legal

The Screen Australia Legal Department provides legal advice to, and contracts arrangements on behalf of, all business units within Screen Australia.

Contracts drafted, negotiated and reviewed by the Legal Department relate to both Screen Australia's funding programs and its general operations and activities. In relation to Screen Australia's program activity during 2010/11, the Legal Department finalised a wide range of contractual arrangements including for:

- direct production investment (for feature films, television drama and documentary projects)
- development funding support (including funding of scripts, participation in internships and workshops, and the Talent Escalator program)
- a variety of marketing support agreements including P&A loans, Innovative Distribution and festivals and awards grants
- Enterprise Program and SRO funding support.

During 2010/11, the Legal Department implemented a program

of developing new model contracts which are intended to expedite and streamline the contracting process. New documentary (grant and investment) and TV drama (investment) model funding agreements have been introduced, in conjunction with work to update and improve on existing model agreements used in other funding programs.

The Legal Department actively supported the Producer Offset and Co-production Unit in relation to both specific legal issues arising from individual applications and the revision of core documentation such as the new Co-production Guidelines. The Legal Department also assists the Producer Offset and Co-production Unit in advising Government in relation to the negotiation of new co-production arrangements.

During 2010/11, Screen Australia appeared in two matters before the AAT arising from decisions made by Screen Australia as the film authority under the *Income Tax Assessment Act 1997*. The Legal Department provided legal support for these hearings.

The Legal Department provided advice and support in relation to a wide range of other initiatives, transactions and projects during 2010/11, including the transition of the Library function to the NFSA, the Screen Australia/YouTube 'Map My Summer' project and the introduction of the new Producer Equity Program.

The Business Affairs function within the Legal Department continued to provide day-to-day liaison between the finance, investment, recoupment and legal functions, and supported the documentation and transacting of approved investments, loans and variations to existing investments.

Human Resources (HR)

At an operational level, the HR team was responsible for policy development, service delivery and provision of advice to managers and

staff on a broad range of areas including recruitment, remuneration and employment conditions, performance management, workplace relations, training and development, and occupational health and safety.

At a strategic level, HR's remit has revolved around developing a high performance culture within Screen Australia. A number of key initiatives have been successfully delivered during 2010/11 to further this aim, including the development and rollout of a comprehensive engagement survey to assess areas of strength and opportunity for Screen Australia as a place to work, the development of a training strategy to address critical skills gaps in the workforce, and the commencement of a leadership program for the Senior Management team. In addition, we have further enhanced our new Performance and Development Planning scheme by introducing a performance benchmarking framework by which to identify employees with high potential.

Another major focus during 2010/11 was the renegotiation of the Screen Australia Enterprise Agreement. Negotiations with employee representatives took place during the second half of the financial year. The Agreement was awaiting approval from Government as of 30 June 2011.

Communications

Corporate communications for Screen Australia are handled through the Publishing and PR units. This includes strategic communications planning, public relations and media management, and print and web publishing.

A major achievement during the year was the redesign of the Screen Australia website. Launched in February 2011, the new site features a fresh look and feel, and greater use of images and clips. It also

has a more intuitive information architecture and a new navigation system which makes the deeper levels more immediately visible. Sharing news through social media networks is now facilitated through social media links on media release pages and links to Screen Australia's Twitter stream, Facebook page and YouTube channel are provided on all pages.

The number of visits per day has grown by more than 20 per cent since the launch of the new site.

The website is increasingly used to help improve communication with stakeholders outside Sydney and Melbourne. For example:

- CEO Ruth Harley's presentation introducing Screen Australia's draft blueprint for 'small screen' funding at the 2010 SPAA Conference was filmed and made available on the site. An online discussion board was also used to gather industry feedback on the blueprint, with a number of producers and other stakeholders contributing constructively through this channel
- *Beyond the Box Office* presentation, including panel discussions from both Sydney and Melbourne, was made available on the website soon after the event in April 2011.

- video of the launch of the All Media programs featured Screen Australia's All Media team describing the program objectives and selection criteria for funding, providing an important introduction to these new programs.

The Publishing Unit also maintains the organisation's internal intranet and supported the creation of print materials including guidelines, reports, catalogues and promotional collateral.

Media releases and campaigns, keynote speeches at events such as the SPAA Conference and AIDC, interviews and e-bulletins were used to communicate Screen Australia's messages to trade and mainstream media and individual practitioners.

Media highlights included substantial coverage on the launch of *The Black List* Indigenous catalogue in September 2010, and the *Beyond the Box Office* research in May 2011. ABCTV 7.30 also ran a story in June 2011 on Screen Australia's initiative to require feature films it funds to be audio described for people with visual impairment as well as captioned.

As of June 2011, there were 8,975 subscribers to Screen Australia's main e-bulletin (9,246 in June 2010), and 3,746 to the more targeted Producer Offset News (2,228 in June 2010). The new *Did You Know?* research e-bulletin finished the year with 5,663 subscribers.

Staffing overview

At 30 June 2011, Screen Australia employed a total of 130 staff, 112 of whom were full-time and 18 part-time. There were 38 men and 92 women. Over the year the average number of full-time equivalent staff was 126.

The breakdown of staff at 30 June 2011 was:

Department	Full-time	Part-time
Office of the CEO	2	1
Indigenous	3	1
Development	10	Nil
Production Investment	18	1
Marketing	9	2
State & Industry Partnerships	3	Nil
Commercial & Financial (Finance, IMTS, Recoupment, Facilities & Services)	23	4
Legal & Producer Offset & Co-productions	15	1
Strategy & Operations (Governance, Strategy & Research, HR, PR & Publishing, Library & Sales)	29	8

The Eye of the Storm



GOVERNANCE STATEMENT

INTRODUCTION

The legal framework for Screen Australia's corporate governance practices is set out in the *Screen Australia Act 2008*, the *Commonwealth Authorities and Companies Act 1997* (the CAC Act) and the *Public Service Act 1999*.

This legal framework is supplemented by a number of other internal protocols and measures that are consistent with the Department of Finance and Administration publication *Governance Arrangements for Australian Government Bodies* (2005) and the publication of the former Department of Communications, Information Technology and the Arts *General Guidance for Directors of Statutory Authorities* (2004), as well as the ANAO publications on Public Sector Governance.

All the arts and culture agencies within OFTA are required to prepare a Charter of Operations. Screen Australia's second Charter of Operations was submitted to the Minister in September 2010. The Charter was approved by the Minister in November, and was immediately made available on Screen Australia's website. The Charter explores the agency's commitment to the public and to include information on key relationships within the sector. The Charter of Operations is available at www.screenaustralia.gov.au/documents/SA_publications/CharterofOperations.pdf.

Screen Australia has established a number of governance practices and procedures to ensure it adheres to appropriate levels of accountability, disclosure and transparency.

BOARD

The first Screen Australia Board was appointed on 20 June 2008, for a three-year term until 30 June 2011. Towards the end of the reporting period, the Minister for the Arts reappointed the seven Board members whose terms expired on 30 June 2011. See pages 7–9 for details of the reappointment terms.

Board members are appointed by the Minister by written instrument. A member holds office for the period specified in the instrument of appointment. The period must not exceed three years. Members may be reappointed but the total period of Board membership must not exceed nine years.

The Board is responsible for the governance practices of Screen Australia.

Attendance and remuneration

The Board is paid such remuneration and allowances as determined by the Remuneration Tribunal, out of the monies of Screen Australia.

Board members' attendance at Board meetings and Audit Committee meetings is set out on page 10.

Role of the Board

The Board is responsible for performing its functions and exercising its powers consistent with the *Screen Australia Act 2008*. The Chief Executive Officer is appointed by the Minister, but is not a member of the Board.

The Board acts in accordance with its Charter and Code of Conduct, set out on pages 75 and 77. In accordance with Section 9 of the CAC Act, the Board is responsible for preparing the annual report and for giving it to the Minister for the Arts by 15 October 2011. The Hon Simon Crean MP is the current Minister for the Arts; The Hon Peter Garrett AM MP held this role until 13 September 2010.



Burning Man

Conflicts of interest

Board members' obligations are provided for in a number of legal instruments, including the *Screen Australia Act 2008* and the CAC Act. Board members are also subject to the Australian Public Service Code of Conduct and Values, and Screen Australia's Board Conflict of Interest Policy, which are available on Screen Australia's website. Board members who have a material personal interest in a matter under consideration by the Board or the Audit Committee are required to declare that interest. A Board member with a material personal interest in a matter being considered by the Board is required to leave the meeting while the matter is considered and a decision is made. Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting.

The Governance Manager is responsible for maintaining a register of standing interests of Board members. The register is reviewed by the Board quarterly and prior to adoption of the annual report.

Audit Committee

The Audit Committee was established in accordance with section 32 of the CAC Act, to assist the Board in the discharge of its responsibilities. During 2010/11, the Audit Committee consisted of Ian Robertson (Chair), Greg Smith and Deanne Weir.

The Audit Committee provides a forum for communication between the full Board, senior management and Screen Australia's internal and external auditors.

Pursuant to the Charter of the Audit Committee, the Committee must satisfy itself that the internal management and accounting controls are operating effectively, review the risk management strategy, consider external audit reports, monitor management's implementation of recommendations, and regulatory compliance.

The Chief Executive, Chief Operating Officer, Chief Financial Officer and the General Counsel have a standing invitation to attend each meeting, and representatives of internal and external auditors are invited as observers. The Audit

Committee met on four occasions during the year (see page 10 for details).

External audit

Under section 8 of the CAC Act, the Auditor-General is the external auditor of Screen Australia.

Internal audit

Screen Australia maintains an internal audit function, which reports to the Audit Committee. The current internal auditor is RSM Bird Cameron. The role of the internal auditor includes monitoring of the risk management plan, assurance regarding the accuracy of financial and management information, asset protection, regulatory compliance and fraud control.

The audit strategies of the internal auditor are subject to review by the Audit Committee on an annual basis. The internal audit report of operations is reviewed at meetings of the Audit Committee.

Risk management

The Board is responsible for risk management and monitors operational and financial risks through the Audit Committee, with assistance from the internal auditor.

Fraud control

The Board has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with section 28 of the CAC Act and the *Fraud Control Guidelines 2002* issued by the Minister for Justice and Customs.

The plan verifies Screen Australia's general status as a low-risk agency. This assessment was based on the adequacy of the controls that are in place or are being implemented.

The agency has in place appropriate fraud prevention, detection, investigation and reporting procedures that meet its specific needs and comply with the *Fraud Control Guidelines*.





BOARD CHARTER

The Board is responsible to the Minister for the Arts for the performance of Screen Australia. The Board's role, responsibilities and powers are set out in the *Screen Australia Act 2008* and the *Commonwealth Authorities and Companies Act 1997*.

The Board is responsible for the strategic directions and objectives of Screen Australia, as represented in the Corporate Plan and other strategy documents. The Corporate Plan is reviewed annually. The Board's responsibilities include the governance practices of Screen Australia.

Subject to certain authority limits and reporting requirements, the Board reserves the following matters:

- expenditure of funds outside the current financial authorisations
- approval of material changes to guidelines for all funding programs
- approval of policy positions advocated by Screen Australia
- Statement of Intent
- Compliance Report
- Annual Report
- Corporate Plan (including strategic plan and overall strategic directions)
- the annual budget and material departures from the approved budget for each Strategic Business Unit (SBU)
- financial reports (at SBU level)
- monitoring of Official Co-production Program
- monitoring of the Producer Offset Program
- certification of projects applying for the Producer Offset in accordance with established Screen Australia policy
- membership of the Audit Committee and other Board committees
- risk management and monitoring of operational and financial risks.

The Board may decide on other matters as necessary and at its discretion. An Audit Committee is to be established to assist the Board in the discharge of its responsibilities and its role will be contained in a Charter to be established by the Board. Other committees of the Board are to be established as needed.

The Board Charter will be included in each annual report of the Board.

Hawke



BOARD CODE OF CONDUCT

The Code sets out the standards of personal and professional conduct required of Board members. The standards concern personal integrity, honesty, self-discipline, diligence and professional competence.

Board members have an obligation to accept and abide by this Code in spirit as well as by the letter of the law.

Board members must at all times:

- a) Understand and uphold the values and objectives of Screen Australia.
- b) Be familiar with the *Screen Australia Act 2008*, its policies and procedures, and the duties of directors as defined in the relevant legislation including the *Commonwealth Authorities and Companies Act 1997*.
- c) Prepare for, attend, and participate actively in Board meetings, and make decisions in a timely, fair and efficient manner.
- d) Ensure decisions of the Board are based on the best evidence and information available.
- e) Maintain good relations with other government agencies and have regard to stakeholders.
- f) Report immediately any personal conflicts of interest or serious breaches of the law to the Board.
- g) Conduct themselves with regard to the reputation, purpose, objectives and interests of Screen Australia, and not do, say, or omit to do anything which might bring Screen Australia into disrepute, be inconsistent with or detrimental to its objectives and interests or cast doubt on the professional integrity of Board members.
- h) Not claim or give the impression that they are representing the official views of Screen Australia, unless they have been expressly authorised to do so.
- i) Perform their duties diligently, conscientiously and without favour to themselves or another person.
- j) Not improperly use information they have obtained as a result of their position, and ensure that confidential information is not disclosed improperly, or only as required.

Go Back to Where You Came From



**SAME TREE,
DIFFERENT LEMON**
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WATCH THIS SPACE
MORE TO COME

STATUTORY REPORTS

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

On 24 June 2011 the Administrative Appeals Tribunal (AAT) handed down its decision in the matter of EME Productions No 1 Pty Ltd v Screen Australia. The AAT set aside Screen Australia's decision that the program, a television series entitled *Lush House*, is not a documentary. Screen Australia has appealed against the AAT's decision and the appeal will be heard by the Full Federal Court of Australia on a date to be fixed in 2012.

As of 30 June 2011, Screen Australia was a respondent to two further proceedings relating to the Producer Offset. Beyond Productions Pty Ltd appealed against the decision of the AAT in Beyond Productions Pty Ltd v Screen Australia in which the AAT affirmed the decision made by Screen Australia that the program, a television series entitled *Taboo series 5*, did not have a significant Australian content (the proceedings before the AAT also involved the question of whether the program had a "new creative concept" relative to earlier programs; the AAT's decision on this question, affirming the decision of Screen Australia, has not been appealed). As of 30 June 2011, the appeal was listed for hearing before the Full Federal Court of Australia on 7 November 2011.

Beyond Productions Pty Ltd also commenced proceedings against Screen Australia in the AAT in respect of the decision by Screen Australia that the television series *Best Job in the World* is not a documentary. As of 30 June 2011, a hearing date was yet to be fixed.

FREEDOM OF INFORMATION

In accordance with the changes to the *Freedom of Information Act 1982* (FOI Act) that came into force in 2010/11, Screen Australia publishes an Information Publication Scheme on its website.

The FOI Act requires Screen Australia to publish specific pieces of information, including detailed information about the way it is organised, its powers, the kinds of decisions made, arrangements for public involvement in the work of the agency, documents held by the agency and how members of the public can access these documents. Screen Australia has elected to provide these on its website, in accordance with the Information Publication Scheme.

FOI procedures

Applicants seeking access to documents in the possession of Screen Australia under the FOI Act should apply in writing to:

Freedom of Information Coordinator
Screen Australia
GPO Box 3984
SYDNEY NSW 2001

or by email to foi@screenaustralia.gov.au

The FOI Coordinator may be contacted by telephone on 02 8113 1056 during normal business hours.

If you disagree with Screen Australia's decision, you can request in writing that it reconsider our decision through an internal review. An internal review will be conducted by another officer in the agency.

You can ask the Australian Information Commissioner to review our original decision or Screen Australia's decision on internal review within 60 days of the date of decision. The Information Commissioner can affirm or vary the decision or substitute a new decision. The Information Commissioner may decide not to conduct a review in certain circumstances.

If you are unhappy with the way Screen Australia has handled your request, you can complain to the Australian Information Commissioner who may investigate Screen Australia's actions. The Commonwealth Ombudsman can also investigate complaints about Screen Australia's actions.

Facilities for access

If Screen Australia approves access, and after it has received payment of any charges that may apply, copies of the documents concerned will be provided.

Alternatively, applicants may arrange to inspect documents at the Screen Australia offices in Sydney or Melbourne, or at the nearest regional office of the National Archives of Australia (Canberra, Brisbane, Perth, Adelaide, Hobart or Darwin).

The application fees and charges for FOI requests are determined in Schedules to the FOI (Fees and Charges) Regulations. Charges may be remitted on request if their imposition would cause undue financial hardship or release of the documents is in the general public interest. A decision not to remit the charges must be made within 30 days of a request being made.

FOI Act statistics 2010/11

Six valid requests for information under the FOI Act were received during 2010/11 and information that was not exempt was provided.

PRIVACY

Screen Australia adhered to the requirements of the *Privacy Act 1988* and to the Privacy Commissioner's guidelines in relation to the collection, maintenance, storage and release of personal information. Predecessor agency the Australian Film Commission provided information as required to the Privacy Commissioner for inclusion in the annual *Personal Information Digest*, as will Screen Australia.

No complaints under the *Privacy Act 1988* were received during 2010/11.

EFFECTS OF MINISTERIAL DIRECTIONS

Section 44 of the *Screen Australia Act 2008* provides that:

1. The Minister may, by legislative instrument, give written directions to the Board:
 - (a) in relation to the performance of the functions of, and the exercise of powers of, Screen Australia; or
 - (b) requiring the provision of a report or advice on a matter that relates to any of Screen Australia's functions or powers.

Note 1: Section 42 (disallowance) of the *Legislative Instruments Act 2003* does not apply to the direction – see section 44 of that Act.

Note 2: Part 6 (sunsetting) of the *Legislative Instruments Act 2003* does not apply to the direction – see section 54 of that Act.

2. The Minister must not give a direction in relation to a decision by the Board to provide support to a particular person or for a particular program.
3. The Board must ensure that any direction given by the Minister under subsection (1) is complied with.
4. This section does not limit the operation of section 16 of the *Commonwealth Authorities and Companies Act 1997*.

During 2010/11 there were no Ministerial Directions received.

CONTINGENCY LIABILITY STATEMENT

As required by part 7, subsection 43 of the *Screen Australia Act 2008*, the following statement is furnished:

- (a) no new guarantees were provided by the Board during the year ended 30 June 2011
- (b) there is no amount subject to guarantee as at 30 June 2011.

INDEMNITY AND INSURANCE PREMIUMS

Screen Australia's ComCover premium covers the normal general and property risks as well as directors' and officers' liability. Workers' compensation is insured through Comcare Australia. Screen Australia can, at times, provide bank loan guarantees and underwriting as a form of assistance. Any underwritten projects are included within project commitments in the Schedule of Commitments on page 123 and the guarantees are included in the Schedule of Contingencies on page 124.

OCCUPATIONAL HEALTH AND SAFETY

In accordance with amendments to the *Occupational Health and Safety Act 1991* Screen Australia has Health and Safety Management Arrangements (HSMAs) in place. The HSMAs promote measures to ensure the health, safety and welfare of our employees at work; provide the mechanisms for consultation and dispute resolution between Screen Australia, its employees and its staff-elected Health and Safety Representatives (HSRs), and set out the way the Health and Safety Committee (HSC) is constituted.

In 2011, Screen Australia arranged an on-site Influenza Vaccination Service open to all staff, and 21 staff members availed themselves of this service. Reimbursement for the cost of influenza vaccinations was also offered to all staff.

