



Screen Australia  
**Annual Report**  
**2022/23**



Australian Government



Screen  
Australia

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Front cover image from *Sweet As*.  
Back cover image from *Latecomers*.

Screen Australia operates within Australia, with its head office located in Sydney at 45 Jones Street, Ultimo, and an office in Melbourne at 290 Coventry Street, South Melbourne.

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# Letter from the Chair



**Nicholas Moore AO**  
**CHAIR**

Dear Minister

I am pleased to present Screen Australia's Annual Report for 2022/23, as approved by the Board at its meeting on 28 August 2023.

In my almost nine years as the Chair of the Screen Australia Board, the Australian screen production industry has navigated many challenges and experienced some fundamental changes. Screen Australia is proud to have supported the sector to achieve unprecedented growth during uncertain times.

In 2014/15 the Screen Australia Drama Report showed that total expenditure on drama production in Australia was \$837 million. Nine years later and the 2021/22 Drama Report shows that total production expenditure has grown by more than 2.5 times and was a record \$2.29 billion.

The rate of growth in domestic drama production was just as strong with production expenditure rising from \$420 million to \$1.51 billion over the same period. This phenomenal rate of growth has been largely driven by Federal and State policy positions, the expertise of the local production sector and significant changes in platform demand, specifically streaming platforms.

The distribution and commissioning landscape has also experienced significant growth. In 2015 Netflix was just launching in Australia and the local subscription market was dominated by Foxtel. SVOD expenditure on Australian drama was \$1.7 million on two titles in 2014/15 but the 2021/22 Drama Report has expenditure at \$428 million on 27 titles.<sup>1</sup> More broadly the consumption of online content continues to grow with audiences for some of Screen Australia's most successful investments online dwarfing traditional distribution channels. Online project *Black as Rebooted*, which is the most successful Screen Australia-supported series based on number of views, was released in November 2022 and achieved 195 million views by June 2023.<sup>2</sup>

Similarly, the Australian games industry has undergone fundamental change with income, profit and employment all growing by over 200% since 2015/16.<sup>3</sup>

In addition, Australia was able to quickly pivot through the COVID-19 pandemic to become a safe production location and the rebound post-COVID has remained strong. Screen Australia assisted industry during the pandemic through such measures as administering the Australian Government's Supporting Cinemas' Retention Endurance and Enhancement of Neighbourhoods (SCREEN) Fund and the Temporary Interruption Fund (TIF). Screen Australia's contribution to the creation of the TIF and its implementation is particularly notable given it allowed Australia's screen industry to continue while many globally were shut. In total the TIF supported 114 applications with combined budgets of \$970.26 million. An average of 330 people and 210 businesses were supported on each individual production.

Over the past six years, rapid changes in technology for the screen sector were met with a proactive response. Screen Australia has supported Australian screen creatives and businesses to embrace changing audience behaviours and adopt new approaches to screen content creation. The growth of streaming services and other online platforms has been a defining characteristic of the period, and we are proud of the support we have delivered for online screen stories. The industry also responded well to our support from 2021/22 for the burgeoning Australian digital games space. We look forward to continuing our work assisting developers to increase the quality of their games and help studios transition into businesses of scale through the support provided in the Government's National Cultural Policy – *Revive*. Screen Australia is supportive of the measures in *Revive*, which will help to grow the successes of the Australian screen industry including:

- an allocation of \$12 million to Screen Australia, to continue supporting digital games developers and small and medium independent games studios over the next four years
- the Government's commitment to establishing a timeline to introduce requirements for Australian screen content on streaming platforms, to ensure continued access to local screen stories
- the increase of the Location Offset rebate rate from 16.5 per cent to 30 per cent from 1 July 2023; and
- the announcement of a triennial State of Australian Culture report, to be delivered by Creative Australia in partnership with Screen Australia.

In addition to cultural and creative outcomes, Screen Australia's enabling legislation requires us to focus on the commercial sustainability of the screen sector and 2022/23 marked a period of robust recovery for the industry, underpinned by vital government support.

The Producer Offset experienced high demand this year, with 380 applications received.

Addressing the current jobs and skills shortages in

the sector is essential to sustain the growth of the industry, maintain economic vitality and nurture a vibrant creative landscape. This year, Screen Australia was pleased to announce the return of the Enterprise program, which has been extremely successful in supporting businesses to expand their capacity and build pathways for sustainability while also supporting individual practitioners grow their skills and advance their careers.

Enterprise complements our other skills development initiatives and industry collaborations, which in 2022/23 included an array of programs for below-the-line creatives.

Our understanding of the health of the industry and screen businesses was enhanced this year by the release of the latest Australian Bureau of Statistics (ABS) Film, Television and Digital Games Survey, covering the 2021/22 financial year.<sup>3</sup> Commissioned by Screen Australia, the survey highlights the strength of the Australian screen sector with large gains in employment and substantial growth in digital games. For the first time, the survey included film and video distribution and film exhibition businesses, which reported a combined \$2.8 billion in income and an aggregated profit of \$155 million.

In 2022/23, Screen Australia continued to support local projects of scale and ambition, told by diverse Australian voices. This year we are proud to report:

- continued success for drama, documentary and children's television across free-to-air broadcast, subscription and online platforms
- strong reception of drama and documentary features
- original and innovative online content for viewers of all ages
- significant international sales of Australian stories
- support for digital games across a variety of platforms.

Thirty-two Screen Australia-supported dramas had their first release on free-to-air television in 2022/23. *Mystery Road: Origin* averaged 601,000 viewers on the ABC with 270,000 further viewers via encore



screenings and between 317,000 and 372,000 views per episode online. *Savage River* averaged 627,000 viewers on the ABC with 173,000 additional encore viewers and an average of 203,000 to 260,000 online views via iview. *After the Verdict* averaged 576,000 viewers on Nine, and outback mystery series *True Colours* premiered simultaneously on SBS and NITV averaging 304,000 viewers, with episodes averaging between 88,000 and 116,000 online views through SBS On Demand.<sup>4</sup>

Ground-breaking children's series *Barrumbi Kids* premiered on NITV, and younger audiences enjoyed a range of programs across the ABC including *Crazy Fun Park*, *Beep and Mort*, *The PM's Daughter* series 2, *Kangaroo Beach* series 2, and *100% Wolf: The Book of Hath*. We were proud to see *Bluey* continue its tremendous rating success at home and around the world, with 10 new episodes in series 3 achieving a series average total audience of 11 million across ABC broadcast channels and iview.<sup>5</sup>

A diverse slate of documentaries also occupied our screens in 2022/23. Network 10 and NITV co-commission *The First Inventors* averaged 278,000

viewers on Network Ten and 43,000 viewers on SBS and NITV. SBS screened a number of documentary programs that ignited important conversations, including *Asking For It* and *The Australian Wars* which respectively averaged 185,000 and 314,000 viewers. Other SBS documentaries included titles launched as part of the Australia Uncovered initiative, such as *Me and My Tourette's* and *Kids Raising Kids*. ABC documentaries also achieved a wide reach, including *Better Date Than Never* which averaged 381,000 viewers.<sup>6</sup> Though overall attendance has declined in recent years, the ABS confirmed that cinemas are still considered the most popular cultural venue or event in Australia.<sup>7</sup> In 2022/23, Screen Australia-supported features continued to attract large audiences to cinemas, such as documentary feature *John Farnham: Finding the Voice*, which broke box office records as the highest grossing Australian feature length documentary. This year, Screen Australia-supported online stories forged new pathways to audiences and achieved millions of unique views across the world. In 2022/23, successful Screen Australia titles on online content platforms released on YouTube continued to be

popular, including *Meta Runner – The Final Season*, which reached over 4.7 million views and *1 For All* series 5 with over 2.9 million views.<sup>8</sup>

We were also pleased to support a range of independent digital games studios and game developers this year through the second year of the Games: Expansion Pack. The initiative received a very high level of interest from industry, attracting 176 eligible applications this round and supporting 32 teams, including developers from every state and territory. In 2022/23, Screen Australia also launched the First Nations Game Studio fund to assist games studios led by First Nations developers to grow and solidify their businesses, and we provided support for several events that helped boost the profile of Australian game developers. We look forward to continuing our work in the digital games space, with additional funding of \$12 million over the next four years announced in the National Cultural Policy – *Revive*.

Australian stories continued to resonate with audiences overseas this year. Notable exports included features *Talk to Me* by Danny and Michael Philippou, which sold into every territory with US distribution through A24; and *Run Rabbit Run*, which sold globally through Netflix. AACTA award-winning series *Mystery Road: Origin* sold to BBC Television UK and Acorn Media in the US, and children's program *Crazy Fun Park* sold to the BBC.<sup>9</sup>

I would like to acknowledge the work of the Board this year, and thank outgoing Directors Claudia Karvan, Richard King and Joanna Werner for their service. I warmly welcome Marta Dusseldorp, Sacha Horler and Nicholas Pickard to the Screen Australia Board.

As his final term concludes in late 2023, I would also like to commend Graeme Mason and his work as CEO over the past decade. Since 2013, Graeme has led the agency through a period of rapid change and the sector has been strengthened by his dedication, passion and leadership. On behalf of the Board and the Screen Australia team, I would like to express my profound gratitude to Graeme, and I congratulate him on all that he has achieved.

As I too complete my final term in early 2024, I'd like to take this opportunity to acknowledge the professionalism of the Screen Australia team and thank them for their hard work and enthusiasm.

It has been a privilege to serve as Chair and I am deeply honoured to have contributed to this important agency and industry.

The recent boom in production in Australia provides a unique opportunity for the sector to grow, adapt and reach local and global audiences. We are proud of the role that Screen Australia plays in assisting the sector and promoting screen culture, particularly as the industry continues to evolve. Government support is critical to innovative businesses and to culturally impactful Australian stories. Screen Australia is committed to supporting the Australian Government and industry to ensure that quality, diverse and culturally significant Australian screen stories continue to inspire audiences at home and abroad.



**Nicholas Moore AO**

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<sup>1</sup>2014/15 Screen Australia Drama Report and 2021/22 Screen Australia Drama Report

<sup>2</sup>YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms. TikTok views are reported by TikTok and are not comparable with viewing metrics from other platforms. Facebook views are reported by Facebook and are not comparable with viewing metrics from other platforms.

<sup>3</sup>ABS (June 2023), [Film, Television and Digital Games, Australia 2021-22](#).

<sup>4</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. VPM source: OzTAM Video Player Measurement (VPM) – consolidated 28 day. Metro viewers for first release: *Mystery Road: Origin*, 399,000; *Savage River*, 414,000; *After the Verdict*, 406,000; *True Colours*, 190,000. Metro viewers for encores: *Mystery Road: Origin*, 183,000, *Savage River*, 96,000. Metropolitan data is copyright to OzTAM and Regional data is copyright to RegionalTAM and may not be reproduced, published or communicated in whole or part without the prior consent of OzTAM or RegionalTAM.

<sup>5</sup>OzTAM Combined 5-city-metro & regional TAM C28 data, OzTAM VPM data. Total Audience methodology includes the sum of regional viewing, encores and VPM – supplied by ABC.

<sup>6</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. VPM source: OzTAM Video Player Measurement (VPM) – consolidated 28 day. Metro viewers for first release: *The First Inventors*, Network 10: 189,000; NITV: 29,000, *The Australian Wars*, 212,000, *Better Date Than Never*, 255,000.

<sup>7</sup>ABS (April 2023), [Cultural and Creative Activities 2021-22](#).

<sup>8</sup>YouTube views are reported by YouTube and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2022/23 financial year.

<sup>9</sup>Screen Australia Marketplace data.



# About Screen Australia

## **Acknowledgement of Country**

Screen Australia acknowledges that we work on lands of the Gadigal People of the Eora Nation in our Ultimo office and on the lands of the Wurundjeri People of the Kulin Nation in our South Melbourne office. We pay respect to Traditional Custodians and Elders past and present, and recognise their continuous connection to culture, community and Country. We extend that respect to all Aboriginal and Torres Strait Islander peoples.

We acknowledge the continuous strength and power in First Nations storytelling and are proud of the work of Screen Australia's First Nations Department, which has provided leadership and support to Aboriginal and Torres Strait Islander storytellers around the country for three decades.



**Our vision is to inspire, inform and connect audiences with compelling Australian stories.**

Australian screen content delivers significant cultural benefit to audiences, and the programs offered by Screen Australia encourage innovation, quality and diversity in Australian storytelling.

**We support projects of scale and ambition, distinct local stories told with strong creative voices and risk-taking content for all platforms.**

Screen Australia develops and supports screen projects, practitioners and businesses working across all platforms and genres. It does this through a range of programs including script and talent development, support for production-ready projects, promotion and marketing support and bespoke business assistance.

# Screen Australia Board



## **Nicholas Moore AO** **CHAIR**

Nicholas Moore is a former CEO of Macquarie Group Limited. He retired in 2018 after 32 years at Macquarie, including 10 years as CEO.

Nicholas has a Bachelor of Commerce and a Bachelor of Laws from the University of NSW (UNSW). He was admitted as a solicitor and is a Fellow of the Institute of Chartered Accountants. In 2017, Nicholas was awarded an Honorary Doctorate in Business from UNSW. He is Chair of Screen Australia, The Centre for Independent Studies, The Smith Family, Willow Technology Corporation, the National Catholic Education Commission, Aldus Group, and the Financial Regulator Assessment Authority and Markets Taskforce Expert Advisory Panel (both within the Department of the Treasury). He is also a member, and former Chair of the UNSW Business School Advisory Council. In November 2022, Nicholas was appointed as Special Envoy for Southeast Asia for the Commonwealth Government.

Nicholas was previously Chair of the Sydney Opera House Trust and PCYC NSW, and has held directorships at Sydney Airport, Hills Motorway, the National Gallery of Australia and QBiotics Group.

**Mr Moore's third term expires 30 March 2024.**



## **Megan Brownlow** **DEPUTY CHAIR**

Megan Brownlow has over 25 years' experience in media, marketing and managing digital disruption. Until April 2019, Ms Brownlow was a partner with PwC and the National Leader of the Technology, Media and Telecommunications (TMT) Industry Practice where she performed strategy, due diligence, forecasting, and market analysis work for clients.

As well as being Deputy Chair and Chair of the Audit Committee for Screen Australia, Megan is Deputy Chair of the Media Federation of Australia and Chair of the Industry Advisory Board for the School of Communications, UTS. Megan also has a small consulting practice, Housten Consulting, and specialises in designing and facilitating strategy workshops for boards and executive teams.

Megan is a Graduate of the Australian Institute of Company Directors (GAICD), holds an MBA from the Australian Graduate School of Management, a Bachelor of Arts with Honours from the Australian National University and a Leadership Talent Pool Certificate from INSEAD, Singapore.

**Ms Brownlow's third term expires 21 April 2024.**



### **Marta Dusseldorp**

Marta Dusseldorp is a respected and award-winning Australian actor who has worked extensively in theatre, film and television. An example of Marta's countless accolades include the AACTA Award for Best Lead Actress in a TV Drama for the ABC's *Janet King*, in which she featured in the title role and worked as the Associate Producer.

In 2020, Marta relocated to Tasmania and opened Archipelago Productions, developing and producing feature films, theatre and television productions. Her first series creating, producing and starring in, *Bay of Fires*, had its world premiere at the Sydney Film Festival and aired on ABC TV in July 2023. This Australian series was entirely shot in regional Tasmania. Her appointment to the Screen Australia Board is illustrative of the agency's function to support a highly creative Australian screen industry.

**Ms Dusseldorp's first term expires 20 November 2025.**



### **Sacha Horler**

Sacha Horler is one of Australia's most loved and respected actors working in theatre, film and television. She is in the comedy *Colin from Accounts* on Binge. She stars in the two-time AACTA award-winning comedy *The Letdown*, and played opposite Kate Winslet in *The Dressmaker*. Other credits include the title role in *Sando*, and roles in *Peter Rabbit*, *The Kettering Incident*, *Secret City*, *Rake*, *Grassroots* and *The Moodys*. Sacha had the unprecedented joy of winning two AFI awards on one night for the lead role in *Praise* and supporting role in *Soft Fruit*. She won her third AFI for her supporting role in *Travelling Light*.

Her most recent lead role was in *The Wayside Bride* at Belvoir St Theatre, an Alana Valentine premiere. She starred in Kodie Bedford's *Cursed* and Alana Valentine's *The Sugar House* both at Belvoir St Theatre, and has appeared in other plays at Melbourne Theatre Company, Ensemble Theatre and Sydney Theatre Company.

Sacha is a passionate member of the Media, Entertainment & Arts Alliance (MEAA) and a campaigner for her industry.

**Ms Horler's first term expires 20 November 2025.**



### **Helen Leake AM**

Helen Leake AM is one of Australia's most respected creative producers. Her feature credits include *Carnifex* with Alexandra Park, Sisi Stringer and Harry Greenwood; *Swerve* with Jason Clarke; *Wolf Creek 2*; *Heaven's Burning* with Russell Crowe; and *Black and White* starring Robert Carlyle. Her films have sold worldwide and been selected for over 30 international film festivals, including Venice, Toronto (twice), London (twice), Sitges (twice) and Pusan.

Helen also contributes her time and skills to industry organisations. As well as the Screen Australia Board, she sits on the Council for Humanities, Arts and Social Sciences (HASS) for Flinders University (2022-present) and is a presenter at Books at MIFF (BaM, 2012-present).