There were no accidents or incidents reported to Comcare under section 68 of the *Occupational Health and Safety Act 1991* and no notices issued or investigation conducted under sections 29, 46 or 47 of this Act.

COMMONWEALTH DISABILITY STRATEGY

Through its 2010/11 funding programs, Screen Australia supported The Other Film Festival, Australia's largest disability film festival, and Access All Areas Travelling Film Festival, NSW's first fully accessible travelling film festival.

Screen Australia requires that all feature films it finances put aside a portion of their budget to caption for cinema and DVD release, a policy designed to encourage accessibility of screen content for hearing-impaired people. Further, a 2010 amendment to the Terms of Trade encourages producers of all content to budget for audio description as well as captioning, to provide access for both hearing and vision-impaired audiences.

Feature film producers are also required by Screen Australia to use reasonable endeavours to ensure that all Australian distribution agreements include access for the hearing-impaired via captioned theatrical screenings and DVDs.

Screen Australia has worked closely with the Department of Broadband, Communications and the Digital Economy during the year on its review of media access for the hearing and vision-impaired.

Screen Australia endeavours to make information easily accessible for its stakeholders. The Screen Australia website was built to comply with the Priority One checkpoints and the majority of Priority Two checkpoints (ie Conformance Level A) of the WAI (Web Accessibility Initiative) Web Content Accessibility Guidelines 1.0. Further development will also aim to comply to at least this level.

ENVIRONMENTAL PROTECTION AND BIODIVERSITY STATEMENT

Screen Australia's Environmental Management Committee has determined that it is impractical and expensive for a small agency like Screen Australia to implement a full Environmental Management System (EMS) compliant with International Standard AS/NZS ISO:14001. It has decided to put in place a common sense policy based on the recommendations of DEWHA's *ESD Operations Guide for Owners, Managers and Tenants*.

Screen Australia also worked closely with other film industry agencies in the new Green Screen initiative to develop standards and reporting methods for the screen production industry.

Continuing environmental initiatives included:

- operation of a new colour-coded waste management system at the Sydney site
- all new lighting fixtures are T5 fluorescent where possible
- all new lighting is controlled by occupancy sensors and linked to the security system
- all fitouts maximised reuse of existing furniture, fittings and components where possible
- all electronic waste and surplus furniture, office supplies and building materials have been donated to the non-profit Reverse Garbage co-operative for reuse and recycling.

PORTFOLIO BUDGET STATEMENT (PBS) 2010/11

PERFORMANCE INDICATORS

OUTCOME 1: Enhancement to Australia's screen culture, nationally and internationally, by supporting the development of the Australian screen production industry and by developing, producing, promoting and providing access to diverse Australian programs.

CONTRIBUTIONS TO OUTCOME 1

Program 1.1: Foster the Australian screen industry through strengthening the skills of screen content practitioners and developing, investing in producing Australian screen content, and promoting it to audiences.

COMPONENTS OF PROGRAM 1.1

The key objectives will be for creative individuals and businesses, through financial and other assistance, to make high-quality film, television and other screen programs and for these programs to attract Australian audiences and international markets.

KPI: DEVELOPMENT

Target: At least five projects with strong audience-engaging potential identified.

Target met: Eighteen projects with strong audience-engaging potential (commercial and/or cultural), and provided with financial, creative and professional support through single-project development and/or workshops.

Target: At least 10 per cent of projects developed by Screen Australia that proceed into production.

Target met: Thirteen projects in receipt of development funding since July 2010 and have proceeded from development into production. Thirteen projects out of 95 developed is approximately 14 per cent.

Target: At least two digital media development projects with critical and/or commercial success.

Target met: Seven projects previously supported for development have now gone into production. *Re-enchantment*, an interactive enchanted forest, and *The Gradual Demise of Phillipa Finch*, an interactive web game (with narration by Toni Collette), went live in 2011 via www.abc.net.au. *Immigration Nation: Building Multicultural Australia*, an interactive documentary, went live in 2011 via www.sbs.com.au. It was named a Webby Honoree, the US digital equivalent of the Oscars®. *Goa Hippy Tribe*, an online social media documentary, went live in 2011 on Facebook. The project was selected for INPUT 2011. *Jokes on You*, a comedic website and smart phone app, went live in 2011. *Smash Cut*, an online interactive website, went live in 2010. The creators were invited to do a keynote address at MIPCOM 2010 as part of a focus on Australia. *Beachtown* went live on Facebook in December 2010. Since then, there have been 95,000 users and they continue to grow.

KPI: STATE AND INDUSTRY PARTNERSHIPS

Target: At least a 15 per cent increase in number of projects completed by companies funded under Enterprise Program.

Target met: Production output as measured by the first Enterprise Survey maintained a consistent level year-on-year (from 39 to 40 production starts). The number of series in production increased from five to nine (40 per cent) and the number of hours of TV drama produced increased from four to 25 hours. A large rise in the number of projects in development indicates a likely marked increase in production output in Enterprise Year Two.

Target: At least a 12 per cent increase in revenue of companies funded under Enterprise Program.

Target met: Six of 12 companies reported seven new revenue streams in first six months. On track to achieve increase over three years.

Target: At least a 15 per cent increase in number of people being mentored or attached to companies as interns in companies funded under Enterprise Program.

Target met: Eight of 12 companies reported trainees/interns and mentoring attachments (nine mentorships, 25 internships/traineeships). On track to achieve 50 per cent increase over three years.

KPI: EXPANDING INDIGENOUS SCREEN CONTENT CREATION

Target: 15 per cent of drama scripts with Screen Australia development assistance seeking finance, in production or complete within three years.

Target met: 30 per cent: from 1 July 2008 to 30 June 2011, Screen Australia has funded 37 Indigenous dramas. Eleven projects are completed or in production.

Target: 75 per cent of Indigenous feature films with Screen Australia production investment achieving Australian theatrical release or TV broadcast commitment or major festival selection.

Target met: 100 per cent: all three Indigenous feature films funded by Screen Australia have had major festival selection or a theatrical release during the reporting period. *Here I Am* premiered at the Adelaide Film Festival in February 2011 and had its theatrical release in June 2011. *Toomelah* screened at Cannes Film Festival 2011. *Samson & Delilah* had Australian and international theatrical releases.

Target: At least three internships and mentor programs offered annually.

Target met: Screen Australia's Indigenous Department supported one internship and one director's attachment. The Indigenous Department also supported the Bob Maza Fellowship which is awarded to an Indigenous actor or film practitioner to further their professional development, provide longevity in their career and raise their profile internationally. Wayne Blair received the Bob Maza Fellowship in May 2011.

KPI: INVESTING IN QUALITY CONTENT

Target: At least 25 per cent of feature film slate selected for screening at major international festivals each year.

Target met: Of the 26 features completed and/or released in the reporting period, 16 (62 per cent) were selected for major festivals:
Blame (Toronto)
Cane Toads: The Conquest (Sundance)
The Eye of the Storm (Toronto)
Griff the Invisible (Berlin, Toronto)
The Horseman (Sitges)
The Loved Ones (Toronto)
Mad Bastards (Sundance)
Oranges and Sunshine (Pusan)
Red Dog (Berlin)
Red Hill (Berlin, Pusan, Sitges)
The Reef (Pusan, Sitges)
Sleeping Beauty (Cannes)
Snowtown (Cannes)
The Tree (Cannes)
The Waiting City (Toronto, Pusan)
Wasted on the Young (Toronto, Pusan)

Target: At least \$3 of production expenditure generated for each \$1 of Screen Australia investment in features.

Target met: Seventeen feature projects approved in the reporting period:
Total Screen Australia investment: \$22.90 million
Total production budgets: \$95.64 million
Every \$1 invested generated \$4.19 of production for the 12 months to 30 June 2011.

Target: At least 25 per cent of the documentary slate is selected for screening at major international festivals.

Target not met: 6.7 per cent: of the 60 documentary projects released in the reporting period, four were selected for major festivals with many screening at more than one festival. This performance is a reflection of a move towards documentary series, which are less likely to be selected for festivals; the target is being revised for future periods.
Life in Movement: The Tanja Liedtke Story (Edinburgh International Film Festival)
Machete Maidens Unleashed! (Hong Kong International Film Festival, International Film Festival Rotterdam, TIFF)
Memoirs of a Plague (IDFA, Hot Docs – Canadian International Documentary Festival)
Mrs Carey's Concert (Edinburgh International Film Festival)

Target: At least \$2 of production expenditure generated for each \$1 of Screen Australia investment in documentaries.

Target met: Every \$1 Screen Australia invested in documentary production generated a further \$3.28.

Target: At least 25 per cent of adult TV slate given premiere at a major market.

Target met: Of the 13 television drama projects that were completed and/or were released in the reporting period, nine were launched or premiered at a major market:

Blood Brothers
*East West 101 series 3** (MIPTV 2011)
Hawke
*Laid** (MIPCOM 2010)
Outland
Panic at Rock Island
*Paper Giants: The Birth of Cleo** (will launch at MIPCOM 2011)
*Rake** (MIPCOM 2010)
*Rescue Special Ops 2** (MIPTV 2010)
*Sisters of War** (MIPCOM 2010)
*Slide** (will launch at MIPCOM 2011)
*Spirited** (MIPTV 2010)
Underbelly telemovies x 3* (MIPCOM 2010)

*Projects that met the target.

Target: At least \$4 of production expenditure generated for each \$1 of Screen Australia investment in adult TV.

Target met: Eleven TV drama projects were approved in the reporting period:

Total Screen Australia investment: \$11.5 million
Total production budgets: \$74.8 million
Every \$1 invested generated \$6.51 of production.

Target: At least 20 per cent of children's TV slate given premiere at a major market.

Target met: Of the nine projects completed and/or released in the reporting period, six were launched or premiered at a major market:

*Dance Academy** (MIPTV 2010)
*Dogstar 2** (MIPTV 2011)
The Elephant Princess 2
*Gasp!** (screened in competition at Annecy International Animated Film Festival 2011)
*H2O series 3** (MIPCOM 2009)
K9
*Lockie Leonard 2** (MIPCOM 2009)
*My Place 2** (will launch at MIPCOM 2011)
Stormworld

*Projects that met the target.

Target: At least \$3 of production expenditure generated for each \$1 of Screen Australia investment in children's TV.

Target met: Four children's TV drama projects were approved in the reporting period:

Total Screen Australia investment: \$8.66 million
Total production budgets: \$42.77 million
Every \$1 invested generated \$4.94 of production.

Rescue Special Ops series 2



KPI: MARKETING

Target: At least five films provided with P&A support for theatrical release.

Target met: P&A support for five feature films – *Matching Jack*, *Summer Coda*, *The Loved Ones*, *Mad Bastards*, *Oranges and Sunshine*. *Burning Man* received P&A support for test screenings.

Target: At least five films provided with P&A support for release on other platforms.

Target met: Funding for two years awarded to two distribution companies under the new Innovative Distribution Program. They will provide alternate distribution outlets for Australian documentary, low-budget features, short films and other content. Their KPIs include distributing a minimum of 10 titles each per annum.

Target: At least 50 filmmakers funded to travel to international events.

Target met: Seventy-one travel grants provided to filmmakers for attendance at the international premieres of their films at strategic international film festivals; raising finance in the international marketplace; pitching new projects at special industry gatherings; and attending high-level awards events.

Target: At least 10 festival and/or touring programs provided with support, ensuring screenings in capital cities and/or regional centres.

Target met: Grants were approved to 23 Australian festivals, touring programs and film events. They collectively make available screenings in every capital city as well as more than 36 venues across regional Australia.

APPENDIX 1

ENABLING LEGISLATION

Section 6 of the *Screen Australia Act 2008* lists the functions of Screen Australia as:

1. The functions of Screen Australia are to:
 - (a) support and promote the development of a highly creative, innovative and commercially sustainable Australian screen production industry; and
 - (b) support or engage in:
 - (i) the development, production, promotion and distribution of Australian programs; and
 - (ii) the provision of access to Australian programs and other programs; and
 - (c) support and promote the development of screen culture in Australia; and
 - (d) undertake any other function conferred on it by any other law of the Commonwealth.

Ways in which support may be provided

2. The ways in which Screen Australia may provide support as mentioned in subsection (1) include (but are not limited to) doing any of the following:
 - (a) providing financial assistance (whether by way of loan, grant, investment or otherwise and whether on commercial terms or otherwise);
 - (b) providing guarantees;
 - (c) commissioning or sponsoring programs or other activities;
 - (d) providing services, facilities, programs or equipment.

Considerations governing the performance of functions

3. In performing its functions Screen Australia is, as far as practicable, to:
 - (a) ensure the development of a diverse range of Australian programs that deal with matters of national interest or importance to Australians, or that illustrate or interpret aspects of Australia or the life and activities of Australian people; and
 - (b) place an emphasis on:
 - (i) documentaries; and
 - (ii) programs of interest or relevance to children; and
 - (iii) programs with a high level of artistic and cultural merit; and
 - (c) promote the open market as the primary means of support for projects with commercial potential; and
 - (d) promote the development of commercially focused screen production businesses; and
 - (e) promote the efficient, effective and ethical use of public resources.

Screen Australia may charge fees

4. Screen Australia may charge fees for things done in performing its functions.

Screen Australia may cooperate with others

5. Screen Australia may perform its functions alone or together with other persons.

Severability

6. Without limiting its effect apart from this subsection, this Act also has the effect it would have if the powers and functions of Screen Australia were confined to powers and functions that were to be exercised and performed:
 - (a) in so far as it is appropriate for those powers and functions to be exercised and performed by Screen Australia on behalf of the Government of the Commonwealth as the national Government of Australia; and
 - (b) for purposes for which it is appropriate for the Parliament, as the national Parliament of Australia, to authorise Screen Australia to exercise powers and perform functions; and
 - (c) in relation to expenditure of money that is available for the purposes of Screen Australia in accordance with an appropriation made by the Parliament; and
 - (d) in relation to trade and commerce with other countries, among the States, between Territories or between a Territory and a State; and
 - (e) in relation to postal, telegraphic, telephonic, and other like services; and
 - (f) in relation to the collection of statistics; and
 - (g) in relation to external affairs; and
 - (h) in relation to a Territory; and
 - (i) in relation to the executive power of the Commonwealth; and
 - (j) in relation to matters incidental to the execution of any of the legislative powers of the Parliament or the executive power of the Commonwealth.

Powers of Screen Australia

Section 7 of the *Screen Australia Act 2008* lists the powers of Screen Australia:

1. Screen Australia has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.
2. Screen Australia's powers include, but are not limited to, the following powers:
 - (a) to accept gifts, devises, bequests and assignments (whether on trust or otherwise);
 - (b) to act as trustee of money, programs or other property vested in Screen Australia on trust;
 - (c) to act on behalf of the Commonwealth or an authority of the Commonwealth in the administration of a trust relating to programs or to matters connected with programs;
 - (d) with the written approval of the Minister, but not otherwise:
 - (i) to form, or participate with other persons in the formation of, a company; or
 - (ii) to acquire, hold or dispose of shares or stock in the capital of, or debentures or other securities of, a company;
 - (e) to do anything incidental to any of its functions.
3. Despite anything contained in this Act, any money, programs or other property held by Screen Australia on trust must be dealt with in accordance with the obligations of Screen Australia as trustee of the trust.

APPENDIX 2

ASSESSORS AND SCRIPT CONSULTANTS

Indigenous Department

Ranald Allan, Wayne Blair, Michelle Blanchard, Beck Cole, Amiel Courtin-Wilson, Miranda Dear, Stephen McGregor, Roger Monk, Jacquelin Perske, Kath Shelper.

Production Investment Department

Karin Altmann, Miro Bilbrough, Andy Cox, Matthew Dabner, Liz Doran, Wain Fimeri, James Hewison, Amree Hewitt, Emma Jensen, Scott Meek, Tristram Miall, Joan Sauers, Victoria Treole, Lynne Vincent McCarthy, Laurie Webb.

Enterprise Department

Ian Jones, Jonathan Olsberg.

Development Department

Ranald Allan, Karin Altmann, Julia Berg, Miro Bilbrough, Michael Brindley, Paul Callaghan, Sandy Cameron, Bruce Carter, Kelly Chapman, Marcus Cole, Yvonne Collins, Andy Cox, Claire Dobbin, Sheila Hanahan Taylor, Justine Hart, Michael Hauge, Gary Hayes, Amree Hewitt, Morgan Jaffit, Samantha Jennings, Emma Jensen, Steve Kaplan, Angeli Macfarlane, Zareh Nalbandian, Laurel Papworth, Jonathan Rawlinson, Tim Richards, Joan Sauers, Lucy Scher, Simon van der Borgh, Laurie Webb, Naomi Wenck.

Marketing Department

Gayle Lake, Andrew Mackie, Sue Murray.

Strategy and Research Unit

Jane Smith.

APPENDIX 3

INVESTMENTS, LOANS, GRANTS AND OTHER INITIATIVES

Lists full Screen Australia contribution to projects approved/commissioned during 2010/11, rather than actual expenditure during the year.