Previous appointments include serving as Co-Chair of the Australian International Documentary Conference (AIDC, 2008-2012), serving on the Board of the South Australian Film Corporation (2000-2006) and leading the South Australian Film Corporation (SAFC) as its Chief Executive (2004-2007). She served two terms as a Commissioner for the Australian Film Commission (now part of Screen Australia) and served as a Board member of AUSFILM.

**Ms Leake's first term expires 26 June 2024.**



### **Deborah Mailman AM**

The multi award-winning Deborah Mailman is one of Australia's most highly respected actors on stage and screen. Her feature credits include *Radiance*, *Rabbit Proof Fence* and the internationally acclaimed *The Sapphires*. On television Deborah has created some of Australia's most enduring characters including her award-winning portrayals in *Total Control* series 1 and 2, *Mystery Road*, *Redfern Now*, *Mabo* and *The Secret Life of Us* as well as voicing Big Cuz in the award-winning animation *Little J & Big Cuz*.

In 2017, she was appointed a Member of the Order of Australia (AM) for services to the arts and as a role model for Indigenous performers. Deborah is currently a Trustee of the Sydney Opera House.

**Ms Mailman's second term expires 5 April 2025.**



### **Nicholas Pickard**

Nicholas Pickard is one of Australia's leading cultural and creative industry policy experts and advocates. He is currently Executive Director, Public Affairs and Government Relations at APRA AMCOS. Prior to this he was the Director Corporate Affairs for Copyright Agency.

A former arts journalist, critic and cultural policy adviser, Nicholas is the outgoing Chair of the Australian Society of Authors and a board member of the NSW Government's multi-artform advisory board and music festivals roundtable. He is a Fellow of The Royal Society for Arts, Manufactures and Commerce.

Nicholas has a Bachelor of Arts in modern history and cultural studies from Macquarie University where he received two international scholarships to study post-war theatre in Manchester and Oxford, UK and theatre directing at the Academy of Theatre, Film, Radio and Television (AGRFT) Ljubljana, Slovenia.

**Mr Pickard's first term expires 20 November 2025.**

### **BOARD MEMBERS WHOSE TERM WAS COMPLETED IN 2022/23**

#### **Claudia Karvan**

Claudia is an acclaimed actor, producer and director and served on the Screen Australia Board for nine years until 23 August 2022.

#### **Richard King**

##### **AUDIT COMMITTEE CHAIR**

Richard is an experienced Managing Partner and Non-Executive Director with a demonstrated history of working in public relations and the communications industry. He served on the Screen Australia Board for six years until 23 August 2022.

#### **Joanna Werner**

Joanna is a Creative Producer, Executive Producer and Director of Werner Film Productions and served on the Screen Australia Board for six years until 13 March 2023.

# Note from the CEO



**Graeme Mason**  
**CHIEF EXECUTIVE OFFICER**

The screen landscape was very different when I joined Screen Australia almost 10 years ago. Over the past decade, change has been the one constant: rapid advancements in technology have profoundly altered what we watch and how we watch it, competition for viewing time has become intense, globalisation has increased, the financing of projects and even the nature of production have changed. There are new laws, policies and regulations attempting to keep pace with this rapid change. Throughout my decade at Screen Australia, identifying how the agency can best support and assist the sector to adapt has been a continuing challenge. Despite the challenges, it is fantastic to see the high calibre and diverse range of Australian screen stories that are cutting through to audiences at home and abroad.

Although unquestionably difficult, change presents exciting opportunities. In 2021/22 we re-entered the digital games industry, supporting independent Australian games studios and developers with tailored funding programs designed to complement the Digital Games Tax Offset. In 2022/23 our Games: Expansion Pack and First Nations Game Studio funds offered excellent opportunities for local studios and developers, and it was great to see the enthusiastic response by industry. Screen Australia is thrilled that our support for the digital games sector will be bolstered by additional funding from government announced in the National Cultural Policy - *Revive*, and we look forward to identifying new ways to support local games studios and developers in 2023/24.

The Producer Offset has also undergone change, most recently in 2021 when the rebate for non-feature content increased to 30% and the commercial-hour cap for drama series was removed. The consequent impact of this reform was still being felt in 2022/23, with the number of applications for final certificates for the Producer Offset increasing by about 30% year-on-year. The pressure on our team has been immense but the Producer Offset and Co-production Unit has done a tremendous job at managing this high demand, with the total number of final and provisional certificates issued increasing by 47% in 2022/23.

It has been remarkable witnessing the unprecedented surge in production in Australia in recent years. The 2021/22 Drama Report highlighted another stellar year for drama production in Australia, with a record \$1.51 billion spent specifically on Australian titles. Our local sector thrives with the addition of Australian stories backed by significant foreign finance, and also inbound foreign projects. Productions shooting on our shores have incredible flow-on benefits for local businesses, communities and the economy and allow local cast and crew to acquire new skills.



*Seriously Red*



The jobs and skills shortages across the screen sector have been a priority for Screen Australia and we are keen to make the most of the increase in production creating more jobs and clearer career pathways. This year we collaborated with state and territory agencies to address areas of immediate need, and created an Industry Development team who are working hard to develop national programs to support capacity building and skills development. We are particularly interested in enhancing opportunities for below-the-line (BTL) crew roles, with 2022/23 initiatives including BTL Next Step, the Production Crew Skills Training Fund, and the Transferable Skills & Returning Crew Fund.

We are proud of the distinct and diverse stories on Screen Australia's slate this year, with dramas including *Significant Others* and *It's Fine, I'm Fine*, and Goran Stolevski's feature *Of An Age*; comedies such as *Colin from Accounts* and online animation *Childish Deano*; documentaries ranging from cinema success *John Farnham: Finding the Voice* to factual content for smaller screens like *Better Date Than Never*; and programs for younger audiences spanning live action show *Crazy Fun Park* to animated series *100% Wolf: The Book of Hath*.

Screen Australia-supported projects continued to sell well in 2022/23, with a record-breaking \$70

million made in post-financing sales across all projects including features *Force of Nature: The Dry 2* and *The Stranger*, and adult television programs *After the Verdict*, *Savage River* and *Black Snow*.<sup>10</sup>

There was a lot to celebrate this year, with many of our titles featuring at festivals and award shows. Warwick Thornton's feature *The New Boy* premiered at the 2023 Cannes Film Festival and opened the Sydney Film Festival (SFF) – the second year in a row a film funded by Screen Australia's First Nations Department has opened the SFF. Digital Originals series *Appetite* was selected for the official in-competition at Canneseries and *Latecomers* screened at Series Mania – both were the only Australian projects at the respective festivals. Feature documentary *Puff: Wonders of the Reef* won an Emmy® Award for Most Outstanding Nature Documentary, and drama feature *Shayda* had its international premier in competition at Sundance winning an audience prize, alongside other premieres for *Talk to Me* and *Run Rabbit Run*: both of which secured worldwide sales.

Cinemas remain Australia's most popular cultural venue or event, but overall attendance for 'non-blockbuster' content remains down on pre-pandemic levels. Australian audiences are turning more and more to online platforms to access vast



libraries of screen content at their fingertips, at any time. We love the social and artistic value of seeing films in cinemas and are working with distributors and exhibitors to highlight the experience.

Our Online Department helps creators forge new pathways to audiences and supports a wide range of content on a range of platforms, such as YouTube and Instagram. This content can achieve incredible reach in Australia and overseas.

Online creators supported by Screen Australia often move into film and television production, including *The Katering Show* 'Kates', the *Aunty Donna* comedy group, and Julie Kalceff, who created the globally popular webseries *Starting From Now* prior to writing, directing and co-producing the International Emmy®-winning children's drama, *First Day*.

For 30 years, the First Nations Department has facilitated the creation and sharing of powerful, authentic First Nations stories across all screens. Entirely led and staffed by First Nations Australians, the Department is a driving force in the industry; it provides significant development and production funding for content, and it funds a range of talent and business development initiatives and programs that connect First Nations key creatives with international markets and practitioners. Screen Australia's First Nations Department identifies and champions gifted First Nations talent, and in 2022/23 supported First Nations screen storytellers such as Warwick Thornton through *The New Boy*, and up-and-comers Dylan River and Tyson Perkins who brought award-winning *Mystery Road: Origin* to our screens this year. In 2022/23, the Department invested just over \$1 million into Enterprise Business and People funding.

Screen Australia is committed to encouraging a more inclusive industry, both in front of and behind the camera. In 2022/23 we released *Seeing Ourselves 2*, our second report examining on-screen diversity, representation and inclusion in Australian television and online drama. The report revealed increases since 2016 in levels of representation for some communities, including First Nations and LGBTIQ+ people. However, certain areas require more effort and focus to promote equity, such as on-screen disability representation. We and our partners are looking at how we can actively move the dial in this area.

This year we were also pleased to exceed our three-year Gender Matters KPI target and announced the new Gender Matters Taskforce that will continue to promote gender equity across the sector. Screen Australia's Gender Matters program has directly contributed to the development and production of titles including *Run Rabbit Run*, which premiered at Sundance this year and has become a global audience favourite. Other Screen Australia female-led, female-centred stories from recent years continue to resonate with audiences around the world, such as *Bump*, *The Newsreader* and *The Secrets She Keeps*. Inclusion at all levels of the industry is critical and we recognise that more work must be done to promote a diversity of perspectives and characters across Australian screens.

Change is never predictable, but one thing is certain: the Australian screen sector will continue to respond to emerging pressures with vigour, generosity and innovation. Screen Australia is ready, as always, to assist industry and partner with government to navigate complexities and capitalise on opportunities. I am so proud of the work that the agency provides and the crucial role it plays in propelling local screen practitioners and businesses to unprecedented heights of success. It has been a great honour to work alongside my dedicated Screen Australia colleagues to contribute to this extraordinary industry. It has been an exceptionally rewarding ten years and I strongly believe the future of Australia's screen sector shines bright.



**Graeme Mason**

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<sup>10</sup>Screen Australia Marketplace data.

# Senior management

As at 30 June 2023



**Graeme Mason**  
**CHIEF EXECUTIVE OFFICER**

As the CEO of Screen Australia, Graeme brings more than 25 years of international experience in film, television and multimedia businesses, with a career spanning large US studios, a UK television network, independent productions and government agencies. He worked in both factual and entertainment TV programming in Australia before moving to the UK, where his work encompassed all aspects of film production, sales and acquisitions, and distribution, for companies such as PolyGram Filmed Entertainment. From 1998 to 2002 he was President of Worldwide Acquisitions for Universal Studios. He then joined Channel 4 Television UK as Head of Media Projects and later became Managing Director of Rights, before moving to New Zealand to lead the New Zealand Film Commission from 2009 to 2013.



**Michael Brealey**  
**CHIEF OPERATING OFFICER**

Michael has more than 25 years of experience in media, communications and cultural industries. Prior to joining Screen Australia, he was the CEO of Create NSW, Executive Director of Arts NSW, Head of Policy and Strategy for ABC TV and Manager of Public Policy and Content Standards for Vodafone Australia. Michael began his career with the federal Department of Communications and the Arts, working across a range of communications policy areas, including broadcasting, telecommunications, arts and screen.



**Angela Bates**  
**HEAD OF FIRST NATIONS**

Angela is a proud Māori and Malyangapa woman from Far Western NSW. Angela has more than 20 years of experience in the media sector as a TV producer, writer, award-winning journalist and documentary filmmaker. She has held roles at Central Australian Aboriginal Media Association (CAAMA radio), Sydney's Koori Radio, ABC Regional News, SBS TV's *Living Black* program and NITV. While at NITV, Angela was the inaugural executive producer for NITV National News, where she established the first ever nightly Indigenous news service on national television. She also set up *Awaken*, a half hour weekly panel program hosted by Stan Grant, as well as writing, directing and presenting the documentary *Homelands*. In 2015, she became the general manager for the World Indigenous Television Broadcasters Network in Winnipeg, Canada. Angela holds a Master of Arts: Screen Business and Leadership from the Australian Film Television Radio School (AFTRS).



**Grainne Brunson**  
**HEAD OF CONTENT**

As Head of Content at Screen Australia, Grainne leads on production investment, story development, distribution support, and initiatives across Australian screen content, including feature film, television, online, documentary and games; industry development programs for above and below-the-line practitioners; and international initiatives. Grainne has more than 25 years of experience working in the creative industries, including roles at Screen NSW and Arts NSW, as well as leadership positions in international cultural relations with the British Council and arts organisations in Sydney. As Head of Screen NSW, Grainne oversaw the state's investment in the local screen sector, including industry development and international production incentives. Prior to this, Grainne was Director of Arts Investment, Engagement and Development at Create NSW, overseeing all arts funding programs and initiatives.

# Senior management

As at 30 June 2023



**Irene McMonnies**  
**HEAD OF LEGAL SERVICES & PRODUCER  
OFFSET AND CO-PRODUCTION**

Irene joined Screen Australia in May 2022 and has more than 20 years of experience in various senior legal roles across television, radio and digital media. Prior to joining Screen Australia, she was Director of Legal and Business Affairs at Australian Radio Network (ARN).

Before joining ARN, Irene led the legal team as General Counsel at Australian News Channel and Nine Entertainment Co's jointly-owned TV news channel Your Money, which she joined after three years in-house as Nine's Corporate Counsel, focusing on regulatory affairs and compliance. Starting her career at Gilbert + Tobin Lawyers, Irene worked for eight years as a lawyer specialising in intellectual property and litigation.



**Richard Nankivell**  
**CHIEF FINANCIAL OFFICER**

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.

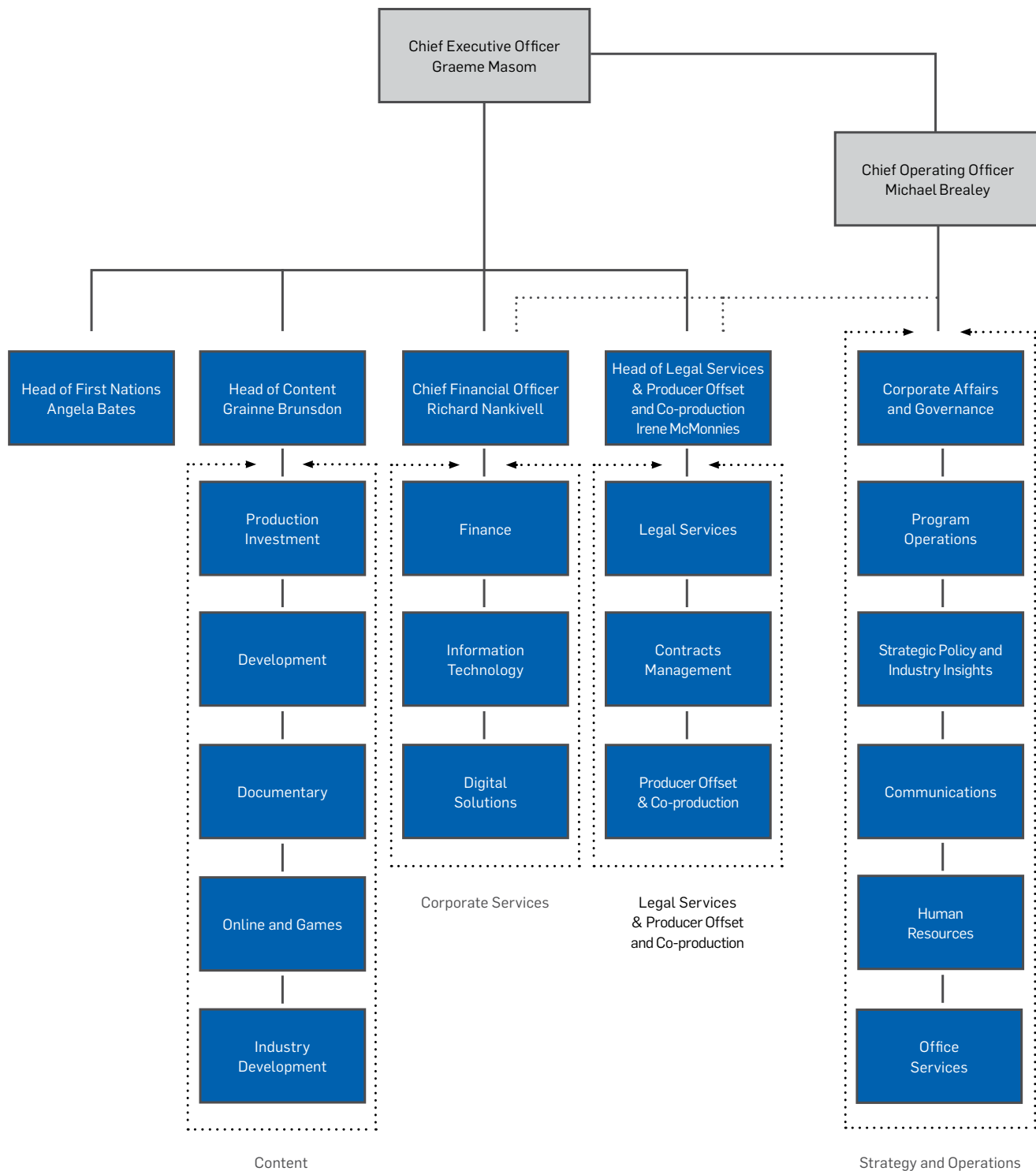


**Norma Aguilar**  
**MANAGER, HUMAN RESOURCES**

Norma is a seasoned HR professional bringing over 15 years of diverse HR experience across a variety of industries such as clinical research, professional services, and financial services locally and abroad. Her expertise lies in HR initiative development, talent acquisition, workforce planning and employee relations. Norma's diverse industry background equips her with a well-rounded perspective and the ability to adapt her HR strategies to meet the specific needs of different organisations and industries. Before joining Screen Australia, Norma was at the Garvan Institute of Medical Research.