Title	Applicant	Amount
DEVELOPMENT PROGRAMS		
Feature Development		
100 Bloody Acres	Cyan Films	19,000
After the Credits	Macgowan Films Pty Ltd	50,000
Alex and Eve	Alex and Eve Pty Ltd	44,000
Ali's Wedding	Matchbox Pictures Pty Ltd	30,150
The Angst of a Lemming	Mills Street Productions Pty Ltd	35,000
B Model	Runway Pictures Pty Ltd	39,800
Black Echoes	Lux Monkey Pty Ltd	25,000
Blood in the Streets	Hammer Film Group Pty Ltd	20,000
Bridges	Katherine Thomson	45,000
The Bunyip of Berkeley's Creek	Melodrama Pictures Pty Ltd	50,000
Bury Me Tracy	Tracy Films Pty Ltd	39,900
Byzantium	Melodrama Pictures Pty Ltd	20,000
Canterbury Tales	Damien Parer Productions Pty Ltd	39,000
Cartagena	Dragonfly Pictures Pty Ltd	1,625
Charlie	Luke Eve T/A More Sauce	35,000
The Crooked Head	Spider Ink Pty Ltd	37,000
Cut Snake	Big and Little Films Pty Ltd	24,000
Dark Passage	Origin Productions Pty Ltd	42,000
Dead Europe	See-Saw Films Pty Ltd	20,000
Death By Shark!	Macgowan Films Pty Ltd	31,300
Death in Canton	WBMC	50,000
The Detective	Prodigy Movies Pty Ltd	46,000
Disco Boy	Wickham Park Productions Pty Ltd	7,000

Title	Applicant	Amount
The Docks	See-Saw Films Pty Ltd	36,000
Drift	Tim Duffy Films	58,500
The Edge of the World	Vertigo Productions Pty Ltd	50,000
Ernee	Adam Elliot Pictures Pty Ltd	47,000
Five Spice	New Town Films Pty Ltd	81,000
The Fortunes of Richard Mahoney	Rosenbaum Whitbread Film & TV Productions	20,000
The Great	Macgowan Films Pty Ltd	75,000
Green Hell	New Holland Pictures Pty Ltd	45,100
Highways to a War	Dragonfly Pictures Pty Ltd	41,550
Hiroshima	Decade Films Pty Ltd	37,250
The Household Guide to Dying	GFN Productions Pty Ltd	32,000
Julian Corkle Is a Filthy Liar	Macgowan Films Pty Ltd	5,000
Jungle	Pictures in Paradise Pty Ltd	45,000
The Jungle	Amanda Higgs Pty Ltd	24,500
King of Thieves	Essential Media & Entertainment Pty Ltd	35,000
Last Dance	FG Film Productions Pty Ltd	20,000
Learning to Fly	Slick & Shallow Pty Ltd	40,000
Leni Riefenstahl	Nerdy Girl Pty Ltd	30,000
The Little Death	Macgowan Films Pty Ltd	23,000
Madeleine Black	Wild Strawberries Pty Ltd	36,000
Maiden Voyage	Josephine Emery	25,000
The Make-up Girl	Tree (Australia) Pty Ltd	23,000
Monkey	See-Saw Films Pty Ltd	50,000
A Month of Sundays	Autonomous Productions	12,000
Morning Glory	Macgowan Films Pty Ltd	50,000
Mr Pip	Southern Light Films Pty Ltd	38,256
The Mule	The Mule Development Pty Ltd	34,000
A Murder of Crows	Prodigy Movies Pty Ltd	30,500
Music of My Life	Papermoon Productions	31,500
My Mistress	Mini Studios	33,000
Occy	Macgowan Films Pty Ltd	47,500
Ocean Warrior	See Pictures	50,000
Origin of the World	New Town Films Pty Ltd	28,000
The Outrageous Barry Rush	Andy Cox	27,000
Piano Lessons	Macgowan Films Pty Ltd	45,000
Plates Day	Spirited Films Pty Ltd	22,000

Title	Applicant	Amount
Pointing Bones	Samson Productions Pty Ltd	20,000
The Rehearsal	Hibiscus Films Pty Ltd	2,500
Remarkable Creatures	Galvanized Film Group Pty Ltd	46,500
Renegade	Shirley Pierce	35,000
The Right Hand	Southern Light Films Pty Ltd	34,500
Ring-in	John Stainton Productions Pty Ltd	35,000
The Rocket	Red Lamp Films Pty Ltd	27,950
Roughhousers	Let's Play Productions Pty Ltd	34,000
Salvation Creek	Galvanized Film Group Pty Ltd	43,500
Santa: Lost Down Under	Bruce's Dream Productions Pty Ltd	37,000
Save Your Legs!	Save Your Legs Pty Ltd	32,650
Sea Gypsy	Retro Active Films Pty Ltd	32,000
Secret Sisters	Go Girl Films Pty Ltd	40,500
Siblings	Cathy Randall	30,000
Simpson	Mackay Screen Media Pty Ltd	15,000
Solstice	Adams Kearney Unit Trust	33,750
Storm	Mysterious Light Pty Ltd	35,500
The Strangers	Macgowan Films Pty Ltd	25,700
Sucker	Jason Byrne Productions Pty Ltd	34,250
Tokyo Calling	Picture Palace Pty Ltd	30,000
Tracks	See-Saw Films Pty Ltd	35,000
The Turning	Arenafilm Pty Ltd	50,000
Venetian Wedding	Soapbox Industries	59,400
What Time is My Heart	Tristram Miall Films Pty Ltd	22,500
The White Mouse	The White Mouse Productions Pty Ltd	25,000
The Winter Child	Second Sight Productions Pty Ltd	18,250
Worm	Sandcastle Studios Pty Ltd	30,000
Yellow Earth	Shogun Productions Pty Ltd	38,750
Total Feature Development		2,983,631

Innovation Development

Aussie Rules Football	Trickstar Games Pty Ltd	30,000
China Heart	d/Lux/MediaArts inc.	30,000
Gross Out	Ben Gage	12,000
Guess How Much I Love You	SLR Productions	30,000
Habitat	Australian Documentaries Pty Ltd	20,000

Title	Applicant	Amount
Peleda	Vishus Productions	30,000
Resistance	That's-A-Wrap Pty Ltd	30,000
Scavengers	Dark Sun Project	30,000
Stay Tuned	The Feds Australia Pty Ltd	21,700
Total Innovation Development		233,700

Innovation Production

The Hunt for Agent Eclipse	The Project Factory Pty Ltd	130,000
Little Space Heroes Virtual World	Bubble Gum Interactive Pty Ltd	90,000
Rekindling Venus	Rekindling Venus Productions Pty Ltd	90,000
SoapStar	Hoodlum Entertainment and Hoodlum Active	150,000
Stay Tuned	The Feds Australia Pty Ltd	65,000
Warco	Arenafilm Pty Ltd	205,000
Total Innovation Production		730,000

Animation Production

The Story of Percival Pilts	Double Parked Pty Ltd	150,000
Waiting for Rusty	Nigel Christensen	150,000
Total Animation Production		300,000

Short Film Production

Bush Basher	Media World Pictures	150,000
Come with Me	Cecilia Ritchie	32,000
Fish and Chips	Mini Studios Pty Ltd	150,000
The Wilding	Happening Films	150,000
Wreck Yard	Buffalo Films Pty Ltd	40,000
Total Short Film Production		522,000

Talent Escalator – Events and Workshops

AIMIA Conference – V21 Conference	AIMIA National	5,000
Aurora – Screen NSW	Screen NSW	30,000
AWG – Script Assessment Training Program 2011	Australian Writers' Guild	35,000
Books at MIFF 2011	Filmfest Limited	12,500
The Comic Premise – Steve Kaplan	Steve Kaplan's Comedy Intensive	16,000
Feature Navigator – ScreenWest	ScreenWest	10,000

Title	Applicant	Amount
Film Lab – SAFC Workshop	South Australian Film Corporation	60,000
High Concept Movie Workshop – Michael Hauge	Michael Hauge	22,000
MIFF – Francis Veber & Steve Kaplan	Film and Media	39,344
Robert McKee Lecture Series	Epiphany International Artists Pty Ltd	30,000
ScreenWest LA Internship	ScreenWest	25,000
Slaying the Dragon	Screen NSW	20,000
Syd Field – Mastering the Craft of Screenwriting	Syd Field	15,290
Transmedia Victoria Conference & Workshop	Freeplay Inc	15,000
XIMedialab – Perth Conference	Megan Elliott T/A XIMedialab	15,000
Total Talent Escalator – Events and Workshops		350,134

Talent Escalator – Targeted Initiatives

Script Factory 2010/11	The Script Factory Ltd	53,877
Springboard	Van Der Borgh Films & Jonathan Rawlinson	70,000
Springboard – MIFF 2011	Filmfest Ltd	14,873
Total Talent Escalator – Targeted Initiatives		138,750

Industry Fellowships

Callum Cooper – Director’s Acclaim Fund	Isore Productions	15,000
Craig Irvin – Internship	Craig Irvin	12,000
Drew Bailey – Internship	Druid Films Pty Ltd	41,500
Hannah Hilliard – Director’s Acclaim Fund	Hannah Hilliard	15,000
John Richards – Internship	John Richards	12,000
Kasimir Burgess – Director’s Acclaim Fund	Kasimir Burgess	15,000
Melanie Coombs – Internship	Melodrama Pictures Pty Ltd	40,000
Total Industry Fellowships		150,500

International Scripts

Elise McCredie Sources 2	Elise McCredie	5,800
Leon Ford Binger Writer’s Lab	Datsmakta Pty Ltd	25,000
Nicole O’Donohue Binger Creative Producer’s Lab	Green Park Pictures	25,000
Total International Scripts		55,800

TOTAL DEVELOPMENT **5,464,515**

Title	Applicant	Amount
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PRODUCTION INVESTMENT

Feature Production

Big Mamma's Boy	Valarc Films	116,985
Dead Europe	See-Saw Films Pty Ltd	2,175,834
Drift	World-Wide-Mind Films Pty Ltd	2,408,000
The Eye of the Storm	Paper Bark Films Pty Ltd	1,950,000
Hail	Flood Projects Pty Ltd	373,700
The Hunter	Porchlight Films Pty Ltd	2,184,000
The Kath & Kim Filum	Riley Turner Productions Pty Ltd	2,300,000
The King Is Dead!	Vertigo Productions Pty Ltd	466,300
The Last Great Apes	Visionquest Entertainment International	918,327
Lore	Porchlight Films Pty Ltd	696,676
Mental	Story Bridge Films Pty Ltd and Zuker Productions	2,500,000
Not Suitable for Children	Eddie Wong Films Pty Ltd	1,721,200
The Sapphires	Goalpost Pictures	2,432,000
Satellite Boy	Satellite Pictures Pty Ltd	952,000
Summer Coda	Revival Film Company	134,484
Venice	Dragonet Films Pty Ltd	639,132
Wish You Were Here	Vivid Films Pty Ltd	920,090
Total Feature Production		22,888,728

TV Drama

Beaconsfield	Southern Star Entertainment Pty Ltd	781,718
Blood Brothers	Playmaker Media Pty Ltd	523,570
Danger 5	Dinosaur Pty Ltd	250,000
God Squad	ZAC Toons Australia Pty Ltd	251,500
Paper Giants: The Birth of Cleo	Southern Star Entertainment Pty Ltd	1,050,000
The Phryne Fisher Murder Mystery	Every Cloud Productions Pty Ltd	1,281,211
The Slap	Matchbox Pictures Pty Ltd	1,620,260
Spirited series 2	Southern Star Entertainment Pty Ltd	1,750,000
Top of the Lake	See-Saw Films Pty Ltd	1,161,303
Twentysomething	High Wire Films	327,244
Wild Boys	Southern Star Entertainment Pty Ltd	2,500,000
Total TV Drama		11,496,806

Title	Applicant	Amount
Children's TV Drama		
The Adventures of Figaro Pho	The Chocolate Liberation Front Pty Ltd	1,501,496
Dance Academy series 2	Werner Film Productions	2,982,295
Lightning Point	Jonathan M Shiff Productions Pty Ltd	2,547,737
Resistance	That's-A-Wrap Pty Ltd	1,630,661
Total Children's TV Drama		8,662,189

Documentary Development

Documentary Development Matched Funding

Barry Humphries	Savage Films Pty Ltd	1,885
Black Is Inclusive	Bower Bird Films Pty Ltd	10,000
Connections	Film Projects Pty Ltd	10,000
Croker Island Exodus	CAAMA Productions Pty Ltd	10,000
Dancing Downunder	Fury Productions Pty Ltd	6,000
Family Confidential series 2	Kalmedia Pty Ltd	20,000
Heaven and Hell in Western Art	Flaming Star Films Pty Ltd	15,000
Kakadu	Eye Spy Production Pty Ltd	16,000
Life at 7	Heiress Films Pty Ltd	20,000
Miss Nicky and the Tiger Girls	Iris Pictures Pty Ltd	5,000
Nothing on Earth	Jerrycan Films Pty Ltd	15,000
Redesign My Brain	Mindful Media Pty Ltd	12,500
Rogue Bank	Blackwattle Films	12,500
Shark Harbour	Ultramarine Films Pty Ltd	7,500
Who Bombed the Hilton?	Pony Films Pty Ltd	13,500
		174,885

Documentary Development Matched and Time-critical Funding

The Big Chimp House	Robyn Watt	5,000
Cracking the Koala Code	Content Mint Pty Ltd	5,000
Once Upon a Time in Cabramatta	Eye Spy Productions Pty Ltd	25,000
The Outlaw Michael Howe	Outlawed Films Pty Ltd	20,000
The Shackleton Epic 2012	Orana Films Pty Ltd	10,000
Singapore 1942	Electric Pictures Pty Ltd	20,000
Wilfred Burchett: Rebel with a Cause	Flaming Star Films Pty Ltd	15,000
The Years That Made Us: Australia Between the Wars	Beyond Screen Production Pty Ltd	40,000
		140,000

Title	Applicant	Amount
Single-project Documentary Development		
35 Letters	iKandy Films Pty Ltd	10,000
Aim High in Creation!	Anna Broinowski	15,000
Animal Law	Jumping Dog Productions Pty Ltd	10,000
The Apple Isle	Soul Vision Films Pty Ltd	15,000
The Bombing of Darwin: An Awkward Truth	Artemis International Pty Ltd	13,020
Black Cockatoo, White Cockatoo	Silver Screen Pictures	10,000
Cocaine Prison	United Notions Film	10,000
Coming Home	Jotz Productions Pty Ltd	5,000
Coolest School in the World	Angels Television Pty Ltd	5,000
The Destruction of Memory	Vast Productions	10,000
Ecco Homo	Ghost Pictures	10,000
Encounters	Suitcase Murphy	15,000
Gallipoli From Above	360 Degree Films	10,000
George Rurrumbu Burarrawanga	Lisa Watts	5,000
The Hive	Real Pictures Pty Ltd	10,000
Jabbed – The Truth About Vaccines	Steadicam Productions Pty Ltd	10,000
Kiap	Iguana Film Productions Pty Ltd	15,000
The Land of a Million Elephants	Carly Maple	5,000
A Matter of Looking	Frontyard Films	15,000
The Network	Nerdy Girl Pty Ltd	10,000
NTFO Realisator development program	Northern Territory Film Office	40,000
Outback Wrangler	Freehand Productions Pty Ltd	15,000
The Outlaw Michael Howe	Sandcastle Films International	20,000
The Picton Strings	Rymer Childs Pty Ltd	15,000
The Risk Pill – Friend or Foe	Iguana Films Pty Ltd	5,000
Sharp	The Acme Film Co Pty Ltd	10,000
The Songman	Tiger Eye Productions	5,000
Storm Surfers 3D	Sixty Foot Productions Pty Ltd	10,000
The SunnyBoy	Treehouse Productions	15,000
Ten Years On	Flying Carpet Films Pty Ltd	10,000
The Unlikely Pilgrim	Intafusion Films Pty Ltd	10,000
Utopia Digital	Ish Media	26,750
Weird and Wonderful	Fertile Films Pty Ltd	10,000
		399,770

Title	Applicant	Amount
Documentary Time-critical Funding		
The Arab Horseman of the Giza Plateau	House of Gary	15,000
Australia's Miss Tibet – Courage and Karma	Mark Gould Productions Pty Ltd	5,000
Devil Island	360 Degree Films	20,000
Father Bob Documentary	Ghost Pictures	15,000
Sink or Swim	Anna Broinowski	20,000
Then They Came for Me	iKandy Films Pty Ltd	10,000
Tsunami Detectives	360 Degree Films	15,000
The War That Changed Everything	Electric Pictures Pty Ltd	20,000
		120,000
Total Documentary Development		834,655



Title	Applicant	Amount
Documentary – Domestic Program		
Anatomy series 3	Matchbox Pictures Pty Ltd	135,000
Arthouse	Paalma Pty Ltd	35,000
Cool School	Cool Change Production	48,400
Country Town Rescue	Zapruder's Other Films	450,000
Dancing with Dictators	Evershine Pty Ltd	125,000
Dick Smith's Population Puzzle	Mitra Films Pty Ltd	162,500
The Digger	Bearcage Films	150,000
Football United	North One TV Australia	125,000
Go Back to Where You Came From	Cordell Jigsaw Productions Pty Ltd	255,000
Hardliners	Cordell Jigsaw Productions Pty Ltd	350,000
I'm Not Dead Yet	iKandy Films Pty Ltd	95,000
Kulka	Wonderland Film & Theatre Productions Pty Ltd	19,950
The Last Waltz	Waterbyrd Filmz	35,000
A Law Unto Himself	Carolyn Johnson Films Pty Ltd	42,500
Mad as Hell: The Peter Finch Story	Lowlands Media Pty Ltd	15,000
Miss South Sudan Australia	Matchbox Pictures Pty Ltd	65,000
Ochre and Ink	Nirvana Films Pty Ltd	10,000
On a Wing and a Prayer	Sea Dog TV International Pty Ltd	150,000
Running to America	Goodoil Films Pty Ltd	135,000
Sex: An Unnatural History	Matchbox Pictures Pty Ltd	480,000
Two on the Great Divide	Cordell Jigsaw Productions Pty Ltd	480,000
Who Do You Think You Are? series 4	Artemis International Pty Ltd	480,000
		3,843,350
<i>triple j tv docs</i>		
Gnarly: The Ben Pappas Story	Moonshine Agency Pty Ltd	75,000
Made Up Religion	Your Ex-Boyfriend Pty Ltd	25,000
Mongolian Bling	Flying Fish Films Pty Ltd	35,000
The Tote Documentary	NicNat Films	40,000
Welcome to Mapworld	Craig FX Pty Ltd	25,000
		200,000
Total Documentary – Domestic Program		4,043,350

Title	Applicant	Amount
Documentary – International Program		
Aussiewood (aka The Dream)	Matchbox Pictures Pty Ltd	410,000
Dancing Down Under	Wild Fury Pty Ltd	134,000
Devil Island	360 Degree Films Pty Ltd	380,000
The Grammar of Happiness	Essential Media and Entertainment	137,000
Jack the Ripper: Prime Suspect	Prospero Productions (2006) Pty Ltd	200,000
Koalas – The Secret Society Exposed	Wild Fury Pty Ltd	155,000
Macquarie: The Father of Australia	Intomedia Pty Ltd	150,000
Outback Wrangler	Freehand Productions Pty Ltd	380,000
Rocket Compulsion	Firelight Projects Pty Ltd	170,000
SAS: The Search for Warriors	Prospero Productions (2006) Pty Ltd	200,000
The Secret History of the Eurovision Song Contest	Electric Pictures Pty Ltd	500,000
Shark City	Markland Communications Australia Pty Ltd	110,000
Shark Harbour	Ultramarine Films Pty Ltd	192,500
Wild Australia	Wild Fury Pty Ltd	350,000
Total Documentary – International Program		3,468,500

Special Documentary Fund

A Common Purpose	Looking Glass Pictures Pty Ltd	175,000
Make Hummus Not War	Yarra Banks Films Pty Ltd	200,000
Missing in the Valley of Gods	Elizabeth Burke	180,300
My Long Neck	Secret Key Films Pty Ltd	50,000
Sons & Mothers	Pop Pictures Pty Ltd	150,000
Total Special Documentary Fund		755,300

National Documentary Program (NDP)

All the Way (aka Vietnam)	November Films	230,000
Black Panther Woman	Blackfella Films Pty Ltd	300,000
The Bombing of Darwin: An Awkward Truth	Artemis International	286,980
Croker Island Exodus	Tamarind Tree Pictures Pty Ltd	285,000
Founders and Survivors Storylines	Roar Film Pty Ltd	200,000
The History Department	Renegade Films Australia Pty Ltd	120,000
Kapyong	Kapyong Pty Ltd	230,000
Lost & Found	WTFN Entertainment Pty Ltd	130,000

Title	Applicant	Amount
Man Who Jumped	Prospero Production (2006) Pty Ltd	240,000
Once Upon a Time in Cabramatta	Eye Spy Productiions Pty Ltd	725,000
Singapore 1942	Electric Pictures Pty Ltd	580,000
Sporting Nation	Sporting Nation Productions Pty Ltd	750,000
Wide Open Road	Bombora Film and Music Co Pty Ltd	730,050
Total NDP		4,807,030

Making History Initiative

Australia on Trial	December Films Pty Ltd	1,826,365
The Outlaw Michael Howe	Outlawed Films Pty Ltd	580,000
Utopia Girls	Renegade Films (Australia) Pty Ltd	408,866
Utopia Girls Online	Ish Media	79,810
The Years That Made Us: Australia Between the Wars	Beyond Screen Production Pty Ltd	1,083,500
Total Making History Initiative		3,978,541

PRODUCTION INVESTMENT GRAND TOTAL		60,935,099
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Indonesia Calling: Joris Ivens in Australia

Title	Applicant	Amount
INDIGENOUS DEPARTMENT		
Development		
Documentary		
Art & Soul 2	Hibiscus Films Pty Ltd	20,000
Baymarrwannga "Big Boss"	Jotz Productions Pty Ltd	15,000
Call to Country NIDF 13	TBA	75,000
Emotional Striptease: The Art of Christian Thompson	Endangered Pictures Pty Ltd	15,000
Normana Kuzi (Norma's Daughter)	Brown Cab Productions	15,000
Sacred Water	Romaine Moreton	10,000
Treading Lightly	Vanguard Productions Pty Ltd	15,300
Yagan	Spear Point Productions Pty Ltd	10,000
		175,300
Drama		
Black Buster	Lala Pictures Pty Ltd	7,000
The Chuck In	Jon Bell	7,000
Flash Black Indigenous Short Drama	TBA	30,000
The Gods of Wheat Street	Every Cloud Productions	17,750
He Say	Oombarra Productions	7,000
The Hunter	Brown Cab Productions	7,000
In the Air	Ramu Productions Pty Ltd	7,000
Love of Your Life	Lawrence Johnston	25,000
Moree Girls	Bunya Productions	20,000
Mother's Day	Darlene Johnson	7,000
The Oysterman	Brown Cab Productions	7,000
Redfern Now series 2	2016 Pictures Pty Ltd	350,000
A Ride Through Time	Suzanne Ingram	7,000
Scar	Tiffany Parker	7,000
Through the Cracks	Tracey Rigney	7,000
When the Bastards Come	Studio GiSUN	7,000
		519,750
Other Development		
Call to Country NIDF 13	TBA	50,000
Flash Black Short Drama Initiative	TBA	150,000
Message Sticks Film Festival Tour 2011	Blackfella Films Pty Ltd	105,000
		305,000
Total Development		1,007,050

Title	Applicant	Amount
Production		
Documentary		
Baymarrwannga "Big Boss"	Jotz Productions Pty Ltd	50,000
Call to Country NIDF 13	TBA	400,000
Homeward Bound	Joined Up Productions Pty Ltd	60,000
Secrets of the Wild	Mirri Mirri Greenstone	135,000
Shifting Shelter 4	Bunya Productions	80,000
Where We Are part 2	Bear Cage Productions	150,000
Yagan	Bunya Productions	250,000
		1,125,000



Wild Boys

Title	Applicant	Amount
Drama		
Flash Black Short Drama Initiative	TBA	600,000
Indigenous Breakthrough 2011	Metro Screen	40,000
Redfern Now	2016 Pictures Pty Ltd	383,600
		1,023,600
Features		
Moree Girls	Bunya Productions	400,000
		400,000
Total Production		2,548,600

Other Initiatives

Practitioner Development		
ADG Conference 2011 – Darlene Johnson	Darlene Johnson	2,141
Adrian Wills – RUSH Attachment	Rusted Angel Films	10,000
Bob Maza Fellowship 2011	Wayne Blair	10,000
Darren Dale – Adelaide Film Festival	Blackfella Films Pty Ltd	2,577
Fran Dobbie – AIDC 2011 Travel Grant	Earthstar Production	3,000
Genevieve Grieves – ImagineNATIVE 2010	Blackfella Films Pty Ltd	5,000
Lani Brennan – ImagineNATIVE 2010	Blackfella Films Pty Ltd	5,000
Toomelah – Cannes Travel Grant 2011	Bunya Productions	7,000
Warwick Thornton Samson & Delilah Travel Grant	Scarlet Pictures	7,410
Total Practitioner Development		52,128
TOTAL INDIGENOUS		3,607,778

MARKETING DEPARTMENT

P&A

The Loved Ones	Madman Entertainment Pty Ltd	200,000
Mad Bastards	Transmission Films Pty Ltd	110,000
Matching Jack	Twentieth Century Fox Film Distributors	200,000
Oranges & Sunshine	Icon Film Distributions	300,000
Summer Coda	Sharmill Films and Jump Street Films	105,000
Total P&A		915,000

Title	Applicant	Amount
Innovative Distribution Grants		
Arenamedia	Arenamedia Pty Ltd	20,000
BeamAfilm 2010/11–2011/12	BeamAfilm Pty Ltd	250,000
Titan View 2010/11–2011/12	Titan View Pty Ltd	270,000
Total Innovative Distribution Grants		540,000

Australian Festivals and Conferences

Access All Areas Film Festival 2010/11–2012/13	The Festivalists Ltd	21,000
Adelaide Cinematheque 2010/11	Media Resource Centre Inc	20,000
AIDC Conference 2010/11–2012/13	Australian International Documentary Conference	360,000
APRA Screen Music Awards 2010/11	APRA Ltd	5,000
Brisbane International Film Festival 2010/11–2012/13	Screen Queensland	180,000
Canberra International Film Festival 2010/11–2012/13	BDW Special Events Management	45,000
Experimenta Biennial of Media Art & Operations 2010/11–2012/13	Experimenta Media Arts Inc	150,000
Flickerfest National Tour 2010/11–2012/13	Flickerfest Pty Ltd	141,000
Flickerfest Short Film Festival 2010/11–2012/13	Flickerfest Pty Ltd	96,000
Little Big Shots International Film Festival 2010/11–2012/13	Petite Grand Kaboom Ltd	30,000
Melbourne Cinematheque 2010/11–2012/13	The Melbourne Cinematheque Inc	60,000
Melbourne International Animation Festival 2010/11–2012/13	Melbourne Animation Posse	66,000
Melbourne International Film Festival 2010/11–2012/13	Filmfest Limited	285,000
MIFF 37 South Market 2010/11–2012/13	Filmfest Limited	105,000
Movie Extra Tropfest 2010/11–2012/13	Wonderland Music Pty Ltd	90,000
Northern Territory Film Office 2011/12–2013/14	Northern Territory Film Office	90,000
The Other Film Festival 2010/11–2012/13	Arts Access Victoria	45,000
Popcorn Taxi 2011/12	Popcorn Taxi	40,000
Revelation Perth International 2010/11–2012/13	Revelation Perth International Film Festival	120,000
Screen Tasmania 2011/12–2013/14	Screen Tasmania	30,000
St Kilda Film Festival 2010/11–2012/13	City of Port Phillip	65,000
Sydney Film Festival and Travelling Film Festival 2010/11–2012/13	Sydney Film Festival	435,000
Total Australian Festivals and Conferences		2,479,000

Title	Applicant	Amount
Special Events		
AFI Awards 2010/11–2012/13	Australian Film Institute	1,100,000
Inside Film Awards 2011/12	IF Awards	120,000
Total Special Events		1,220,000

International Festival and Marketplace Travel

Academy Awards®	Sophie Byrne	10,000
American Film Market	Martin Fabinyi	5,000
American Film Market	Tamara Popper	5,000
Annecy International Animated Film Festival	Ari Gibson	3,963
Annecy International Animated Film Festival	Sarah Eddowes	5,000
Berlin Film Festival	Maeve Dermody	4,000
Berlin Film Festival	Nelson Woss	7,000
Berlin Film Festival	Andy Mullins	3,500
Berlin Film Festival	Kasimir Burgess/Julia Ciccarone	2,550
Berlin Talent Campus	Anna McGrath	1,000
Berlin Talent Campus	Kate Matthews	1,000
Berlin Talent Campus	Kristina Ceyton	3,000
Berlin Talent Campus	Conall Cash	1,000
Cannes Film Festival	Justin Kurzel	7,000
Cannes Film Festival	David Jowsey	7,000
Cannes Film Festival	Jessica Brentnall	7,000
Cannes Film Festival	Lauren Edwards	7,000
Cannes Film Festival	Rachael Blake	5,000
Cannes Film Festival	Jane Campion	15,000
Cannes Film Market	Timothy White	7,000
Cannes Film Market	Bill Bennett	7,000
Cannes Film Market	Craig Kocinski	7,000
Cannes Film Market	Ryan Hodgson	7,000
Cannes Film Market	Liz Watts	7,000
Cannes Film Market	Melanie Coombs	7,000
Cannes Film Market	Ray Quint	7,000
Cannes Film Market	Tony Ginnane	7,000
Cannes Film Market	Ross Howden	7,000
Cannes Film Market	Samuel Pinczewski	7,000
Cannes Film Market	Vincent Sheehan	7,000

Title	Applicant	Amount
Cannes Film Market	Anne Robinson	4,000
Clermont-Ferrand 2011	Mischa Baka	3,299
Digital Hollywood	Nathan Anderson	2,800
European Film Market	Jon Hewitt	5,000
European Film Market	Marian MacGowan	5,000
European Film Market	Sylvia Wilczynski	5,000
Hiroshima International Animation Festival	Christine Kezelos	2,500
Hiroshima International Animation Festival	Tom Booth	3,500
Hiroshima International Animation Festival	Huni Bolliger	3,000
HotDocs 2011	Juliet Lamont	5,566
HotDocs 2011	Peter Gleeson	5,000
HotDocs 2011	Rebecca Barry	8,000
IDFA	Mitzi Goldman	5,000
IDFA	Elizabeth Tadic	5,000
IDFA	Daniel Fallshaw	8,000
INPUT 2011	Cate McQuillen	4,982
INPUT 2011	Paul Rudd	4,000
International Financing Forum	Charlie Doane	5,000
LBF, SXSW Festival	Alex Munt	5,000
LBF, SXSW Festival	Paul Friedman	5,000
MIPTV Content 360	Kylee Ingram	5,000
News and Documentary Emmys®	Andrew Ogilvie	2,000
News and Documentary Emmys®	Victoria Midwinter Pitt	3,000
PGA Co-pro Show	Matthew Hearn	3,000
Pusan International Film Festival	David Jowsey & Ivan Sen	5,000
Pusan International Film Festival	Belinda Chayko	2,782
Pusan International Film Festival	Ashlee Page & Sonya Humphrey	5,000
Rome International Film Festival	Nadia Tass	5,000
Rotterdam Lab 2011	Miranda Culley	3,000
Rotterdam Lab 2011	David Curzon	3,000
Rotterdam Lab 2011	Samantha Jennings	3,000
ScreenSingapore	Chris Brown	2,000
Sitges	Robert Julic	1,450
Sundance Film Festival	David Jowsey	10,000
Sundance Film Festival	Sophie Hyde	7,000

Title	Applicant	Amount
Telluride Film Festival	Peter Weir	5,000
Toronto International Film Festival	Kelly Chapman	5,645
Toronto International Film Festival	Louise Alston	1,000
Toronto International Film Festival	Michael Henry	1,000
Toronto International Film Festival	Ryan Hodgson	7,000
Toronto International Film Festival	Nicole O'Donohue	7,000
Toronto International Film Festival	Robert De Young	7,000
Toronto International Film Festival	Mark Hartley	1,000
Toronto International Film Festival	Veronica Fury	4,000
Toronto International Film Festival	Adelaide Clemens & Oliver Ackland	940
Toronto International Film Festival	Janelle Landers	7,000
World Congress	Liz Courtney	5,000
World Congress	Annamaria Talas	5,000
World Congress	Diane Pereleztejn	5,000
World Congress	Bettina Dalton	4,000
XIMediaLab – Suzhou	Sheldon Lieberman	5,000
Total International Festival and Marketplace Travel		402,477



Here I Am

Title	Applicant	Amount
International Festival Materials		
Academy Awards®	Sophie Byrne	5,600
Berlin Film Festival	Nelson Woss	14,500
Berlin Film Festival	Kasimir Burgess	4,000
Cannes Film Festival	Jessica Brentnall	22,000
Cannes Film Festival	Sarah Shaw	10,000
Cannes Film Festival	David Jowsey	10,000
Cannes Film Festival	John Polson	10,000
Exceptional Opportunity Grant	Michael Robertson	10,000
Hiroshima International Animation Festival	Christopher Kezelos	1,750
IDFA	Mitzi Goldman	3,700
IDFA	Elizabeth Tadic	5,000
Muscles	Nick Sherry	7,498
Study Guide – The Kiss	Sonya Humphrey	1,650
Sundance Film Festival	David Jowsey	10,000
Sundance Film Festival	Sophie Hyde	8,000
Toronto International Film Festival	Kelly Chapman	5,000
Toronto International Film Festival	Ryan Hodgson	5,000
Toronto International Film Festival	Nicole O'Donohue	10,000
Toronto International Film Festival	Robert De Young	10,000
Toronto International Film Festival	Veronica Fury	15,500
Total International Festival Materials		169,198
TOTAL MARKETING		5,725,675

STATE AND INDUSTRY PARTNERSHIPS UNIT

Triennial Enterprise Agreements

Wild Fury	Wild Fury Pty Ltd	750,000
Playmaker Media	Playmaker Media Pty Ltd	600,000
Great Wight Productions	Great Wight Productions Pty Ltd	443,000
Electric Pictures	Electric Pictures Pty Ltd	650,000
Blackfella Films	Blackfella Films Pty Ltd	583,000
Total Triennial Enterprise Agreements		3,026,000

Title	Applicant	Amount
Screen Enterprise Organisation Grants		
Northern Rivers Screenworks Program 2011	Northern Rivers Screenworks	25,000
Total Screen Enterprise Organisation Grants		25,000

Screen Enterprise Raw Nerve Grants

Film & Television Institute Raw Nerve 2010–12	Film & Television Institute	35,000
Media Resource Centre Raw Nerve 2010–12	Media Resource Centre	35,000
Metro Screen Raw Nerve 2010–12	MetroScreen	35,000
QPIX Raw Nerve 2010-12	Qpix Ltd	35,000
Wide Angle Tasmania Raw Nerve 2010–12	Wide Angle Tasmania	35,000
Total Screen Enterprise Raw Nerve Grants		175,000

Key Guilds

ADG 2011–2014	Australian Directors Guild	180,000
Arts Law Centre of NSW	Arts Law Centre of NSW	40,000
SPAAmart 2011	SPAA	35,000
SPAA Conference 2011–2014	SPAA	177,000
Total Key Guilds		432,000

TOTAL STATE AND INDUSTRY

3,658,000

STRATEGY AND RESEARCH UNIT

Research and Publication Program

FilmInk	FKP Universal Exports Pty Ltd	15,000
Firelight	Firelight Projects Pty Ltd	30,000
Metro Magazine 2011–2013/Screen Education Magazine 2011–2013	Australian Teachers of Media	175,000
Monash University, Dr Therese Davis & Dr Romaine Moreton 2011–2012	Dr Therese Davis & Dr Romaine Moreton	55,000
Total Research and Publication Program		275,000

Australian Research Council Linkage Projects

Spreading Fictions 2011–2013	Swinburne University of Technology	60,000
Total Australian Research Council Linkage Projects		60,000

TOTAL STRATEGY AND RESEARCH

335,000

APPENDIX 4

AWARDS

This is a select list of Screen Australia-supported documentaries, features, shorts and television drama which have received accolades at key film festivals both locally and overseas.

Screen Australia-funded films are defined as those projects that have received investment at development, production or post-production stages from Screen Australia or its predecessor agencies, the Film Finance Corporation Australia, Film Australia Limited and the Australian Film Commission.

For more information on these projects, including writer, director and producer credits, please see the Find a Film database at www.screenaustralia.gov.au/films

Documentaries

A Common Purpose

2011 Sydney Film Festival

Audience Award – Best Documentary

Indonesia Calling: Joris Ivens in Australia

2010 Australian Writers' Guild NSW

Best Documentary: Public Broadcast

Inside the Firestorm

2010 Australian Film Institute

Best Direction in a Documentary

Best Editing in a Documentary

Best Sound in a Documentary

Life in Movement: The Tanja Liedtke Story

2011 Sydney Film Festival

Foxtel Australian Documentary Prize

Love, Lust & Lies

2010 Australian Directors Guild

Best Direction in a Documentary Feature

Miracles

2010 Australian Film Institute

Best Cinematography in a Documentary

You Only Live Twice

2010 Australian Film Institute

Best Documentary Under One Hour

Features

Animal Kingdom

2010 Australian Directors Guild

Best Direction in a Feature Film

2010 Australian Film Institute

AFI Members' Choice Award

Best Editing

Best Original Music Score

Best Film

Best Direction

Best Original Screenplay

Best Lead Actor

Best Lead Actress

Best Supporting Actor

2010 Australian Writers' Guild NSW

Major Award

Best Original Feature Film Screenplay

2010 IF Awards

Best Direction

Best Actor

Balibo

2010 Australian Writers' Guild NSW

Best Adapted Feature Film Screenplay

Beneath Hill 60

2010 Australian Film Institute

Best Young Actor

2010 IF Awards

Best Sound

Bran Nue Dae

2010 Australian Film Institute

Best Supporting Actress

Bright Star

2010 Australian Film Institute
Best Cinematography
Best Production Design
Best Costume Design

2010 IF Awards
Best Production Design

Contact

2010 Australian Film Institute
Best Feature Length Documentary

Daybreakers

2010 Australian Film Institute
Best Visual Effects

Mao's Last Dancer

2010 IF Awards
Best Box Office

Snowtown

2010 Australian Film Institute
Audience Award

2011 Cannes Film Festival
Special Mention – President of the Jury

Tomorrow, When the War Began

2010 Australian Film Institute
Best Sound
Best Adapted Screenplay

2010 IF Awards
Best Script
Best Actress
Best Feature Film
Best Music

The Waiting City

2010 IF Awards
Best Cinematography
Best Editing

Shorts**Celestial Avenue**

2010 IF Awards
Best Short Film

Drowning

2011 St Kilda Film Festival
Best Actor – Commendation

Franswa Sharl

2010 Melbourne International Film Festival
Erwin Rado Award for Best Australian Short Film

The Kiss

2010 Australian Film Institute
Best Short Fiction Film
Award for Outstanding Achievement in Short Film
Screen Craft

2010 Melbourne International Film Festival
Emerging Australian Filmmaker Award

2011 Flickerfest
Miller Australia Award – Best Cinematography
in an Australian Short Film

2011 St Kilda Film Festival
Best Short Film
Best Director
Best Achievement in Cinematography – Commendation

The Kiss



The Lost Thing

2010 83rd Academy of Motion
Picture Arts and Sciences Awards
Best Animated Short Film

2010 Australian Film Institute
Best Short Animation

2010 IF Awards
Best Short Animation

2010 Melbourne International Film Festival
Grand Prix for Best Short Film

2011 Flickerfest
Best Australian Film

2011 St Kilda Film Festival
Best Animation

2011 Stuttgart International Animation Festival
SWR Audience Award

2011 Sydney Film Festival
Best Short Film (Animated)

Nullarbor

2011 Dendy Awards for Australian Short Films
Yoram Gross Animation Award

Polo's Robot

2011 Melbourne International Animation
Festival (MIAF)
Best Australian Film

Punch Drunk

2011 St Kilda Film Festival
Best Actor

TV Drama**The Circuit series 2**

2010 Australian Directors Guild
Best Direction in a Television Drama Mini-Series

Dance Academy series 1

2010 Australian Directors Guild
Best Direction in a Television Childrens' Program

2011 TV Week LOGIE Awards
Most Outstanding Children's Program

Hawke

2010 Australian Film Institute
Best Telefeature, Mini Series or Short Run Series
Best Direction in Television
Best Lead Actor in a Television Drama

2010 Australian Writers' Guild NSW
Best Original Telemovie

Lockie Leonard series 1

2010 Australian Writers' Guild NSW
Best Children's Television – C classification

My Place

2010 Australian Film Institute
Best Children's Television Drama

Rake

2011 TV Week LOGIE Awards
Silver Logie – Most Outstanding Actor

Sisters of War

2011 TV Week LOGIE Awards
Silver Logie – Most Outstanding Actress

Spirited series 1

2010 Australian Writers' Guild NSW
FremantleMedia Neighbours Initiative

Underbelly: A Tale of Two Cities series 2

2010 Australian Writers' Guild NSW
Best Adapted TV Mini-Series

Underbelly: The Golden Mile series 3

2010 Australian Film Institute
Best Guest or Supporting Actor in a Television Series

Wilfred series 2

2010 Australian Directors Guild
Best Direction in a TV Comedy Series

2010 Australian Film Institute
Best Screenplay in Television

Online**Mordy Koots**

2010 Australian Directors Guild
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INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of Screen Australia for the year ended 30 June 2011, which comprise: a Statement by Directors, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; Schedule of Asset Additions; and Notes to and forming part of the Financial Statements, including a Summary of Significant Accounting Policies.