# Organisational structure

As at 30 June 2023







Appetite

# National Cultural Policy - *Revive*



In January 2023 the Australian Government released the National Cultural Policy - *Revive*, to transform and safeguard a diverse, vibrant and sustainable arts and cultural sector. As the Commonwealth Government agency responsible for the Australian screen production sector, Screen Australia will work to implement the five pillars of *Revive* in our programs and initiatives:

## First Nations First

In 2023 the First Nations Department at Screen Australia celebrates its 30th anniversary. Entirely led and staffed by First Nations Australians, the Department funds drama, documentary and children's content across all platforms. This year the Department's titles included critically acclaimed productions *Mystery Road: Origin* and *The New Boy*. The Department also identifies emerging First Nations talent, advocates for representation, and funds skills development and career escalation opportunities. The Department also advises industry, and its *Pathways & Protocols* guide supports filmmakers working with First Nations people, culture and concepts.

## A Place for Every Story

Screen Australia is committed to reflecting the breadth of Australian stories and building equity into its programs and community engagement. We develop and implement opportunities for diverse practitioners traditionally under-represented in the industry. Screen Australia also has a long-standing commitment to gender equity through its Gender Matters program. In April 2023 Screen Australia released a second *Seeing Ourselves* study into diversity, equity and inclusion in Australian television, which highlights current gaps in representation on screen and provides tools and resources to assist industry.

## Centrality of the Artist

Screen Australia supports screen practitioners as creators and workers. We collaborate with other organisations and agencies to deliver national programs for screen artists. In 2022/23 our new Industry Development team introduced initiatives to support capacity building and skills development for Australian practitioners, particularly early and mid-career crew in below-the-line roles.

Safety within the industry is an ongoing focus and we are working internally and with industry on the development of cultural safety resources. This work is informed by our experience developing such materials as Screen Australia's Code of Conduct to prevent sexual harassment and abuse, which preceded the current Screen Industry Code of Practice developed by industry.

## Strong Cultural Infrastructure

Screen Australia plays a key role in supporting the institutions sustaining Australia's arts and culture. We coordinate opportunities with departments, agencies, industry organisations and content platforms. Our 2022/23 partnerships included Digital Originals with SBS and NITV, and the First Nations Creators Program with Instagram Australia. We also collaborated with local and foreign talent and finance through Enterprise, Talent Gateway and the Global Producers Exchange.

Screen Australia provides significant support for industry events including festivals and conferences, and we assist Australian practitioners to attend events and opportunities overseas.

Screen Australia also conducts market research, and we look forward to partnering with Creative Australia on the triennial State of Australian Culture report announced in *Revive*.

## Engaging the Audience

Screen Australia funds ambitious and quality Australian content that engages local and international audiences across all platforms. Online stories are particularly popular with younger audiences and can attract hundreds of millions of views around the world. We are proud to be a major funder of Australian online content. In this context, Screen Australia welcomes an additional \$12 million over four years, announced in *Revive*, for digital games developers and small and medium independent studios.

Screen Australia also welcomes Government's commitment in *Revive* to introduce requirements on streaming platforms to ensure continued access to local content. These platforms are becoming increasingly popular and content requirements may support the creation of high-quality and innovative stories across the screens that Australians use.

# Highlights of 2022/23



#### **QUICK FACTS:**

**In 2022/23, Screen Australia allocated \$13.4 million to the documentary sector:**

- \$10.7 million in production funding for 49 projects (excluding initiatives)
- \$788,205 in development funding for 35 projects
- \$1.7 million as Producer Equity Payments to 26 projects
- \$180,000 across the AIDC Fresh Cuts initiative

**John Farnham: Finding the Voice**

## **FEATURES, TV DRAMA, ONLINE AND GAMES**

- The highest-rating Screen Australia-supported adult TV dramas in 2022/23 were *Mystery Road: Origin* (ABC, iview) which averaged 601,000<sup>11</sup> broadcast viewers and 317,000 to 372,000<sup>12</sup> online views; *Savage River* (ABC, iview) averaged 627,000 broadcast viewers and 203,000 to 260,000 online views. *The Claremont Murders* (Seven, 7plus) averaged 844,000 broadcast views and 163,000 to 190,000 online views.

The top Screen Australia-supported films at the local box office in 2022/23 were

*John Farnham: Finding the Voice*, which took over \$4.4 million, and *Blueback* with over \$2.2 million.

- Ten new episodes of *Bluey* season 3 premiered in April 2023, continuing its rating success by achieving a total average audience of 11 million across all broadcasts and ABC iview.<sup>13</sup> *Bluey* was also one of the most successful shows screened globally. In April 2023, it was the most streamed acquired series in the US.
- After releasing on 23 June 2022, *Elvis* went on to earn \$33.6 million<sup>14</sup>, making it the fourth highest-grossing Australian film at the local box office of all time.
- Jub Clerc's debut feature *Sweet As* won the Innovation Award at the 2022 Melbourne International Film Festival (MIFF), and had its international premiere at the 2022 Toronto International Film Festival (TIFF), where it took home the NETPAC Award for best film from the Asia/Pacific region (the first Australian to win this award). The film also went on to win a Crystal Bear at the Berlin Film Festival and Best Feature at Māoriland in 2023.
- In December 2022, *Mystery Road: Origin* won six AACTA Awards including Best Drama Series.
- Other Screen Australia-supported wins in 2022/23 included *The Twelve*, *Facing Monsters*, *The Stranger*, *Bluey* (ABC), *Miriam Margolyes: Australia Unmasked* (ABC), *Savage River* (ABC), *The Drover's Wife*, *The Legend of Molly Johnson*, *Falling for Figaro*, *Finding Jemma* and *We Were Once Kids*.

- *Elvis* also won nine AACTA Awards including Best Film and Best Direction in Film.
- Screen Australia supported several emerging producers who released their content on various online platforms during the year, including *Black as Rebooted*, which is the most successful Screen Australia-supported series based on number of views. The online series was released in November 2022 and achieved 195 million views by June 2023.<sup>15</sup>
- In 2022/23, the following Screen Australia-supported projects reached over 1 million cumulative views: *Black As Rebooted*, *Meta Runner –The Final Season*, *1 For All* series 5, *Cool Mum*, *Bad River*, *Quantum Experiments at Home*, *Childish Deano* and *Coach Dayum!*<sup>16</sup>
- Screen Australia and YouTube Australia announced the eighth instalment of the Skip Ahead initiative, which provides up to \$150,000 per team to help online storytellers with an existing audience on YouTube elevate their careers. Since its inception, Skip Ahead has supported 33 teams with over \$4.2 million to develop their skills and build their careers, with alumni including Superwog, Auntie Donna and Skitbox.
- In May 2023, Screen Australia announced the First Nations Game Studio Fund, to support games studios led by First Nations game developers. Up to two First Nations game studios will be selected to receive up to \$150,000 per year for two years to strengthen their businesses.
- In August 2022, Screen Australia, SBS and NITV selected seven projects from this year’s Digital Originals initiative to receive development funding. In May 2023, applications opened for the fourth year of the initiative.
- ABC and Screen Australia announced another round of the Fresh Blood initiative in May 2023. Beginning 10 years ago in 2013, the initiative is designed to unearth a new generation of comedic talent.
- In 2022/23, Screen Australia funded 32 games to the value of \$4 million through the Games: Expansion Pack Fund. The games span a wide range of genres including VR, adventure, puzzle, platformer, horror and rhythm, and are being developed by teams from across Australia.
- In November 2022, Screen Australia, NZ On Air and TikTok announced the Every Voice 2022 recipients.

Every Voice aims to support a new generation of Australian and New Zealand storytellers to develop Scripted or Factual content exclusively for TikTok.

- In 2022/23, Screen Australia processed 320 scripted story development applications across the Premium and Generate programs, with over \$3.1 million in funding provided to 97 projects. This included 56 funded through the Generate program for lower-budget projects and 41 funded through the Premium program for higher-budget projects from established creators.

### FIRST NATIONS DEPARTMENT

- In June 2023, the 70<sup>th</sup> Sydney Film Festival (SFF) opened with the Australian Premiere of *The New Boy*, from Cannes Caméra d’Or-winning Australian filmmaker Warwick Thornton, which received production support through the First Nations Department. The festival also screened the World Premiere of *The Dark Emu Story*, directed by Allan Clarke.