The Directors' Responsibility for the Financial Statements

The directors of Screen Australia are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as the directors determine is necessary to enable the preparation of the financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to Screen Australia's preparation of the financial statements that give a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Screen Australia's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

In my opinion, the financial statements of Screen Australia:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including Screen Australia's financial position as at 30 June 2011 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office



Ron Wah
Audit Principal

Delegate of the Auditor-General

Canberra
20 September 2011

GPO Box 707 CANBERRA ACT 2601
19 National Circuit BARTON ACT 2600
Phone (02) 6203 7300 Fax (02) 6203 7777

FINANCIAL STATEMENTS

For the year ended 30 June 2011

STATEMENT BY DIRECTORS, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2011 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

In our opinion, at the date of this statement, there are reasonable grounds to believe that Screen Australia 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 directors.



Glen Boreham
Chair

20 September 2011



Ruth Harley
Chief Executive

20 September 2011



Richard Nankivell
Chief Financial Officer

20 September 2011

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2011

	Notes	2011 \$	2010 \$
EXPENSES			
Employee benefits	3a	15,249,087	15,592,016
Supplier expenses	3b	10,589,419	11,114,191
Grants	3c	14,803,169	10,645,306
Depreciation and amortisation	3d	1,011,496	1,395,795
Finance costs	4	95,348	119,551
Write-down and impairment of assets	3e	61,367,282	63,258,709
Net foreign exchange loss	3f	36	4,528
TOTAL EXPENSES		103,115,837	102,130,096
LESS:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	5b	2,727,977	3,213,685
Interest	5c	3,971,891	2,860,505
Other revenue	5d	8,920,266	6,729,773
TOTAL OWN-SOURCE INCOME		15,620,134	12,803,963
NET COST OF SERVICES		87,495,703	89,326,133
SURPLUS ON CONTINUING OPERATIONS		87,495,703	89,326,133
Revenue from Government	5a	89,398,000	93,641,000
SURPLUS		1,902,297	4,314,867
OTHER COMPREHENSIVE INCOME			
Changes in asset revaluation reserves		6,062,623	-
TOTAL OTHER COMPREHENSIVE INCOME		6,062,623	-
TOTAL COMPREHENSIVE INCOME		7,964,920	4,314,867

(Note – The above total expenses of \$103.116M are made up Program Costs of \$80.975M and Operational Costs of \$22.141M). Program costs include costs associated with outward facing units such as Producer Offset and Co-Production Unit, Lindfield, Operation, Strategy and Research as well as Marketing and Development costs associated with attendance at markets such as Cannes, MIPTV and MIPCOM as well as workshops such as FilmX-tended, Springboard, the Script Factory and the Indigenous Redfern Now Writers Workshop.

The above statement should be read in conjunction with the accompanying notes.

BALANCE SHEET

As at 30 June 2011

	Notes	2011 \$	2010 \$	2009 \$
ASSETS				
FINANCIAL ASSETS				
Cash and cash equivalents	11b	13,780,013	15,724,472	39,872,209
Trade and other receivables	6a	2,770,745	2,702,246	3,269,872
Investments – film industry assistance	6b	1,336,417	14,574,202	19,091,115
Investments – term deposits	6c	45,147,166	32,785,569	4,883,874
TOTAL FINANCIAL ASSETS		63,034,341	65,786,489	67,117,070
NON-FINANCIAL ASSETS				
Land and buildings	7a	24,199,814	18,205,845	19,389,221
Plant and equipment	7b	900,163	471,062	659,073
Intangibles	7c	442,468	130,485	156,578
Inventories	7e	34,248	26,262	34,267
Other non-financial assets	7f	196,008	103,793	171,820
TOTAL NON-FINANCIAL ASSETS		25,772,701	18,937,447	20,410,959
TOTAL ASSETS		88,807,042	84,723,936	87,528,029
LIABILITIES				
PAYABLES				
Suppliers	8a	331,122	357,762	406,501
Other payables	8b	1,752,175	7,273,933	8,066,540
TOTAL PAYABLES		2,083,297	7,631,695	8,473,041
INTEREST BEARING LIABILITIES				
Leases	9	659,355	-	-
TOTAL INTEREST BEARING LIABILITIES		659,355	-	-
PROVISIONS				
Employee provisions	10a	2,927,284	2,516,275	3,104,951
Other provisions	10b	23,687,462	23,091,242	28,780,180
TOTAL PROVISIONS		26,614,746	25,607,517	31,885,131
TOTAL LIABILITIES		29,357,398	33,239,212	40,358,172
NET ASSETS		59,449,644	51,484,724	47,169,857
EQUITY				
Contributed equity		44,504,970	44,504,970	44,504,970
Asset revaluation reserve		6,062,623	-	-
Retained surplus		8,882,051	6,979,754	2,664,887
TOTAL EQUITY		59,449,644	51,484,724	47,169,857

The above statement should be read in conjunction with the accompanying notes.

SCREEN AUSTRALIA

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2011

	Retained Earnings 2011	Retained Earnings 2010	Asset Revaluation Reserve 2011	Asset Revaluation Reserve 2010	Contributed Equity 2011	Contributed Equity 2010	Total Equity 2011	Total Equity 2010
	\$	\$	\$	\$	\$	\$	\$	\$
OPENING BALANCE AT 1 JULY								
Balance carried forward from previous period	6,979,754	(1,788,229)	-	-	44,504,970	81,033,016	51,484,724	79,244,787
Adjustment for change in accounting policy ¹	-	4,453,116	-	-	-	(36,528,046)	-	(32,074,930)
ADJUSTED OPENING BALANCE	6,979,754	2,664,887	-	-	44,504,970	44,504,970	51,484,724	47,169,857
COMPREHENSIVE INCOME								
Other comprehensive income (revaluation of land and buildings)	-	-	6,062,623	-	-	-	6,062,623	-
Surplus for the period	1,902,297	4,314,867	-	-	-	-	1,902,297	4,314,867
TOTAL COMPREHENSIVE INCOME ATTRIBUTABLE TO THE AUSTRALIAN GOVERNMENT	1,902,297	4,314,867	6,062,623	-	-	-	7,964,920	4,314,867
CLOSING BALANCE AT 30 JUNE	8,882,051	6,979,754	6,062,623	-	44,504,970	44,504,970	59,449,644	51,484,724

¹ The change in accounting policy refers to the write-down of firm equity investments to nil carrying value unless repayment of investments is reasonably assured. Notes 1(v) and 2 provide more detail.

The above statement should be read in conjunction with the accompanying notes.

CASH FLOW STATEMENT

For the year ended 30 June 2011

	Notes	2011 \$	2010 \$
OPERATING ACTIVITIES			
CASH RECEIVED			
Receipts from Government		89,522,766	93,802,802
Film Investment profits received		314,045	1,914,800
Goods and services		1,841,751	2,330,432
Interest		3,647,213	2,776,288
Net GST Received		6,664,998	11,887,377
Other		6,404,366	1,579,955
TOTAL CASH RECEIVED		108,395,139	114,291,654
CASH USED			
Employees		15,162,288	17,063,484
Suppliers		11,955,803	13,260,953
Grants		14,029,797	9,663,842
Finance costs		188,619	128,010
Other		9,792,819	9,823,136
TOTAL CASH USED		51,129,326	49,939,425
NET CASH FROM OPERATING ACTIVITIES	11a	57,265,813	64,352,229
INVESTING ACTIVITIES			
CASH RECEIVED			
Recoupment of loans – film industry assistance		2,004,845	2,216,398
Recoupment of investments – film industry assistance		19,818,990	13,747,316
Proceeds from sale of investments (term deposits under s18 of the <i>CAC Act</i>)		208,353,177	127,164,207
TOTAL CASH RECEIVED		230,177,012	143,127,921
CASH USED			
Loans – film industry assistance		4,621,059	4,314,185
Investments – film industry assistance		57,648,302	71,911,342
Purchase of property, plant and equipment		1,012,459	255,492
Purchase of investments (term deposits under s18 of the <i>CAC Act</i>)		225,845,888	154,818,661
TOTAL CASH USED		289,127,708	231,299,680
NET CASH (USED BY) INVESTING ACTIVITIES		(58,950,696)	(88,171,759)
FINANCING ACTIVITIES			
CASH USED			
Repayment of finance lease liability		58,606	–
Repayment of amount borrowed under Lease incentive arrangement		200,970	328,207
TOTAL CASH USED		259,576	328,207
NET CASH (USED BY) FINANCING ACTIVITIES		(259,576)	(328,207)
NET INCREASE IN CASH HELD		(1,944,459)	(24,147,737)
CASH AT THE BEGINNING OF THE REPORTING PERIOD		15,724,472	39,872,209
CASH AT THE END OF THE REPORTING PERIOD		13,780,013	15,724,472

The above statement should be read in conjunction with the accompanying notes.

SCHEDULE OF COMMITMENTS

As at 30 June 2011

	2011 \$	2010 \$
BY TYPE		
COMMITMENTS RECEIVABLE		
Sublease rental	(308,215)	(27,069)
GST recoverable on commitments	(2,389,204)	(1,849,878)
TOTAL COMMITMENTS RECEIVABLE	(2,697,419)	(1,876,947)
COMMITMENTS PAYABLE		
Other commitments		
Operating leases ¹	5,242,483	5,622,283
Project commitments ²	21,346,984	14,679,596
Other commitments ³	–	19,706
TOTAL OTHER COMMITMENTS	26,589,467	20,321,585
NET COMMITMENTS BY TYPE	23,892,048	18,444,638
BY MATURITY		
COMMITMENTS RECEIVABLE		
One year or less	(2,219,878)	(1,493,894)
From one to five years	(420,593)	(312,888)
Over five years	(56,948)	(70,165)
TOTAL COMMITMENTS RECEIVABLE	(2,697,419)	(1,876,947)
COMMITMENTS PAYABLE		
Operating lease commitments		
One year or less	1,849,614	1,408,706
From one to five years	2,766,437	3,441,772
Over five years	626,432	771,805
TOTAL OPERATING LEASE COMMITMENTS	5,242,483	5,622,283
OTHER COMMITMENTS		
One year or less	19,592,119	14,699,302
From one to five years	1,754,865	–
TOTAL OTHER COMMITMENTS	21,346,984	14,699,302
NET COMMITMENTS BY MATURITY	23,892,048	18,444,638

NB: Commitments are GST inclusive where relevant.

¹ Operating lease commitments are effectively non-cancellable and primarily comprise leases for office accommodation.

² Project commitments comprise approvals to provide film industry assistance in the form of investments, loans or grants.

³ Other commitments comprise amounts payable for office supplies and consultants. The recipients are yet to either perform the services required or meet eligibility conditions.

The above schedule should be read in conjunction with the accompanying notes.

SCHEDULE OF CONTINGENCIES

As at 30 June 2011

There were no contingent assets or contingent liabilities as at 30 June 2011 (2009–10 \$nil).

The above schedule should be read in conjunction with the accompanying notes.

SCHEDULE OF ASSET ADDITIONS

As at 30 June 2011

The following non-financial non-current assets were added in 2010–11:

	Land	Buildings	Leasehold improvements	Other property, plant & equipment	Intangibles	Total
	\$	\$	\$	\$	\$	\$
By purchase – Government funding	–	–	468,277	129,635	414,547	1,012,459
By finance lease	–	–	–	678,831	–	678,831
TOTAL ADDITIONS	–	–	468,277	808,466	414,547	1,691,290

The following non-financial non-current assets were added in 2009–10:

	Land	Buildings	Leasehold improvements	Other property, plant & equipment	Intangibles	Total
	\$	\$	\$	\$	\$	\$
By purchase – Government funding	–	27,289	8,117	168,470	21,835	225,711
By purchase – other	–	–	–	109,621	–	109,621
Recognition of make good related asset	–	29,783	–	–	–	29,783
TOTAL ADDITIONS	–	57,072	8,117	278,091	21,835	365,115

The above schedule should be read in conjunction with the accompanying notes.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year end 30 June 2011

Note	Description
1	Summary of Significant Accounting Policies
2	Impact of Writing Down Film Equity Investments to Nil Carrying Value
3	Operating Expenses
4	Finance Costs
5	Income
6	Financial Assets
7	Non-Financial Assets
8	Payables
9	Leases
10	Provisions
11	Cash Flow Reconciliation
12	Board Members' Remuneration
13	Related Party Disclosures
14	Executive Remuneration
15	Remuneration of Auditors
16	Disbursement Administration Service
17	Financial Instruments
18	Reporting of Outcomes
19	Events After the Reporting Period

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(i) Objective of Screen Australia

Screen Australia is an Australian Government controlled entity which is structured to meet one outcome and output as follows:

- Enhancement to Australia's screen culture, nationally and internationally, by supporting the development of the Australian screen production industry and by developing, producing, promoting and providing access to diverse Australian programs.

The continued existence of Screen Australia in its present form and with its present programs is dependant on Government policy and on continuing appropriations by Parliament for Screen Australia's administration and programs.

(ii) Basis of Preparation of the Financial Report

The financial statements are general purpose financial statements and are required by clause 1(b) of Schedule 1 of the *Commonwealth Authorities and Companies Act 1997 (CAC Act)*.

The financial statements have been prepared in accordance with:

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2010; and
- Australian Accounting Standards and interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and are in accordance with the historical cost convention, except for certain assets, which are measured at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial statements are presented in Australian dollars and values are rounded to the nearest dollar.

Unless alternative treatment is specifically required by an Accounting Standard or the FMOs, assets and liabilities are recognised in the Balance Sheet when and only when it is probable that future economic benefits will flow to the entity and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executor contracts are not recognised unless required by an accounting standard. Liabilities and assets that are

unrecognised are reported in the schedule of contingencies.

Unless alternative treatment is specifically required by an Accounting Standard, income and expenses are recognised in the Statement of Comprehensive Income when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

(iii) Significant Accounting Judgements and Estimates

Significant accounting estimates are made in assessing the impairment losses and as a result the carrying values of Screen Australia's film loans (see notes 1(v) and 1(ix)). These estimates have a significant impact on Screen Australia's asset values and the operating result. These same estimates have been identified as having a significant risk of causing a material adjustment to the carrying values of assets and the operating result within the next accounting period.

(iv) New Accounting Standards

• Adoption of new Accounting Standards

No accounting standard has been adopted earlier than the application date as stated in the standard. No new standards or amendments to existing standards and interpretations issued by the Australian Accounting Standards Board that are applicable to the current period, had a material financial impact on Screen Australia.

• Future Australian Accounting Standard requirements

New standards, amendments to standards, and interpretations that are applicable to future periods have been issued by the Australian Accounting Standards Board. It is assessed that adopting these pronouncements, when effective, will have no material impact on future reporting periods except for the following:

- AASB 2010–4 Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project
- AASB 2011–1 Amendments to the Australian Accounting Standards arising from the Trans–Tasman Convergence Project
- AASB 1053: Application of Tiers of Australian Accounting Standards. The Government is yet to take a position on whether the regime can be accessed by CAC agencies.

(v) Film Investments and Loans, Allowance for Impairment and Write-offs

Screen Australia provides financial assistance to film developers and producers for the purposes of fostering and developing an Australian film, television and interactive media production industry in Australia. It also finances and co-finances film and television production in Australia. This financial assistance and financing is provided in the form of film investments and loans in respect of individual film development projects and film production projects.

Film investments give Screen Australia an equity interest in the film copyright and the right to participate in any income from the film project. Due to the financial risk profile of film investment and the historic revenue performance generally of films, substantial losses on film investments usually occur, and for this reason, investments are written down to a nil carrying value at the time of recognition. The exception to this policy is where repayment of investments is reasonably assured. Such investments are valued at the recoverable amount.

All film loans are initially recognised at cost being the fair value of the consideration given. After initial recognition, loans are recorded at cost less impairment as loans are only carried forward from year to year to the extent that recoupment is likely.

The carrying amount of loans is reviewed annually by the Directors of the Board to ensure that these assets are not being carried in the Balance Sheet in excess of their recoverable amounts.

Where there is objective evidence that an impairment loss has been incurred, the amount of the loss is measured as the difference between the film asset's carrying amount and the present value of estimated future cash flows. An allowance for impairment is recognised against the film loan. The amount is recognised as an expense.

If, in a subsequent period, the amount of the impairment loss decreases and the decrease can be related objectively to an event occurring after the impairment was recognised, such as film sales, the previously recognised impairment loss will be reversed by adjusting the impairment allowance account. The amount of the reversal is recognised in the Statement of Comprehensive Income.

A provision for onerous contracts is recognised for the unpaid portion of investment and loan contracts, calculated as the expected loss on that class of investment or loan.

(vi) Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

(vii) Property (Land, Buildings and Leasehold Improvements) and Plant and Equipment

• Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the Balance Sheet, except for purchases costing less than \$2,000, which are expensed in the year of acquisition, other than where they form part of a group of similar items which are significant in total. Property, plant and equipment acquired free or for a nominal charge are recognised initially at fair value.

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. A corresponding provision for the "make good" is taken up.

• Revaluations

Following initial recognition at cost, land, buildings and plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Fair values for each class of assets are determined as shown below.

Asset Class	Fair Value Measured at:
Land	Market appraisal
Buildings	Market appraisal
Leasehold improvements	Depreciated replacement cost
Plant and equipment	Market appraisal

Formal valuations are carried out by an independent qualified valuer. Aon Valuation Services completed a revaluation of Screen Australia's Lindfield property as at 4 May 2011. This revaluation, based on the current ongoing use of the site, resulted in an increment to land and buildings of \$6,062,623. The future use of the site is currently under review.

Screen Australia has determined that the fair value of plant and equipment as at 30 June 2011 is not materially different from the carrying amount.

Revaluation adjustments are made on an asset class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through the Statement of Comprehensive Income. Revaluation decrements for a class of assets are recognised directly through the Statement of Comprehensive Income except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Assets which are surplus to requirement are measured at their net realisable value.

(viii) Depreciation and amortisation

Depreciable property, plant and equipment are written off to their estimated residual values over their estimated useful lives to Screen Australia using, in all cases, the straight-line method of depreciation. Leasehold improvements are amortised on a straight-line basis over the lesser of the estimated useful life of the improvements or the unexpired period of the lease.

Depreciation/amortisation rates (useful lives), residual values and methods are reviewed at each balance date and necessary adjustments are recognised in current, or current and future reporting periods, as appropriate.

Depreciation and amortisation rates applying to each class of depreciable assets are based on the following useful lives:

	2011	2010
Buildings and leasehold improvements	Lower of 10 years or lease term	Lower of 10 years or lease term
Furniture and fittings	10 years	10 years
Computer equipment	3 years	3 years
Office machines	5 years	5 years
Plant	10 years	10 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 3d.

(ix) Impairment

All assets were assessed for impairment at 30 June 2011. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if Screen Australia were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

(x) Intangibles

Intangibles, comprising purchased computer software and internally developed software, are carried at cost less accumulated amortisation and accumulated impairment losses.

These assets, which are not held to generate net cash inflows, have been assessed for indications of impairment at the reporting date. Where indications of impairment exist, the asset is written down to the higher of its net selling price and, if Screen Australia would replace the asset's service potential, its depreciated replacement cost. No assets were found to be impaired.

Software assets are amortised on a straight-line basis over their anticipated useful lives. The useful lives are :

	2011	2010
Purchased software	3 to 5 years	3 to 5 years
Internally developed software	3 to 5 years	3 to 5 years

Any upgrades to existing software are amortised over the remaining life of the software asset.

(xi) Inventories

Inventories held for sale are valued at the lower of cost and net realisable value.

Inventories held for distribution are measured at the lower of cost and current replacement cost.

Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- raw materials and stores – purchase cost on a weighted average cost basis; and
- finished goods and work in progress – cost of direct materials and labour plus attributable costs that are capable of being allocated on a reasonable basis.

(xii) Employee Benefits

• Benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for 'short-term employee benefits' (as defined in AASB 119) such as liabilities for salaries and wages, annual leave and termination benefits due within twelve months are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of the reporting date are also measured at their nominal amounts.

Nominal amounts are calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured as the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

• *Leave*

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of Screen Australia is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration, including the employer superannuation contribution rates to the extent that the leave is likely to be taken during employment rather than paid out on termination.

Employee benefit liabilities that are expected to be settled more than 12 months after the reporting date are recognised and measured at the present value of the estimated future cash flows to be made by Screen Australia in respect of all the services provided by employees up to 30 June 2011 at rates at which the liabilities are expected to be settled. An actuarial assessment of the present value of future long service leave liabilities was provided in 2006–07 by Mr Guy Holley of Mercer Human Resource Consulting. A market yield of 5.2% on national 10 year government bonds as at 30 June 2011 has been used as the discount rate.

• *Separation and Redundancy*

Provision is made for separation and redundancy benefit payments. Screen Australia recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

• *Superannuation*

The majority of employees contribute to the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap).

The CSS and PSS are defined benefit schemes for the Commonwealth whereas the PSSap is a defined contribution scheme.

Screen Australia makes employer contributions to the Commonwealth at rates determined by the actuary to be sufficient to meet the cost to the Commonwealth of the superannuation entitlements of Screen Australia's employees. Details of superannuation payments made by Screen Australia are disclosed in Note 3a.

The liability for the defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported by the Department of Finance and Deregulation as an administered item.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the financial year.

(xiii) *Leases*

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of leased non-current assets. All other leases are classified as operating leases. Under operating leases, the lessor effectively retains substantially all such risks and benefits.

Where a non-current asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability recognised at the same time and for the same amount.

The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease.

Lease payments are allocated between the principal component and the interest expense.

Operating lease payments are expensed on a straight-line basis over the term of the lease, unless another pattern is more representative of the pattern of benefits derived from the lease.

Where a lease incentive is included in an operating lease in the form of free leasehold improvements or rent-free periods, the net value of the minimum lease payments is expensed on a straight-line basis over the term of the lease.

(xiv) *Taxation*

Screen Australia is exempt from taxation except fringe benefits tax (FBT) and the 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 Australian Taxation Office (ATO).

(xv) *Foreign Currency*

Foreign currency transactions are converted to Australian currency at the rates of exchange ruling at the dates of the transactions. Amounts receivable and payable in foreign currencies are translated at the rates of exchange ruling at

balance date. Exchange differences relating to amounts payable and receivable in foreign currencies are brought to account in the Statement of Comprehensive Income and are not material.

(xvi) Cash

Cash and cash equivalents include cash on hand, deposits held at call with banks and investments in term deposits maturing within 90 days or less. Cash is recognised at its nominal amount.

(xvii) Insurance

Screen Australia covers its general insurance needs including Directors' and Officers' liability through the Commonwealth insurable risk managed fund, 'Comcover'. Workers' compensation is insured through Comcare Australia.

(xviii) Financial assets

Screen Australia classifies its financial assets in the following categories:

- held-to-maturity investments (bank bills and term deposits);
- loans and receivables (film investments and loans).

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets are recognised and derecognised upon trade date.

• Held-to-Maturity Investments

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the entity has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at nominal cost less impairment.

• Loans and Receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as loans and receivables. They are included in current assets, except for maturities greater than 12 months after the balance sheet date. These are classified as non-current assets. Loans and receivables are measured at nominal cost using the effective interest method less impairment.

• Impairment of Financial Assets

Financial assets are assessed for impairment at each balance date. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

• Other Financial Assets – Investments – Term Deposits

Term Deposits under s18 of the *CAC Act* have fixed maturity dates and are classified as held-to-maturity financial assets. Held-to-maturity investments are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

(xix) Financial liabilities

Supplier and other payables are recognised at nominal cost. Liabilities are recognised to the extent that the goods or services have been received, irrespective of having been invoiced. Financial liabilities are recognised and derecognised upon trade date.

(xx) Contingent Liabilities and Contingent Assets

Contingent liabilities and contingent assets are not recognised in the Balance Sheet. They arise from uncertainty as to the existence of a liability or asset, or represent an existing liability or asset in respect of which settlement is not probable or the amount cannot be reliably measured. Remote contingencies are part of this disclosure. Screen Australia had no contingent liabilities or contingent assets at 30 June 2011.

(xxi) Revenue

Revenue generated from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer;
- the seller retains no managerial involvement nor effective control over the goods;

- the revenue and transaction costs incurred can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to Screen Australia.

Revenue generated from the rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when the:

- amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- probable economic benefits associated with the transaction will flow to Screen Australia.

The stage of completion of contracts at the reporting date is determined according to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Sponsorship and donation revenue is recognised as and when the sponsorship or donation is received.

Receivables for goods and services are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at balance date. Allowances are made when collection of the debt is no longer probable.

• *Revenues from Government*

Funding received or receivable from The Department of the Prime Minister and Cabinet (PM&C), appropriated to PM&C as a *CAC Act* body payment item for payment to Screen Australia, is recognised as Revenue from Government unless they are in the nature of an equity injection.

• *Resources Received Free of Charge*

Resources received free of charge are recognised as revenue when, and only when, a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

• *Sale of Assets*

Gains from disposal of non-current assets are recognised when control of the asset has passed to the buyer. The gain on disposal is calculated as the difference between the carrying amount of the non-current asset at the time of disposal and the net proceeds on disposal.

(xxii) Transactions with the Government as Owner

• *Equity Injections*

Amounts that are designated as equity injections for a year are recognised directly in contributed equity in that year.

• *Restructuring of Administrative Arrangements*

Net assets received from or relinquished to another Australian Government agency or authority under a restructuring of administrative arrangements are adjusted at their book value directly against contributed equity.

(xxiii) Grants expense

A commitment is recognised by Screen Australia on approval of each grant funding application.

Most grant agreements require the grantee to meet certain conditions. These conditions are generally not met prior to the grant being paid to the grantee. If there is a significant impact on the financial statements, Screen Australia recognises a grant prepayment but only to the extent that the conditions required to be met or performed have not been satisfied by the grantee. When the grantee has met the conditions of the grant, the grant prepayment is reduced and a grant expense is recorded.

(xxiv) Film and Stills Library

Screen Australia manages film, video and sound materials in which the Commonwealth owns copyright. Screen Australia also manages a stills collection dating from the early 20th century that includes photographs that document the filmmaking process and promotional images. Collection, preservation, copyright and archival costs are expensed in the year in which they are incurred. The film and stills library is not attributed a value for the purposes of financial statements disclosure, as it is not possible, with any certainty, to assess its commercial worth. This function was transferred to the National Film & Sound Archive of Australia on 1 July 2011. Refer to Note 19.

(xxv) Rounding

Amounts have been rounded to the nearest dollar.

2. IMPACT OF WRITING DOWN FILM EQUITY INVESTMENTS TO NIL CARRYING VALUE

As explained in note 1(v), film equity investments are now written down to nil carrying value and a provision for onerous contracts is recognised for the full amount of the investment committed unless repayment of investments is reasonably assured. In previous years, the investments were not fully written down and the provision for onerous contracts was not recognised at the full amount for investments committed. In addition, some investments transferred from a predecessor organisation on 1 July 2008 should have been recognised at a higher cost. The impact of these items for prior years has been reflected in the comparative information and is as follows:

	Year ended 30 June 2010 \$	Year ended 30 June 2009 \$	As at 1 July 2008 \$
Impact of investment write downs			
Decrease in contributed equity	–	–	39,896,569
(Increase) in current year surplus	(7,459,800)	(4,453,116)	–
	(7,459,800)	(4,453,116)	39,896,569
Impact on cost of investments transferred from predecessor organisation			
(Increase) in contributed equity	–	–	3,368,523
	(7,459,800)	(4,453,116)	36,528,046
Impact of investment and loan write downs			
(Increase)/Decrease in investments	(5,800,025)	406,816	27,833,476
Decrease in loans	128,772		
Impact on cost of investments transferred from predecessor organisation			
(Increase) in investments	–	–	(3,368,523)
	(5,671,253)	406,816	24,464,953
Impact of investment write downs			
Increase/(decrease) in provision for onerous contracts	(1,788,547)	(4,859,932)	12,063,093
	(7,459,800)	(4,453,116)	36,528,046

2011	2010
\$	\$

3. OPERATING EXPENSES

3a EMPLOYEE BENEFITS

Wages and salaries	11,641,078	11,774,696
Superannuation	1,781,420	1,753,060
Leave and other entitlements	1,461,243	1,285,411
Separation and redundancy	182,995	616,591
Other employee benefits	182,351	162,258
TOTAL EMPLOYEE EXPENSES	15,249,087	15,592,016

3b SUPPLIERS

Goods and services		
Consultants	2,098,952	2,375,480
Other property and utilities	958,573	971,137
Screenings and hospitality	943,802	837,426
Travel and accommodation	1,127,756	1,136,760
Office and communications	1,225,260	1,269,273
IT consulting, other contractors and professional services	987,559	382,178
Assessor fees	466,183	692,198
Other	3,124,174	3,167,706
TOTAL GOODS AND SERVICES	9,478,517	9,757,782

	2011	2010
	\$	\$
Goods from external entities	1,473,691	951,901
Services from related entities	249,599	190,180
Services from external entities	7,755,227	8,615,701
TOTAL GOODS AND SERVICES	9,478,517	9,757,782
Operating lease rentals	1,005,391	1,268,639
Workers compensation expenses	105,511	87,770
TOTAL OTHER SUPPLIER EXPENSES	1,110,902	1,356,409
TOTAL SUPPLIER EXPENSES	10,589,419	11,114,191

Supplier expenses include special industry assistance expenditure which comprises market expansion support for international film markets and festivals, industry collaboration, research and information.

3c GRANTS	14,803,169	10,645,306
TOTAL GRANTS EXPENSE	14,803,169	10,645,306

3d DEPRECIATION AND AMORTISATION

Depreciation of buildings	200,333	154,866
Depreciation of plant and equipment*	379,304	397,173
Amortisation of software	95,263	50,605
Amortisation of leased assets	336,596	793,151
TOTAL DEPRECIATION AND AMORTISATION	1,011,496	1,395,795

* Depreciation expenses for finance leases are included in 'Depreciation of plant and equipment' above. The carrying amount of equipment under finance lease arrangements is \$630,640 (2010 \$nil).

3e WRITE-DOWN AND IMPAIRMENT OF ASSETS

Bad and doubtful debts expense		
Receivables for goods and services	180	27,226
Impairment losses on film investments and loans	61,359,740	62,864,682
Impairment of plant and equipment	7,362	366,801
TOTAL WRITE-DOWN AND IMPAIRMENT OF ASSETS	61,367,282	63,258,709

3f NET FOREIGN EXCHANGE LOSS

Non-speculative	36	4,528
TOTAL FOREIGN EXCHANGE LOSS	36	4,528

4. FINANCE COSTS

Unwinding of discount on make good and lease incentives and finance costs on onerous leases	95,348	119,551
TOTAL FINANCE COSTS EXPENSE	95,348	119,551

5. INCOME

5a REVENUE FROM GOVERNMENT*

Department of Environment, Water, Heritage and the Arts CAC Act body payment item	89,398,000	93,641,000
TOTAL REVENUES FROM GOVERNMENT	89,398,000	93,641,000

*The entity received \$nil (2010: \$nil) under the Paid Parental Leave Scheme.

	2011	2010
	\$	\$
OWN-SOURCE REVENUE		
5b SALE OF GOODS AND RENDERING OF SERVICES		
Goods	856,929	1,211,340
Services	1,871,048	2,002,345
TOTAL SALES OF GOODS AND RENDERING OF SERVICES	2,727,977	3,213,685
Provision of goods to:		
External entities	856,929	1,211,340
TOTAL SALES OF GOODS	856,929	1,211,340
Rendering of services to:		
External entities	1,871,048	2,002,345
TOTAL RENDERING OF SERVICES	1,871,048	2,002,345
5c INTEREST		
Cash deposits	3,971,891	2,860,505
TOTAL INTEREST REVENUE	3,971,891	2,860,505
5d OTHER REVENUE		
Total profit on equity film production investments	7,023,283	5,941,774
Total recoveries on equity film development investments and loans	1,261,204	25,651
Lindfield facilities	285,518	353,449
Revenue for externally funded projects	113,224	161,802
Other	237,037	247,097
TOTAL OTHER REVENUE	8,920,266	6,729,773
6. FINANCIAL ASSETS		
6a TRADE AND OTHER RECEIVABLES		
Film Loans	1,121,210	1,122,498
Other	1,649,535	1,579,748
TOTAL RECEIVABLES (NET)	2,770,745	2,702,246
<i>Film Loans</i>		
Principal and interest brought forward from previous year	4,897,911	2,928,896
Add: Loans made during the year	4,621,059	4,304,183
	9,518,970	7,233,079
Less: Repayments during the year	(2,908,198)	(2,335,168)
	6,610,772	4,897,911
Less: Allowance for impairment	(5,489,562)	(3,775,413)
TOTAL LOANS RECEIVABLE	1,121,210	1,122,498
Industry assistance loans are secured against the future earnings of the particular film and as such do not have a specific repayment date. See Note 1(v). They are classified as being receivable in more than 12 months.		
<i>Movements in allowances for impairment loss</i>		
Allowance for impairment loss at beginning of year	(3,775,413)	(1,979,432)
Add: transfer to allowance from Provision for onerous contracts on payment of drawdowns	(3,363,057)	(2,318,792)
Deduct: recoveries	1,261,204	-
Deduct: reclassification of allowance for impairment loans to investments	479,794	-
Add: write-down of loans	(92,090)	522,811
ALLOWANCE FOR IMPAIRMENT LOSS AT END OF YEAR	(5,489,562)	(3,775,413)

	2011	2010
	\$	\$
<i>Other</i>		
Sundry debtors	412,427	749,558
Less: Allowance for doubtful debts	(32,821)	(33,012)
	<u>379,606</u>	<u>716,546</u>
GST receivable from Australian Taxation Office	892,979	689,378
Accrued income	375,550	133,193
Other	1,400	40,631
TOTAL OTHER RECEIVABLES	<u>1,649,535</u>	<u>1,579,748</u>

Sundry debtors (gross) are aged as follows:

Current	149,455	368,944
Overdue by:		
Less than 30 days	67,362	169,701
31 to 60 days	44,142	146,818
61 to 90 days	22,522	30,808
More than 90 days	128,946	33,287
	<u>262,972</u>	<u>380,614</u>
TOTAL SUNDRY DEBTORS (GROSS)	<u>412,427</u>	<u>749,558</u>

The allowance for impairment is aged as follows:

Overdue by:		
61 to 90 days	(11,880)	(7,086)
More than 90 days	(20,941)	(25,926)
	<u>(32,821)</u>	<u>(33,012)</u>

Reconciliation of the impairment allowance account:

Opening balance	(33,012)	(22,989)
Amounts written off	191	-
Amounts recovered and reversed	-	-
Increase/decrease recognised in net loss	-	(10,023)
CLOSING BALANCE	<u>(32,821)</u>	<u>(33,012)</u>

6b FILM EQUITY INVESTMENTS

Film investments brought forward from the previous year	184,105,052	125,632,237
Add: Film investments during the year	59,242,562	72,127,003
	<u>243,347,614</u>	<u>197,759,240</u>
Less: Repayments during the year	(13,311,287)	(13,654,187)
	<u>230,036,327</u>	<u>184,105,053</u>
Less: Allowance for impairment	(228,699,910)	(169,530,851)
TOTAL FILM INVESTMENTS	<u>1,336,417</u>	<u>14,574,202</u>

Film investments are categorised as follows:

More than 12 months	1,336,417	14,574,202
TOTAL FILM INVESTMENTS	<u>1,336,417</u>	<u>14,574,202</u>

	2011 \$	2010 \$
Movements in allowances for impairment loss		
Allowance for impairment loss at beginning of year – investments	(169,530,851)	(81,669,355)
Add: transfer to allowance from Provision for onerous contracts on payment of drawdowns	(58,729,522)	(62,358,623)
Add: reclassification of allowance for impairment loans to investments	(479,794)	–
Add: write-down of investments	(941,831)	–
Deduct: development investments transferred to production during the year	919,077	–
Deduct: charged to profit and loss	63,011	(25,502,873)
ALLOWANCE FOR IMPAIRMENT LOSS AT END OF YEAR	(228,699,910)	(169,530,851)
Total allowances for impairment loss comprise:		
Allowance for impairment loss – film loans	(5,489,562)	(3,775,413)
Allowance for impairment loss – equity film investments	(228,699,910)	(169,530,851)
	(234,189,472)	(173,306,264)

6c INVESTMENTS UNDER s18 OF THE CAC ACT

Term deposits – less than 12 months*	–	5,131,114
Term deposits – more than 12 months	45,147,166	27,654,455
TOTAL TERM DEPOSITS	45,147,166	32,785,569

*Comprises a term deposit which will fund a commitment to a distribution guarantee payable in 2011 to investors in a film project.