### A third season of the hit ABC series *Total Control* was announced in 2023 and will air on the ABC in 2024.

- In September 2022, ABC series *Mystery Road: Origin* directed by Dylan River screened at TIFF among a contingent that included *Sweet As*, which picked up a global award, and feature film *We Are Still Here*, a co-production with New Zealand Film Commission created by First Nations Australian, Māori and Pasifika writers, directors and producers.
- In July 2022, Screen Australia’s First Nations Department and Meta Australia announced the First Nations Creator Program would be returning for the second year in a row. The program for Aboriginal and Torres Strait Islander social media creators is designed to accelerate up-and-coming local talent and amplify diverse voices across the social media platform. Ten emerging First Nations recipients were selected in October 2022 to participate in the program.
- In February 2023, Screen Australia’s First Nations Department partnered with Network 10 on First Facts: First Nations Factual Showcase.



**QUICK FACTS:**

Around \$6 million in funding was approved through the First Nations Department in 2022/23, including: \$4.3 million in development and production funding across Indigenous documentaries, features, TV and special initiatives. The Department also invested over \$1 million to Enterprise, supporting 4 First Nations businesses and 3 First Nations Producers.

The eight successful teams received \$5,000 of development funding and attended a workshop in June 2023. Following the workshop, each team will go on to pitch their project to a panel of industry professionals and six successful teams will then be selected to receive up to \$70,000 of production funding to make their 10-minute documentary for Network 10.

## DOCUMENTARY

- The top three highest rating Screen Australia-supported television documentary programs in 2022/23 were *Miriam Margolyes: Australia Unmasked* (ABC) with an average of 622,000 viewers, *Stuff the British Stole* (ABC) which averaged 574,000 viewers, and *Inside The Sydney Opera House* (ABC) which averaged 498,000 viewers.<sup>17</sup>
- Rachel Perkins' *The Australian Wars* (SBS) aired to critical acclaim and highlighted the need for a broader and more in depth depiction of Australia's Frontier Wars.<sup>18</sup>
- Northern Pictures, the creators behind the acclaimed series *Love on the Spectrum*, announced a new ABC series in November 2022 which aired in early 2023 titled *Better Date Than Never*, a warm-hearted six-part docuseries exploring the world of dating and relationships.
- In November 2022, Screen Australia and the AIDC announced Fresh Cuts, a new pitching initiative for documentary creators with projects that appeal to young adult audiences. It saw the teams pitch to a panel of industry experts live at AIDC and following the initiative, it was announced in March 2023 that all five finalists would receive development funding from Screen Australia for their projects. The successful projects included *Bimbo Biology*, *Body Breakdown*, *Dying to Succeed*, *Glitter Gang*, *The Real Meaning of Pleasure* and *Replica*.

## DIVERSITY & INCLUSIVITY

- Screen Australia met its three-year gender equity KPI. Across 2020/21 to 2022/23 an average of 55% of the key creative roles (writers, producers and directors) across all projects that received Screen Australia development and production funding were women.
- In August 2022, six emerging Australian

Filmmakers were announced by Australians in Film (AiF) and Screen Australia for the second year of the UNTAPPED development lab. The program included an annual series of masterclasses and an intensive online development lab for historically excluded and undiscovered Australian writers and directors.

## *The Australian Wars* was a finalist for the 2023 Screen Diversity and Inclusion Awards.

- In October 2022 SBS announced the six screenwriters selected for the second SBS Emerging Writers' Incubator initiative, which provides a year of paid employment in a leading Australian production company for emerging writing talent that reflect backgrounds and experiences under-represented in the Australian industry. It is co-funded by SBS and Screen Australia, with participating state and territory screen agencies and the assistance of the Australian Writers' Guild.
- In February 2023, AiF and Screen Australia announced UNTAPPED would return for a third year with the program launching in March. This third iteration featured a series of exclusive online masterclasses with filmmakers, including Aïda Mashaka Croal (Marvel's *Jessica Jones* and *Luke Cage*), and writer/director Amy Wang (*Crazy Rich Asians 2*).
- In June 2023, Screen Australia, SBS and Arenamedia announced four feature films from VicScreen's inaugural Originate Features initiative are set to be fully financed through a \$2.8 million investment. Launched in 2021, Originate Features is designed to champion the work of emerging writers and directors from traditionally under-represented backgrounds in the screen industry.

## INDUSTRY

- Screen Australia's annual Drama Report showed an all-time high expenditure on scripted screen production in 2022/23, with \$2.29 billion spent, made up of a record spend on Australian titles of \$1.51 billion, plus \$777 million spent on foreign productions. This is 20% more than last year's result.
- In April 2023, Screen Australia released new



research into diversity on Australian screens, titled *Seeing Ourselves 2: Diversity, Equity and Inclusion in Australian TV Drama*. A follow up to the landmark 2016 study, *Seeing Ourselves 2* examined the diversity of main characters in 361 scripted Australian TV and online dramas broadcast between 2016 and 2021, and how it compared on screen diversity to the Australian population and what has changed since the last *Seeing Ourselves* report. While the report showed that diversity is increasing in all areas, it also showed there is plenty of work still to be done before our screens mirror the reality of modern Australia.

- Screen Australia's Enterprise program reopened for applications in February 2023, following a review of the program in 2022. The revamped program included both Generate and Premium streams for businesses and people and a streamlined application process. Successful applicants will receive non-recoupable grant funding and in addition, for the first time, will be supported through learning modules and mentoring.

- In June 2023, the ABS released the results of its eighth Film, Television and Digital Games Survey covering the financial year 2021/22. The 2021/22 survey highlights the strength of the Australian screen industry with large gains in employment and growth in digital games. For the first time, data covering film and video distribution businesses and film exhibition businesses were included in the total.
- In 2022/23, the Screen Australia website had more than 2.5 million unique views.
- The website's media centre, which was viewed 324,641 times, saw the publication of 73 media releases and backgrounders profiling the industry.
- Screen Australia's social media following grew by more than 15%, finishing the financial year with a combined audience of 219,605.
- Screen Australia's online publication, Screen News, provided promotional support and free market intelligence to the industry through 25 written articles, 24 podcasts and 26 videos, with video content achieving 402,410 views on YouTube and 15,600 hours of watch time.<sup>19</sup>

- The Screen Australia podcast had more than 67,000 streams in 2022/23, a 10% increase on the year prior. By the end of 2022/23, the podcast had recorded more than 241,000 streams since its inception.<sup>20</sup>

## GLOBAL FOCUS

### Awards and recognition

In 2022/23:

- *Sweet As* won a multitude of awards, including the Children's Jury Generation KPlus, Crystal Bear for the Best Film European Premiere, KPlus Berlin International Film Festival, and the 2022 NETPAC Award at TIFF.
- *Our African Roots* won MIPCOM: 2022 Diversify TV award for the Representation of Race and Ethnicity – Non-Scripted.
- *Puff: Wonders of the Reef* won the Emmy® for Outstanding Nature Documentary.
- *Shayda*, directed by Noora Niasari, won the Audience Award at the 2023 Sundance Film Festival and was the opening night film at MIFF 2023.
- *Love on the Spectrum* season 2 won an International Emmy® Award for Non-Scripted Entertainment.
- *Bluey* won a BAFTA Award - the international prize at the academy's Children & Young People Awards.
- *Of An Age* from writer/director Goran Stolevski won the Best Film Award at CinefestOZ.
- *Marungka Tjalatjunu (Dipped in Black)* won the Documentary Australia Foundation Award for Australian Documentary at SFF.
- *River*, directed by Jennifer Peedom, won two AACTA Awards for Best Documentary and for Best Original Score in a Documentary.

### Festival selections

- *The New Boy* was selected for this year's Cannes Film Festival Un Certain Regard program in May 2023. It is the second film from Warwick Thornton to appear at the festival, after he won the Caméra d'Or Award for *Samson & Delilah* in 2009.
- Five Screen Australia-funded projects were selected for TIFF in September 2022. Feature films *Blueback* and *Carmen* had their world

premieres at the festival, while *Sweet As, We Are Still Here* and TV series *Mystery Road: Origin* made their international premieres.

- Four Australian feature films screened at the 2023 Sundance Film Festival in January including *Shayda* which opened the World Cinema Dramatic Competition, and the world premiere for *Run Rabbit Run* from director Daina Reid. *Talk to Me* made its international premiere and Robert Connolly's *Blueback* had its US premiere at the festival. Sundance has a history of launching Australian works into the US market including *You Won't Be Alone* in 2022, *Relic* in 2020, *52 Tuesdays* in 2014 and *Animal Kingdom* in 2010.

*Talk to Me*, directed by Danny and Michael Philippou, was bought by A24 at Sundance in a bidding war in January 2023.

- Seven new Australian works were selected for the 2023 Berlin International Film Festival in February 2023, including Ivan Sen's *Limbo* and Rolf de Heer's *The Survival of Kindness*, with both premiering In Competition. Also selected were drama series *Bad Behaviour* directed by Corrie Chen; features *Hello Dankness* from Soda Jerk, *Sweet As* and *Talk to Me*; and short film *Marungka Tjalatjunu (Dipped in Black)*.
- Two SBS Digital Original projects were selected to compete in international festivals in 2023, with *Latecomers* (SBS) at Series Mania and *Appetite* (SBS) at Canneseries.