7. NON-FINANCIAL ASSETS

7a LAND AND BUILDINGS

Land		
– at 30 June 2009 valuation (fair value)	–	9,000,000
– at 30 June 2011 valuation (fair value)	12,480,000	–
	12,480,000	9,000,000
Buildings		
– at 30 June 2009 valuation (fair value)	–	7,570,000
– at 30 June 2011 valuation (fair value)	23,744,912	–
– Additions at cost	–	54,578
– Accumulated depreciation	(13,892,911)	(154,866)
	9,852,001	7,469,712
Leasehold improvements		
Gross carrying value (at fair value)	2,763,356	2,896,556
Accumulated depreciation	(895,543)	(1,160,423)
Total leasehold improvements	1,867,813	1,736,133
TOTAL LAND AND BUILDINGS	24,199,814	18,205,845

7b PLANT AND EQUIPMENT

Gross carrying value (at fair value)	1,988,097	1,218,429
Accumulated depreciation	(1,087,934)	(747,367)
TOTAL PLANT AND EQUIPMENT	900,163	471,062

	2011	2010
	\$	\$
7c INTANGIBLES		
Computer software at cost:		
Internally developed – in progress	52,488	16,335
Internally developed – in use	127,450	127,450
Purchased – in use	456,593	124,791
Accumulated amortisation	(194,063)	(138,091)
TOTAL INTANGIBLES	442,468	130,485

7d ANALYSIS OF PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLES

Table A

Reconciliation of the opening and closing balances of property, plant and equipment (2010–11)

	Land	Buildings	Leasehold	Total	Plant and	Total
	\$	\$	improvements	land and	equipment	\$
	\$	\$	\$	buildings	\$	\$
	\$	\$	\$	\$	\$	\$
As at 1 July 2010						
Gross book value	9,000,000	7,624,578	2,896,556	19,521,134	1,218,429	20,739,563
Accumulated depreciation/amortisation and impairment	–	(154,866)	(1,160,423)	(1,315,289)	(747,367)	(2,062,656)
NET BOOK VALUE 1 JULY 2010	9,000,000	7,469,712	1,736,133	18,205,845	471,062	18,676,907
Additions:						
by purchase	–	–	468,277	468,277	129,635	597,912
by finance lease	–	–	–	–	678,831	678,831
Revaluations	3,480,000	2,582,622	–	6,062,622	–	6,062,622
Depreciation/amortisation expense	–	(200,333)	(336,597)	(536,930)	(379,304)	(916,234)
Disposals	–	–	–	–	(61)	(61)
NET BOOK VALUE 30 JUNE 2011	12,480,000	9,852,001	1,867,813	24,199,814	900,163	25,099,977
Net book value as at 30 June 2011 represented by:						
Gross book value	12,480,000	23,744,912	2,763,356	38,988,268	1,988,097	40,976,365
Accumulated depreciation/amortisation and impairment	–	(13,892,911)	(895,543)	(14,788,454)	(1,087,934)	(15,876,389)
	12,480,000	9,852,001	1,867,813	24,199,814	900,163	25,099,977

Reconciliation of the opening and closing balances of property, plant and equipment (2009–10)

	Land	Buildings	Leasehold	Total	Plant and	Total
	\$	\$	improvements	land and	equipment	\$
	\$	\$	\$	buildings	\$	\$
	\$	\$	\$	\$	\$	\$
As at 1 July 2009						
Gross book value	9,000,000	7,570,000	3,366,011	19,936,011	1,259,195	21,195,206
Accumulated depreciation/amortisation and impairment	–	–	(546,790)	(546,790)	(600,122)	(1,146,512)
NET BOOK VALUE 1 JULY 2009	9,000,000	7,570,000	2,819,221	19,389,221	659,073	20,048,294
Additions:						
by purchase	–	27,289	8,117	35,406	278,091	313,497
recognition of make good related asset	–	–	29,783	29,783	–	29,783
Impairments recognised in the operating result	–	–	(300,548)	(300,548)	(63,774)	(364,322)
Depreciation/amortisation expense	–	(154,866)	(793,151)	(948,017)	(397,173)	(1,345,190)
Other movements	–	27,289	(27,289)	–	(5,155)	(5,155)
NET BOOK VALUE 30 JUNE 2010	9,000,000	7,469,712	1,736,133	18,205,845	471,062	18,676,907
Net book value as at 30 June 2010 represented by:						
Gross book value	9,000,000	7,624,578	2,896,556	19,521,134	1,218,429	20,739,563
Accumulated depreciation/amortisation and impairment	–	(154,866)	(1,160,423)	(1,315,289)	(747,367)	(2,062,656)
	9,000,000	7,469,712	1,736,133	18,205,845	471,062	18,676,907

Table B

Reconciliation of the opening and closing balances of intangibles (2010–11)

	Computer Software Internally Developed \$	Computer Software Purchased \$	Total \$
As at 1 July 2010			
Gross book value	143,785	124,791	268,576
Accumulated depreciation/amortisation and impairment	(62,558)	(75,533)	(138,091)
NET BOOK VALUE 1 JULY 2010	81,227	49,258	130,485
Additions:			
by purchase or internally developed	–	414,547	414,547
Amortisation	(25,490)	(69,773)	(95,263)
Disposals	–	(7,301)	(7,301)
Other movements	(16,335)	16,335	–
NET BOOK VALUE 30 JUNE 2011	39,402	403,066	442,468
Net book value as at 30 June 2011 represented by:			
Gross book value	127,450	509,081	636,531
Accumulated depreciation/amortisation and impairment	(88,048)	(106,015)	(194,063)
	39,402	403,066	442,468

Reconciliation of the opening and closing balances of intangibles (2009–10)

	Computer Software Internally Developed \$	Computer Software Purchased \$	Total \$
As at 1 July 2009			
Gross book value	130,450	108,672	239,122
Accumulated depreciation/amortisation and impairment	(37,068)	(45,476)	(82,544)
NET BOOK VALUE 1 JULY 2009	93,382	63,196	156,578
Additions:			
by purchase or internally developed	13,335	8,500	21,835
Impairments recognised in the operating results	–	(2,478)	(2,478)
Amortisation	(25,490)	(25,115)	(50,605)
Other movements	–	5,155	5,155
NET BOOK VALUE 30 JUNE 2010	81,227	49,258	130,485
Net book value as at 30 June 2010 represented by:			
Gross book value	143,785	124,791	268,576
Accumulated depreciation/amortisation and impairment	(62,558)	(75,533)	(138,091)
	81,227	49,258	130,485

	2011 \$	2010 \$
7e INVENTORIES		
Inventories held for sale		
Finished goods	34,248	26,262
TOTAL INVENTORIES HELD FOR SALE	34,248	26,262

All inventories are expected to be recovered within 12 months.

7f OTHER NON-FINANCIAL ASSETS

Prepayments	196,008	103,793
TOTAL OTHER NON-FINANCIAL ASSETS	196,008	103,793

All other non-financial assets are expected to be recovered within 12 months.

No indicators of impairment were found for other non-financial assets.

	2011	2010
	\$	\$
8. PAYABLES		
8a SUPPLIER PAYABLES		
Trade creditors	331,122	357,762
TOTAL SUPPLIER PAYABLES	331,122	357,762

Supplier payables expected to be settled within 12 months.

8b OTHER PAYABLES		
Property lease incentive	852,959	1,053,929
Deferred revenue	111,552	161,423
Distribution guarantee	-	5,131,114
Salaries and wages	276,721	220,656
Separations and redundancies	71,290	323,205
Superannuation	39,170	29,995
Other employee benefits	23,440	35,026
Other	377,043	318,585
TOTAL OTHER PAYABLES	1,752,175	7,273,933

Other payables are categorised as follows:

No more than 12 months	1,185,342	6,541,855
More than 12 months	566,833	732,078
TOTAL OTHER PAYABLES	1,752,175	7,273,933

Deferred revenue represents amounts received for specific film industry initiatives that have not yet been expended.

A term deposit was held at a bank which, together with accumulating interest, funded a commitment to a distribution guarantee paid in 2011 to investors in a film project.

INTEREST BEARING LIABILITIES

9. LEASES

Finance Leases	659,355	-
TOTAL FINANCE LEASES	659,355	-

Payable:

Within one year

Minimum lease payments	237,346	-
Deduct: future finance charges	(69,287)	-

In one to five years

Minimum lease payments	563,674	-
Deduct: future finance charges	(72,378)	-
FINANCE LEASES RECOGNISED ON THE BALANCE SHEET	659,355	-

Finance leases were entered into during 2011 in relation to certain IT assets. The leases for storage and server components are for four year terms and the leases for desktop and portable computers are for a three-year term. There is no extension option on these leases. The interest rate implicit in the leases averaged 12.1% (2010: n/a).

	2011	2010
	\$	\$

10. PROVISIONS

10a EMPLOYEE PROVISIONS

Annual leave	1,200,665	1,125,611
Long service leave	1,726,619	1,390,664
AGGREGATE EMPLOYEE BENEFIT LIABILITY	2,927,284	2,516,275

Employee Provisions are categorised as follows:

No more than 12 months	1,650,368	2,224,236
More than 12 months	1,276,916	292,039
	2,927,284	2,516,275

10b OTHER PROVISIONS

Provision for make good	462,194	580,426
Provision for onerous contracts	23,225,268	22,510,816
	23,687,462	23,091,242

	Make good \$	Onerous film contracts \$	Onerous lease contracts \$	Total onerous contracts \$	Total other provisions \$
Carrying amount 1 July 2010	580,426	21,616,099	894,717	22,510,816	23,091,242
Additional provisions made	-	75,945,349	-	75,945,349	75,945,349
Amounts transferred to allowance for impairment	-	(62,092,579)	-	(62,092,579)	(62,092,579)
Amounts used	(66,000)	(12,797,555)	(329,070)	(13,126,625)	(13,192,625)
Amounts reversed	(73,495)	(50,000)	-	(50,000)	(123,495)
Unwinding of discount or change in discount rate	21,263	-	38,306	38,306	59,569
Closing balance 30 June 2011	462,194	22,621,315	603,953	23,225,268	23,687,462

	Make good 2011 \$	Onerous film contracts 2011 \$	Onerous lease contracts 2011 \$	Total onerous contracts 2011 \$	Total other provisions 2011 \$	Total other provisions 2010 \$
Other provisions are classified as follows:						
No more than 12 months	-	19,952,000	307,225	20,259,225	20,259,225	95,949
More than 12 months	462,194	2,669,315	296,728	2,966,043	3,428,237	22,995,293
Total	462,194	22,621,315	603,953	23,225,268	23,687,462	23,091,242

	2011 \$	2010 \$
11. CASH FLOW RECONCILIATION		
11a RECONCILIATION OF OPERATING RESULT TO NET CASH FROM OPERATING ACTIVITIES		
Operating surplus	1,902,297	4,314,867
Non-cash items		
Depreciation and amortisation	1,011,496	1,395,796
Interest capitalised on loans receivable	–	(331,458)
Write-down of property, plant and equipment and intangibles	(1,838)	366,800
Write-down of receivables for goods and services	180	(99,597)
Write-down and allowance for impairment on film investments and loans receivable	61,226,656	63,473,274
Recoupment exceeding net carrying value of film investments and loans	(6,536,841)	(4,078,265)
Changes in assets and liabilities		
(Increase)/decrease in receivables	4,928,338	814,910
(Increase)/decrease in inventories	1,165	8,005
(Increase)/decrease in prepayments	(285,071)	(51,882)
Increase/(decrease) in supplier payables	106,553	(48,739)
Increase/(decrease) in employee provisions	411,010	(468,772)
Increase/(decrease) in other provisions	(176,960)	(301,087)
Increase/(decrease) in other payables	(5,321,172)	(641,623)
NET CASH FROM OPERATING ACTIVITIES	57,265,813	64,352,229

11b RECONCILIATION OF CASH

Cash balance comprises:		
Cash at bank and on hand	13,780,013	15,724,472
TOTAL CASH	13,780,013	15,724,472
BALANCE OF CASH AS AT 30 JUNE SHOWN IN THE CASH FLOW STATEMENT	13,780,013	15,724,472

12. DIRECTORS' REMUNERATION

The number of non-executive directors of Screen Australia included in these figures are shown below in the relevant remuneration bands:

\$ Bands	2011	2010
	Number	Number
Nil – \$29,999	5	5
\$30,000 – \$59,999	4	4
TOTAL NUMBER OF DIRECTORS	9	9
	2011	2010
	\$	\$
AGGREGATE AMOUNT OF TOTAL REMUNERATION RECEIVED OR DUE AND RECEIVABLE BY THE DIRECTORS OF SCREEN AUSTRALIA	302,827	260,473

13. RELATED PARTY DISCLOSURES

The Board Members during 2011 were:

Glen Boreham (Chair)
Ian Robertson (Deputy Chair)
Cherrie Bottger
Robert Connolly
Ross Entwistle
Matthew Liebmann
Rachel Perkins
Greg Smith
Deanne Weir

The aggregate remuneration of Board Members is disclosed in Note 12.

During 2011, no Board Member has received or has become entitled to receive any benefit (other than a benefit included in Note 12 or the fixed salary of a full-time employee) by reason of a contract made between SA and the Board Member, a relative of a Board Member, or with a firm in which the Board Member is also a member or has a substantial financial interest, other than in respect of:

- (a) In the ordinary course of business an Innovative Distribution grant for \$22,000 for *The Bank Mobisodes* was approved for Arenamedia Pty Ltd. Payments totalling \$22,000 were made in 2010–11. Robert Connolly is owner of this company.
- (b) In the ordinary course of business a Development Investment payment of \$6,600 for *Warco* was made to Arenamedia Pty Ltd. Robert Connolly is owner of the company.
- (c) In the ordinary course of business an Innovative Production Investment for \$225,500 for *Warco* was approved for Arenamedia Pty Ltd. Payments totalling \$202,950 were made in 2010–11. Robert Connolly is owner of the company.
- (d) In the ordinary course of business a Development Investment for \$55,000 for *The Turning* was approved for Arenamedia Pty Ltd. Payments totalling \$44,000 were made in 2010–11. Robert Connolly is owner of the company.
- (e) In the ordinary course of business a Practitioner Development grant payment of \$38,500 was made to Arenamedia Pty Ltd. Robert Connolly is owner of the company.
- (f) In the ordinary course of business Production Investment for \$1,782,286 for *The Slap* was approved for The Slap Productions Pty Ltd. Payments totalling \$1,747,611 were made in 2010–11. Robert Connolly is director of this film production.
- (g) In the ordinary course of business a Development Investment payment of \$3,300 was made to Rough Trade Pictures Pty Ltd. Robert Connolly is executive producer of this film production.
- (h) In the ordinary course of business a return of application fee payment of \$330 was made to Arenafilms Pty Ltd. Robert Connolly is part-owner of this company.
- (i) In the ordinary course of business a Practitioner Development grant for \$13,200 for Craig Irvin Internship was approved for The Slap Productions Pty Ltd. Payments totalling \$10,880 were made in 2010–11. Robert Connolly is director of this film production.
- (j) In the ordinary course of business Production Investment payments totalling \$215,366 for *The Black* was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the production company.
- (k) In the ordinary course of business a return of application fee payment of \$330 was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the production company.
- (l) In the ordinary course of business a Production Investment payments totalling \$463,100 for *The Tall Man* were made to Pier 4 Productions Pty Ltd. Rachel Perkins is a Director of the production company.
- (m) In the ordinary course of business a grant payment of \$1,100 for Message Sticks Film Festival and Tour 2010 was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the production company.
- (n) In the ordinary course of business a Practitioner Development grant for \$2,835 for Adelaide Film Festival was approved for Blackfella Films Pty Ltd. Payments totalling \$2,835 were made in 2010–11. Rachel Perkins is a Director of the company.
- (o) In the ordinary course of business a grant for \$115,500 for Message Sticks Film Festival and National Tour 2011 was approved for Blackfella Films Pty Ltd. Payments totalling \$115,500 were made in 2010–11. Rachel Perkins is a Director of the company.
- (p) In the ordinary course of business an Enterprise Loan for \$160,325 and an Enterprise Development grant for \$480,975 was approved for Blackfella Films Pty Ltd. Enterprise Loan payments totalling \$39,375 and Enterprise Development Grant payments of \$129,938 were made in 2010–11. Rachel Perkins is a Director of the company.

- (q) In the ordinary course of business a Practitioner Development grant for \$5,500 for Genevieve Grieves Imagine Native 2010 was approved for Blackfella Films Pty Ltd. Payments totalling \$5,500 were made in 2010–11. Rachel Perkins is a Director of the company.
- (r) In the ordinary course of business a Practitioner Development grant for \$5,500 for Lani Brennan Imagine Native 2010 was approved for Blackfella Films Pty Ltd. Payments totalling \$5,500 were made in 2010–11. Rachel Perkins is a Director of the company.
- (s) In the ordinary course of business a General Development Investment payment totalling \$8,000 was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the company.
- (t) In the ordinary course of business a service fee payment of \$440 for Practitioner Development was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the company.
- (u) In the ordinary course of business a service fee payment of \$257 for Practitioner Development was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the company.
- (v) In the ordinary course of business an accommodation reimbursement payment of \$4,770 for Practitioner Development was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the company.
- (w) In the ordinary course of business grants payments of \$19,250 for AWGIES 2010 were made to Australian Writers Guild Ltd. Robert Connolly is a member of the Guild.
- (x) In the ordinary course of business grants payments of \$3,300 for *AWG Storyline 2008–09* were made to Australian Writers Guild Ltd. Robert Connolly is a member of the Guild.
- (y) In the ordinary course of business a Practitioner Development grant for \$38,500 for Script Assessment Training Workshop was approved for Australian Writers Guild Ltd. Payments totalling \$30,800 were made in 2010–11. Robert Connolly is a member of the Guild.
- (z) In the ordinary course of business grants payments of \$7,480 for ADG Cultural events program 2009–10 were made to Australian Directors Guild Ltd. Robert Connolly and Rachel Perkins are members of this Guild.
- (aa) In the ordinary course of business grants payments of \$5,280 for ADG Conference and awards 2009–10 were made to Australian Directors Guild Ltd. Robert Connolly and Rachel Perkins are members of this Guild.
- (ab) In the ordinary course of business a Screen Guild grant for \$180,000 for ADG Professional development and events 2011–14 were approved for the Australian Directors Guild Ltd. Robert Connolly and Rachel Perkins are members of this Guild.
- (ac) In the ordinary course of business royalty payments totalling \$21,168 for *First Australians* was made to First Nation Films Pty Ltd. Rachel Perkins is a Director of the company.
- (ad) In the ordinary course of business grants payments of \$220 for Indigenous Internship Nathan Parker was made to The Place Between Pty Ltd. Rachel Perkins has a close family member who is the First Assistant Director of *The Place Between*, a film produced by The Place Between Pty Ltd.
- (ae) In the ordinary course of business grants payments of \$220 for Indigenous Internship Ella Bancroft was made to The Place Between Pty Ltd. Rachel Perkins has a close family member who is the First Assistant Director of *The Place Between*, a film produced by The Place Between Pty Ltd.
- (af) In the ordinary course of business an investment payment of \$179,322 for *The Place Between* was made to The Place Between Pty Ltd. Rachel Perkins has a close family member who is the First Assistant Director of *The Place Between*, a film produced by The Place Between Pty Ltd.
- (ag) In the ordinary course of business royalty payments totalling \$2,448 for *Blood Brothers* was made to Blackfella Films Pty Ltd. Rachel Perkins is a film director of the production company.
- (ah) In the ordinary course of business a payment of \$12,460 for software maintenance and support was made to IBM Australia Ltd. Glen Boreham was the Managing Director of the supplier company up to 5 January 2011.
- (ai) In the ordinary course of business a grant of \$180,000 was approved for Brisbane International Film Festival for Screen Queensland. Cherrie Bottger is a Board Member.
- (aj) In the ordinary course of business royalty payments totalling \$16,774 for various projects were made to Screen Queensland. Cherrie Bottger is a Board Member.
- (ak) In the ordinary course of business Production Investment payments of \$119,625 for *Outback Kids* was made to Beyond Screen Productions Pty Ltd. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (al) In the ordinary course of business a Production Investment payments of \$3,410 for *Addiction* was made to Beyond Screen Productions Pty Ltd. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (am) In the ordinary course of business a Production Investment payments of \$8,335 for *The Real Australia Day* was made to Beyond Screen Productions Pty Ltd. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (an) In the ordinary course of business a Production Investment payments of \$1,414 for *The Science of Self Harm* was made to Beyond Screen Productions Pty Ltd. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.