## OPPORTUNITIES

- In October 2022, Screen Australia and AiF announced the six recipients of the Talent Gateway program and the six recipients of the Global Producers Exchange 2022. These two joint initiatives are for established Australian creatives and designed to expand their skills and connect them with key US decision makers, as well as help position Australian projects for success in an increasingly global market. These initiatives are also supported by state and territory agencies as well as industry guilds.
- Screen Australia launched the NCIS: SYDNEY Script Department Program in September 2022.



In collaboration with Paramount Australia & New Zealand (ANZ), CBS Studios and Endemol Shine Australia (a Banijay company), it offered early-to-mid career screenwriters the opportunity to be embedded in the script department for NCIS: SYDNEY. In December 2022, six Australian screenwriters were selected for the 10-week full-time paid program.

- In July 2022, Screen Australia announced triennial support for 17 key screen industry festivals and events that will share in \$1.43 million per year from 2022-2025.
- In November 2022, Screen Australia and the Australian Writers' Guild (AWG) announced The Creators, a new career acceleration program for high-calibre mid-career screenwriters to work toward the creation of their own shows. The successful cohort of six writers, with existing well developed episodic slates, were announced in March 2023. They travelled to Los Angeles in May 2023 and participated in tailored project and pitching development workshops to sell their stories in domestic and international markets.
- In March 2023, Screenwest and Screen Australia announced that Screen Australia has pre-committed up to \$500,000 equity into West Coast Visions, Screenwest's screen industry development initiative that provides production funding for low budget features that are to be produced in Western Australia. Recent West Coast Visions releases include *Sweet As* and *How to Please a Woman*.
- In April 2023, Screen Australia announced three new programs for boosting below-the-line (BTL) capacity across the country: BTL Next Step to help mid-career practitioners gain a credit in four key roles; the Production Crew Skills Training Fund supporting productions to provide work-based learning; and the Transferable Skills & Returning Crew Training Fund to support training opportunities for practitioners returning after a career break, or people in other industries with transferable skills moving into the screen industry.

## PRODUCER OFFSET & CO-PRODUCTION

- The number of applications received by the Producer Offset and Co-production Unit for

Producer Offset Final Certificates increased by 29% in 2022/23 compared with 2021/22. Applications for Producer Offset Provisional Certificates decreased by 16% over the same period. The total number of applications received by the Producer Offset and Co-production Unit increased overall to 380 applications in 2022/23.

- The total number of certificates issued by the Producer Offset and Co-production Unit (final and provisional) increased by 47% in 2022/23 compared to the previous year. Producer Offset Final Certificates were issued to 214 projects, worth a total of \$295.16 million. A further 207 Producer Offset Provisional Certificates were issued.
- Provisional Co-production approval was granted to one project, from one country. Final Co-production approval was granted to seven projects, from four countries.

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<sup>11</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers for first release: *The Claremont Murders*, 554,000; *Savage River*, 414,000; *Mystery Road: Origin*, 399,000. Metropolitan data is copyright to OzTAM and Regional data is copyright to RegionalTAM and may not be reproduced, published or communicated in whole or part without the prior consent of OzTAM or RegionalTAM.

<sup>12</sup>VPM source: OzTAM Video Player Measurement (VPM) – consolidated 28 day.

<sup>13</sup>OzTAM Combined 5 City Metro & Regional TAM C28 data, OzTAM VPM data. Total Audience methodology includes the sum of regional viewing, encores and VPM.

<sup>14</sup><https://www.screenaustralia.gov.au/fact-finders/cinema/australian-films/feature-film-releases/top-australian-films>

<sup>15</sup>Facebook views are reported by Facebook and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of 2022/23 financial year. Facebook: 6,393,700. As at 1 July 2023; compiled by Screen Australia. YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms. YouTube: 195,566,700.

<sup>16</sup>*Meta Runner – The Final Season* averaged 4,626,864 on YouTube, *1 For All* series 5 averaged 2,845,429 on YouTube, *Childish Deano* averaged 1,099,400 on TikTok; 24,715 on YouTube; 221,000 on Instagram; and 16,009 on Facebook, and *Coach Dayum!* with 1,072,200 on TikTok.

<sup>17</sup>OzTAM and Regional TAM, 5-city-metro, combined markets, total people, consolidated 28. Metro viewers: *Miriam Margolyes: Australia Unmasked*, 432,000; *Stuff the British Stole*, 403,000; *Inside the Sydney Opera House*, 344,000.

<sup>18</sup>[The Guardian, Australian War Memorial promises 'much broader, deeper' depiction of frontier wars.](#)

<sup>19</sup>As at 4 July 2023; compiled by Screen Australia. YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms.

<sup>20</sup>Podcast analytics as reported by Libsyn.



# Operations

Bump series 3

# Financial overview

Screen Australia's operating result for the year ended 30 June 2023 was a surplus of \$0.27 million.

Screen Australia's income from all sources totalled \$108.05 million.

During the year, Screen Australia's revenue from the Australian Government totalled \$98.70 million, being \$98.29 million appropriation and grants and \$0.41 million in relation to claims under the Temporary Interruption Fund.

Revenue generated from other sources totalled \$9.35 million, comprising:

- \$0.52 million from the sale of goods and services
- \$2.87 million from interest earned on cash deposits
- \$4.18 million from the recoupment of investments
- \$0.21 million from screen project underage reimbursements
- \$0.47 million from sponsorships/partnerships
- \$0.17 million other income
- \$0.93 million reversal of prior year written down screen projects.

Screen Australia's operating expenditure totalled \$107.78 million, comprising:

- employee benefits of \$14.67 million
- supplier expenses of \$8.60 million
- grants of \$41.53 million to fund screen projects
- loans and investments of \$40.74 million to fund screen projects
- depreciation and amortisation costs of \$1.82 million
- provision of Temporary Interruption Fund estimated settlement costs of \$0.41 million
- finance costs of \$0.01 million.

Screen Australia is focused on continuing to drive cost reductions and efficiencies throughout the organisation to meet the financial challenges that lie ahead.

The ANAO inspected Screen Australia's 2022/23 financial records and provided an unmodified audit opinion on the financial statements and notes on 28 August 2023.

# Governance statement

## Introduction

The legal framework for Screen Australia's corporate governance practices is set out in the *Screen Australia Act 2008*, the *Public Governance Performance and Accountability Act 2013* (the PGPA Act) and the *Public Service Act 1999*.

## Board

Screen Australia congratulates Marta Dusseldorp, Sacha Horler and Nicholas Pickard on their appointment to the Board for three years to 2025. The Board thanks outgoing members Claudia Karvan, Richard King and Joanna Werner for their service to the Board.

Board members are appointed by the Minister with responsibility for the Arts, 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 remuneration details are set out in the executive remuneration disclosures on page 95-96 and details of the accountable authority on pages 92-93.

## Role of the Board

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

The Board acts in accordance with its charter and code of conduct. As required under Section 46 of the PGPA Act, the Board is responsible for preparing the Annual Report and for giving it to the Minister for the Arts, the Hon Tony Burke MP.

## Conflicts of interest

Board members' obligations are outlined in a number of legal instruments, including the *Screen Australia Act 2008* and the PGPA Act. Board members are also subject to Screen Australia's Board Code of Conduct (which is consistent with the Australian Public Service's Code of Conduct and Values), as well as Screen Australia's Board Conflict of Interest Policy.

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 and is not permitted to vote on other projects under consideration in the relevant Board paper. Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting. The Manager, Governance is responsible for maintaining a register of Board members' interests, which is updated annually or as private interests are declared.

## Audit Committee

The Audit Committee was established in accordance with Section 45 of the PGPA Act, to assist the Board in the discharge of its responsibilities. During 2022/23, the Audit Committee consisted of Megan Brownlow (Chair), Nicholas Pickard, Marta Dusseldorp, Helen Leake AM, Richard King (previous Chair – term concluded 23 August 2022), Claudia Karvan (term concluded 23 August 2022) and Joanna Werner (term concluded 13 March 2023).

The Audit Committee provides a forum for communication between the 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, and monitor management's implementation of recommendations and regulatory compliance.

A copy of the current Screen Australia Audit Committee charter is on Screen Australia's website and can be accessed from the following link: <https://www.screenaustralia.gov.au/about-us/who-we-are/board>.

The CEO, Chief Operating Officer, Chief Financial Officer and Head of Legal Services and Producer Offset & Co-Production have a standing invitation to attend each meeting, and representatives of internal and external auditors are invited as observers. Details of Audit Committee members and meeting attendance are set out on page 96.