- (ao) In the ordinary course of business a Production Investment payments of \$11,000 for *Chopper Rescue* was made to Beyond Screen Productions Pty Ltd. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (ap) In the ordinary course of business Development Investment payments of \$1,650 for *Between the Wars* was made to Beyond Screen Productions Pty Ltd. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (aq) In the ordinary course of business a Development Investment of \$44,000 for *Between the Wars* was approved for Beyond Screen Productions Pty Ltd. Payments totalling \$44,000 were made in 2010–11. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (ar) In the ordinary course of business a Production Investment of \$1,191,850 for *Between the Wars* was approved for Beyond Screen Productions Pty Ltd. Payments totalling \$812,955 were made in 2010–11. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (as) In the ordinary course of business royalty payments totalling \$991 for *Somersault* and \$984 for *Oyster Farmer* were made to Premium Movie Partnership. Deanne Weir is a member of the Partnership Committee.
- (at) In the ordinary course of business a payment of \$3,000 for venue hire was made to Hoyts Corporation Pty Ltd. Matthew Liebmann is an executive of the supplier company.

The Board Members involved took no part in the approval process and the approvals were reported to the Board in the usual way.

There were no other loans made to Board Members or related entities during the reporting period.

There were no other transactions with Board Members or related entities during the reporting period.

There were no transactions with other related parties during the reporting period.

All amounts include GST where applicable.

14. SENIOR EXECUTIVE REMUNERATION

	2011	2010
	\$	\$
14a TOTAL EXPENSE RECOGNISED IN RELATION TO SENIOR EXECUTIVE EMPLOYMENT		
Short-term employee benefits:		
Salary	1,621,417	1,664,058
Annual leave accrued	72,888	28,065
Performance bonus	38,162	20,739
Other	56,364	36,695
TOTAL SHORT-TERM EMPLOYEE BENEFITS	1,788,831	1,749,557
Superannuation (post-employment benefits)	229,848	217,560
Long Service Leave (other long-term benefits)	33,769	32,149
The aggregate amount of separation and redundancy/termination benefit payments during the year to executives shown above.	–	39,994
TOTAL	2,052,448	2,039,260

Note 14a has been prepared on an accrual basis and excludes acting arrangements and part-year service where remuneration expensed for a senior executive was less than \$150,000.

14b SALARY PACKAGES FOR SENIOR EXECUTIVES

Average annualised remuneration packages and bonuses paid for substantive Senior Executives

As at 30 June 2011					
Fixed Elements and Bonus Paid ¹ :	Senior Executives No.	Base salary	Allowances	Total	Bonus Paid ²
Total remuneration ³ :		\$	\$	\$	\$
\$150,000 to \$179,999	3	170,751	-	170,751	-
\$180,000 to \$209,999	1	185,000	9,000	194,000	-
\$210,000 to \$239,999	2	214,688	2,250	216,938	-
\$240,000 to \$269,999	1	251,401	-	251,401	-
\$270,000 to \$299,999	1	287,975	-	287,975	38,162
TOTAL	8				

As at 30 June 2010					
Fixed Elements and Bonus Paid ¹ :	Senior Executives No.	Base salary	Allowances	Total	Bonus Paid ²
Total remuneration ³ :		\$	\$	\$	\$
\$150,000 to \$179,999	1	173,310	-	173,310	-
\$180,000 to \$209,999	1	185,000	9,000	194,000	-
\$210,000 to \$239,999	2	214,688	2,250	216,938	-
\$240,000 to \$269,999	1	241,500	-	241,500	-
\$270,000 to \$299,999	1	274,262	-	274,262	20,739
TOTAL	6				

Notes

¹ The above table reports substantive senior executives who were employed by the entity at the end of the reporting period. Fixed elements were based on the employment agreement of each individual. Each row represents an average annualised figure (based on headcount) for the individuals in that remuneration package band (i.e. the 'Total' column).

² This represents average actual bonuses paid during the reporting period in that remuneration package band. The 'Bonus paid' was excluded from the 'Total' calculation, (for the purpose of determining remuneration package bands). The 'Bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.

³ Including part-time arrangements.

Variable Elements:

With the exception of bonuses, variable elements were not included in the 'Fixed Elements and Bonus Paid' table above. The following variable elements were available as part of senior executives' remuneration package:

(a) Bonuses:

- A discretionary Performance Bonuses payable to a maximum of 15% of total remuneration package.

(b) On average senior executives were entitled to the following leave entitlements:

- Annual Leave (AL): entitled to 20 days (2010: 20 days) each full year worked (pro-rata for part-time SES);
- Personal Leave (PL): entitled to 15 days (2010: 15 days) or part-time equivalent; and
- Long Service Leave (LSL): in accordance with *Long Service Leave (Commonwealth Employees) Act 1976*.

(c) Senior executives were members of one of the following superannuation funds:

- Australian Government Employee Superannuation Trust (AGEST): this fund is for senior executives who were employed for a defined period. Employer contributions were set at 9.0% (2010: 9.0%).
- Public Sector Superannuation Accumulation Plan (PSSap): employer contributions were set at 15.4% (2010: 15.4%), and the fund has been in operation since July 2005.

(d) Variable allowances:

- All costs in connection with mobile phone use.

(e) Various salary sacrifice arrangements were available to senior executives including superannuation, motor vehicle and living away from home allowance.

14c OTHER HIGHLY PAID STAFF

During the reporting period, there were 2 employees whose salary was \$150,000 or more. These employees did not have a role as senior executive (or director) and were therefore not disclosed as senior executives in Notes 14a and 14b.

2011	2010
\$	\$

15. REMUNERATION OF AUDITORS

Remuneration to the Auditor-General for auditing the financial statements for the reporting period

107,300	103,590
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No other services were provided by the Auditor-General during the reporting period.

16. DISBURSEMENT ADMINISTRATION SERVICE

Screen Australia provides assistance to producers and investors of various films by handling the receipt and disbursement of returns. The funds received are held in separate bank accounts and the accounting records for the disbursement service are maintained on a cash receipts and payments basis.

In certain cases, Screen Australia charges a set up fee and a service fee for providing this facility. The fees earned in 2010-11 were \$13,652 (2009-10 \$45,120).

Screen Australia is entitled to retain the interest earned on the bank accounts and the net interest earned in 2010-11 was \$8,998 (2009-10 \$5,546).

Details of the disbursement administration service are set out below.

2011	2010
\$	\$

SCREEN AUSTRALIA DISBURSEMENT ADMINISTRATION SERVICE STATEMENT OF RECEIPTS AND PAYMENTS FOR YEAR ENDED 30 JUNE 2011

Balance 1 July 2010	520,474	206,917
Plus: Receipts	3,815,484	4,825,568
Funds available for disbursement	4,335,958	5,032,485
Less: Payments	(3,818,625)	(4,512,011)
BALANCE 30 JUNE 2011	517,333	520,474

SCREEN AUSTRALIA DISBURSEMENT ADMINISTRATION SERVICE STATEMENT OF ASSETS AND LIABILITIES AS AT 30 JUNE 2011

Assets:

Cash at bank	517,333	520,474
TOTAL ASSETS	517,333	520,474

Liabilities:

Amounts held pending disbursement	515,474	502,401
Other including unclaimed disbursements and unidentified receipts	1,859	18,073
TOTAL LIABILITIES	517,333	520,474

	2011 \$	2010 \$
17. FINANCIAL INSTRUMENTS		
17a CATEGORIES OF FINANCIAL INSTRUMENTS		
Financial Assets		
Held-to-maturity financial assets		
Term deposits (re distribution guarantee)	–	5,131,114
Investments – term deposits	45,147,166	32,785,569
	<u>45,147,166</u>	<u>37,916,683</u>
Loans and receivables financial assets		
Cash	13,780,013	15,724,472
Film loans	1,121,210	1,122,498
Equity film investments	1,336,417	14,574,202
Receivables for goods and services	381,006	757,177
Other accrued income	375,550	133,193
	<u>16,994,196</u>	<u>32,311,542</u>
CARRYING AMOUNT OF FINANCIAL ASSETS	62,141,362	70,228,225
Financial Liabilities		
At nominal cost		
Distribution guarantee	–	5,131,114
Trade creditors	331,122	357,762
	<u>331,122</u>	<u>5,488,876</u>
CARRYING AMOUNT OF FINANCIAL LIABILITIES	331,122	5,488,876
17b NET INCOME AND EXPENSE FROM FINANCIAL ASSETS		
Held-to-maturity		
Interest revenue	3,341,607	2,359,214
NET GAIN/(LOSS) HELD-TO-MATURITY	3,341,607	2,359,214
Loans and receivables		
Interest revenue	630,283	501,291
Exchange gains/(loss)	(36)	(4,528)
Impairment	(61,359,740)	(62,864,682)
NET GAIN/(LOSS) LOANS AND RECEIVABLES	(60,729,493)	(62,367,919)
NET GAIN/(LOSS) FROM FINANCIAL ASSETS	(57,387,886)	(60,008,705)
17c NET INCOME AND EXPENSE FROM FINANCIAL LIABILITIES		
Financial liabilities – at nominal cost		
Interest expense	(95,348)	(119,551)
NET GAIN/(LOSS) FINANCIAL LIABILITIES – AT NOMINAL COST	(95,348)	(119,551)
NET GAIN/(LOSS) FROM FINANCIAL LIABILITIES	(95,348)	(119,551)

17d FAIR VALUE OF FINANCIAL INSTRUMENTS

Net fair values of financial assets and liabilities are determined by Screen Australia on the following bases: The net fair values of film investment-loans and equity film investments are determined in accordance with the statement of accounting policies Note 1 at amounts not exceeding recoverable amounts. These amounts have not been discounted to present values. The carrying amounts of all remaining financial assets and financial liabilities approximate fair value.

17e CREDIT RISK

Credit risk represents the loss that would be recognised if counterparties failed to perform as contracted. The maximum exposure to credit risk on financial assets (equity film investments and loans) is the carrying amount net of allowances for impairment loss. Repayment of equity film investments and loans is dependent on financial performance of each project. Screen Australia minimises concentration of credit risk by undertaking transactions with a number of counterparties and with limits on investment amounts in projects and with any one producer and corporate group in a financial year. Risk is concentrated in the film and television industry in Australia.

The maximum exposure to credit risk for trade receivables is the risk that arises from potential default of a debtor. Screen Australia manages its credit risk by assessing debtors prior to allowing a debtor relationship and through policies and procedures that guide employees in debt management and recovery.

Screen Australia holds no collateral to mitigate against credit risk.

Credit risk of financial instruments not past due or individually determined as impaired:

	Not past due nor impaired 2011 \$	Past due or impaired 2011 \$	Not past due nor impaired 2010 \$	Past due or impaired 2010 \$
Trade receivables	149,455	230,151	368,944	347,602
Film loans	-	1,121,210	-	1,122,498
Equity film investments	1,336,417	-	14,574,202	-
TOTAL	1,485,872	1,351,361	14,943,146	1,470,100

Ageing of financial assets that are past due but not impaired for 2011:

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade receivables	67,362	44,142	22,522	96,125	230,151
TOTAL	67,362	44,142	22,522	96,125	230,151

Ageing of financial assets that are past due but not impaired for 2010:

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade receivables	169,701	139,732	37,894	275	347,602
TOTAL	169,701	139,732	37,894	275	347,602

All receivables past due have been individually assessed for impairment and an allowance raised where recovery is considered unlikely.

17f LIQUIDITY RISK

Screen Australia's financial liabilities comprise a distribution guarantee and payables. The exposure to liquidity risk is negligible for Screen Australia because it does not have any borrowings. It is also highly unlikely that Screen Australia will encounter difficulty in meeting its obligations. This is because annual funding is provided to Screen Australia from the Australian Government and other funding mechanisms are available to Screen Australia such as the Advance to the Finance Minister. Internal policies and procedures have also been put in place to ensure Screen Australia has appropriate resources available to meet its financial obligations.

In regard to non-financial liabilities, where Screen Australia was contractually committed to provide funds to film makers at year end, provision is made for the excess of the funds to be provided over the amounts expected to be recouped from the related portion of each film investment in the future. As the funds to be provided are covered by monies already received from the Australian Government prior to year end and held in cash at bank and term deposits, there is no liquidity risk.

The following tables illustrates the maturities for financial liabilities for 2010-11:

	On demand	within 1 year	1 to 5 years	> 5 years	Total
	2011	2011	2011	2011	2011
	\$	\$	\$	\$	\$
Finance leases	–	168,059	491,296	–	659,355
Trade creditors	–	331,122	–	–	331,122
Property lease incentive	–	286,126	566,833	–	852,959
Deferred revenue	–	111,552	–	–	111,552
TOTAL	–	896,859	1,058,129	–	1,954,988

17g MARKET RISK

Screen Australia's investment activities expose it to financial risk. Due to the inherent risk of film investment and the historic performance generally of Australian films, losses on film investments are expected to occur. Allowance for impairment loss is made for film investments based on the likely amount that will not be recouped. As a result of the nature of the Screen Australia's business, internal policies have been put in place to deal with the management of financial risk, that is, Screen Australia's exposure to market, credit, liquidity and cash flow and fair value interest rate risk.

Screen Australia does not enter into trade financial instruments for speculative purposes. Market risk is low because the entity has only a small foreign currency balance. The bank term deposit at a fixed interest rate has a corresponding liability at the same interest rate (refer distribution guarantee).

Screen Australia retains a copyright interest in all development investments and production investments. Development investments are repaid only where the film goes into production. Production investments are only recouped when the film project generates revenue. An interest is retained in the profits of production investments after the recoupment of Screen Australia's investment. There is no interest in development investments after they have been recouped in full.

Screen Australia's business is to invest and lend amounts for film development and production, which, by its nature, has a high probability of being unprofitable. Accordingly, as there is no security provided against these film equity investments and loans, it is expected that Screen Australia will incur significant losses.

Screen Australia holds only a small amount of cash and no other assets overseas. A small number of payments are made in overseas currencies. The amount does not open Screen Australia to significant currency risk.

Screen Australia holds term deposits and loans receivable with fixed interest rates. Cash holdings have a variable interest rate.

Sensitivity analysis

The effect of a 0.75% per annum increase in interest rates based on average cash at bank and term deposits (excluding the term deposit relating to the distribution guarantee liability) for the year ended 30 June 2011 would be a decrease in the annual deficit and increase in equity of \$636,789. The effect of a 0.75% per annum decrease in interest rates would be an increase in the annual deficit and a decrease in equity of \$636,789.

Screen Australia was not subject to any other significant market risks.

18. REPORTING OF OUTCOMES

18a OUTCOME OF SCREEN AUSTRALIA

Screen Australia is structured to meet one outcome and output as follows:

Enhancement to Australia's screen culture, nationally and internationally, by supporting the development of the Australian screen production industry and by developing, producing, promoting and providing access to diverse Australian programs.

18b NET COST OF OUTCOME DELIVERY

	Outcome 1 2011 \$	Outcome 1 2010 \$
TOTAL EXPENSES	103,115,837	102,130,096
TOTAL OWN-SOURCE INCOME	15,620,134	12,803,963
NET COST OF OUTCOME DELIVERY	87,495,703	89,326,133

18c MAJOR CLASSES OF DEPARTMENTAL REVENUES AND EXPENSES BY OUTPUT

	Output 1 2011 \$	Output 1 2010 \$
OPERATING EXPENSES		
Employee benefits	15,249,087	15,592,016
Suppliers	10,589,419	11,114,191
Grants	14,803,169	10,645,306
Depreciation and amortisation	1,011,496	1,395,795
Finance costs	95,348	119,551
Write-down and impairment of assets	61,367,282	63,258,709
Net foreign exchange loss	36	4,528
TOTAL OPERATING EXPENSES	103,115,837	102,130,096
OPERATING REVENUES		
Revenues from Government	89,398,000	93,641,000
Sale of goods and services	2,727,977	3,213,685
Interest	3,971,891	2,860,505
Other revenue	8,920,266	6,729,773
TOTAL OPERATING REVENUES	105,018,134	106,444,963

18d MAJOR CLASSES OF DEPARTMENTAL ASSETS AND LIABILITIES BY OUTCOME

	Outcome 1 2010 \$	Outcome 1 2009 \$
DEPARTMENTAL ASSETS		
Cash and cash equivalents	13,780,013	15,724,472
Trade and other receivables	2,770,745	2,702,246
Investments – film industry	1,336,417	14,574,202
Investments – term deposits	45,147,166	32,785,569
Land and buildings	24,199,814	18,205,845
Plant and equipment	900,163	471,062
Intangibles	442,468	130,485
Inventories	34,248	26,262
Other non-financial assets	196,008	103,793
TOTAL DEPARTMENTAL ASSETS	88,807,042	84,723,936
DEPARTMENTAL LIABILITIES		
Suppliers	331,122	357,762
Other payables	1,752,175	7,273,933
Leases	659,355	–
Employee provisions	2,927,284	2,516,275
Other provisions	23,687,462	23,091,242
TOTAL DEPARTMENTAL LIABILITIES	29,357,398	33,239,212

19. EVENTS AFTER THE REPORTING PERIOD

The *Screen Australia (Transfer of Assets) Act 2011* gained Royal Assent on 12 April 2011 and, together with a Ministerial Determination issued by the Hon Simon Crean on 30 June 2011, provided that effective 1 July 2011, Screen Australia's film library, sales and distribution functions be transferred to the National Film and Sound Archive of Australia (NFSA).

As a result all assets and liabilities associated with the film library sales and distribution function of Screen Australia will be transferred to the NFSA. Those staff associated with the film library, sales and distribution function have also been transferred to NFSA.

Screen Australia's appropriation from 2011/12 has been reduced by \$239,000 to compensate for the transfer of these functions to NFSA.

ABBREVIATIONS AND ACRONYMS

AAT	Administrative Appeals Tribunal
ABC	Australian Broadcasting Corporation
ACEC	Australian Cinema Exhibitors Coalition
ADG	Australian Directors Guild
AFC	Australian Film Commission
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
AIMIA	Australian Interactive Media Industry Association
ANAO	Australian National Audit Office
ASTRA	Australian Subscription Television and Radio Association
ATO	Australian Taxation Office
ATOM	Australian Teachers of Media
AWG	Australian Writers' Guild
AWGIE	Australian Writers' Guild Award
BBC	British Broadcasting Corporation
CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>
CAAMA	Central Australian Aboriginal Media Association
DEWHA	Department of the Environment, Water, Heritage and the Arts
DFAT	Department of Foreign Affairs and Trade
DMB	Dedicated Marketing Budget
DoFD	Department of Finance and Deregulation
DPM&C	Department of Prime Minister and Cabinet
FFC	Film Finance Corporation Australia
FOI Act	<i>Freedom of Information Act 1982</i>
FTI	Film & Television Institute
GST	Goods and Services Tax
HR	Human Resources
IDFA	International Documentary Film Festival Amsterdam
IF Awards	<i>Inside Film Awards</i>
IMTS	Information Management and Technology Services
ISA	Indigenous Screen Australia
KPI	Key performance indicator
LPC	Letter of preliminary compliance
MIFF	Melbourne International Film Festival
MOU	Memorandum of Understanding
MPDAA	Motion Picture Distributors Association of Australia

MRC	Media Resource Centre
NDP	National Documentary Program
NFSA	National Film and Sound Archive of Australia
NIDF	National Indigenous Documentary Fund
NITV	National Indigenous Television
NSW FTO	New South Wales Film and Television Office (now Screen NSW)
NTFO	Northern Territory Film Office
NZFC	New Zealand Film Commission
OFTA	Office for the Arts
P&A	Prints and Advertising
PDV	Post, digital and visual effects
QAPE	Qualifying Australian Production Expenditure
SAFC	South Australian Film Corporation
SBS	Special Broadcasting Service
SRO	Screen Resource Organisation
SPAA	Screen Producers Association of Australia
TIFF	Toronto International Film Festival
VOD	Video on Demand
ZFL	Zero-Fee Licensing

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