## External audit

Under Section 43 of the PGPA 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. KPMG was Screen Australia's internal auditor for the 2022/23 financial year, and during the year conducted a Risk Management Pulse Check, a Fraud & Corruption Health Check, Fraud & Corruption Awareness Training for all staff, as well as a targeted session on Fraud & Corruption for High-Risk Areas which included staff from Finance, HR/Payroll and IT.

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.

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

## Risk management

Screen Australia's Risk Management Policy and plan provide a formal framework for effectively managing the agency's business risks. The plan categorises Screen Australia's business risks using methodologies derived from the Australian/New Zealand Standard, AS/NZS ISO 31000:2018 Risk Management.

## Fraud control

The Board has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with Section 10 of the *Public Governance Performance and Accountability Rule 2014* and the *Commonwealth Fraud Control Framework (2017)* issued by the Attorney-General, collectively, the Fraud Guidance. 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 Guidance.

# Annual performance statement 2022/23

As required under s39(1)(a) of the PGPA Act, this annual performance statement for the 2022/23 financial year accurately presents Screen Australia's performance in accordance with s39(2) of the PGPA Act.

## Screen Australia's purpose

As set out in its Corporate Plan (CP) 2022–2026, Screen Australia encourages quality, innovation and cultural value through programs that increase the ambitions, risk tolerance and diversity of Australian storytelling. Screen Australia's objects and functions according to its establishing legislation are set out in Appendix 1. Key performance indicators (KPIs) are set out below from the 2022/23 Portfolio Budget Statement (PBS) and Screen Australia's Corporate Plan 2022–2026.

## Performance Criteria: PBS

**PBS OUTCOME 1: Promote engaged audiences and support a creative, innovative and commercially sustainable screen industry through the funding and promotion of diverse Australian screen product.**

## Delivery

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



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## KPIs: ENGAGE, EDUCATE AND INSPIRE

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**Target [also under Corporate Plan objective CP2.2]:**

Total audience numbers for Australian productions, including:

2.7 million admissions for productions shown at movie theatres (based on three-year average)

91 million cumulative audience for Screen Australia-funded productions shown on television.

**Target met:**

**Achieved:** 3,098,055\* admissions (3.1 million) based on three-year average per calendar year of: 2020: 1,626,011; 2021: 4,688,151; and 2022: 2,980,055

**Achieved:** 94,509,089 (95 million) cumulative audience (64,371,627 metro), comprising:

- 94,293,856\*\* (94.3 million) 13 x adult, 15 x children's, 30 x doco (28 Day Cumulative combined metro & regional audience)
- 215,233\*\*\* 5 x online/multiplatform (28-day cumulative combined metro & regional audience)

\*Numero as at February 2023

\*\*OzTAM and RegionalTAM, 5 City Metro, Combined Aggregate Markets, NationalSTV, total people, 28 day consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2022 – 30 June 2023 (excludes theatrically released films). 64,241,702 viewers were achieved in metro markets.

\*\*\*OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets, total people, 28 day consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2022 – 30 June 2023 (excludes theatrically released films). 129,925 viewers were achieved in metro markets.

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**Target:** At least 1.8 million visits to Screen Australia's website.

**Target met:** Number of visits: 2,515,950 (2.5 million).

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**Target:** At least 50 culturally diverse projects/events funded.

**Target met:** 263 culturally diverse/First Nations projects/events supported in 2022/23.

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**Target:** At least \$8 million provided in funding for culturally diverse projects/events.

**Target met:** Screen Australia provided \$20 million to culturally diverse and First Nations projects/events in 2022/23.

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## KPIs: LEAD AND COLLABORATE

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**Target:** \$0.4 million total funding for research and development projects.

**Achieved:** Screen Australia exceeded the \$0.4 million total funding for research and development projects in 2022/23. A total of \$850,787 was spent, including for the ABS commissioned 2021/22 Film, Television and Digital Games Survey; project costs for *Seeing Ourselves 2*; and expenditure related to data acquisition and market research.

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**Target [also under CP2.1]:** At least 225 new Australian artwork projects supported.

**Target met:** 371 new Australian artworks supported across features, documentaries, television (general and children's), online, games and initiatives.

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**Target:** \$62 million committed funding to new Australian artwork projects.

**Target met:** \$69.5 million committed to new Australian artworks, across features, documentaries, television (general and children's), online, games and initiatives.

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### **KPIs: SCREEN AUSTRALIA–SPECIFIC**

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**Target [also under CP2.3]:**

Each \$1.00 of Screen Australia investment to generate at least:

\$5.50 of TV drama production

\$5.90 of feature production

\$3.60 of children's TV drama production

\$2.90 of documentary production.

**All targets met:**

**TV drama:** each \$1.00 generated \$11.40. Screen Australia committed \$20.9 million to TV drama during FY 2022/23, generating \$238 million in production budgets (excluding development funding previously provided to those projects).

**Features:** each \$1.00 generated \$6.66. Screen Australia committed \$12.7 million to features during FY 2022/23, generating \$80.6 million in production budgets (excluding development funding previously provided to those projects).

**Children's TV drama:** each \$1.00 generated \$6.76 Screen Australia committed \$4.3 million to children's TV during FY 2022/23, generating \$29.6 million in production budgets (excluding development funding previously provided to those projects).

**Documentaries:** each \$1.00 generated \$4.89 Screen Australia committed \$10.7 million to documentaries during FY 2022/23, generating \$52.6 million in production budgets (excluding development funding and PEP).

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### **PERFORMANCE INDICATORS: CORPORATE PLAN**

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#### **CP2.1 AUSTRALIAN STORIES THAT MATTER**

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**KPI:** 225 projects supported.

**Achieved:** 371 projects supported.

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**KPI:** A diverse slate, intended to appeal to a wide range of audiences including projects which focus on quality: culture, innovation and talent escalation.

**Achieved:** Examples below.

**Quality** – projects of scale and ambition: *Ego: The Michael Gudinski Story*. The remarkable feature length story of a suburban kid who took Australian rock to the world. The force of nature that Gudinski was, is recounted by a host of global icons from Kylie Minogue to Bruce Springsteen. *Harley & Katya*: When Australia's first Indigenous figure skater was paired with Russian Katya Alexandrovskaya, they were caught up in an international world of athlete trading with tragic results, told with distinctive style in this feature length documentary. *Ladies in Black*: A prestige TV series for the ABC based on the successful musical and feature film, produced by Bunya Productions.

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**Culture** – *Moonbird*: Created by Pakana writers Nathan Maynard and Adam Thompson, *Moonbird* follows an estranged father and son reconnecting while muttonbirding on a remote Bass Strait Island. *The Australian Wars*: SBS's three-part landmark story charts 200 years of Indigenous Australia's continent-wide military conflict with European invaders. *Hot Potato the Story of the Wiggles*: In this Amazon special, four unlikely young street entertainers use their passion for engaging and educating kids to conquer the world. *Thou Shalt Not Steal*: after successfully directing all episodes of *Mystery Road: Origin*, Dylan River teams up with Ludo Studio to create this brilliant TV series for Stan.

**Innovation** – *How To Thrive*: A scientific guide to happiness, where ordinary people go on transformative journeys for better mental health. A spectacularly successful story with high social impact through innovative use of social media marketing, community screenings and revenue generating corporate screenings. *Jaffys*: A unique scripted TikTok series that presents fictional characters as real university students, who are vlogging their experience on TikTok. *Lesbian Space Princess*: Recipient of this year's SAFC Film Lab: New Voices.

**Talent escalation** – *Shippers*: An intersectional, all female team that are focused on creating untold stories for the constantly 'online' generation. *Clean*: Honoured by 2022's closing night screening at MIFF, a team of young Melbourne documentary makers debut their feature length observational documentary, also screened on SBS. It tells the story of how remarkable survivor Sandra Pankhurst overcame her own trauma to help others. *Wind Catcher*: The first feature from exciting director and future star Tanith Glynn-Maloney. *Exposure*: Developed by creator Lucy Coleman through the Imagine Impact workshop. The series has been commissioned by Stan, with Justin Kurzel, Nicole O'Donohue and Shaun Grant producing, and with emerging TV director Bonnie Moir. *Inside*: The debut feature from Cannes Best Short Film winner Charles Williams. *Shayda*: The first film, after several impressive shorts, from talented, emerging writer-director Noora Niasari.

Development support for: *Just Chidi Things*, Chika Ikogwe's first television series on the Nigerian-Australian experience; *Khana*, Arkas Das' feature film on the Indian-Australian experience in Western Sydney and *Custodians*, AWG nominated writer Natasha Henry's first television comedy series.

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**KPI:** At least one major First Nations feature film or television drama series to proceed to production.

**Achieved:** *Total Control* series 3 is in production for its third and final instalment. A uniquely Australian political drama series, which first screened on ABC TV in 2019.

---

**KPI:** One major First Nations factual project or series to achieve free-to-air broadcast and/or a commitment from an online platform.

**Achieved:** *Our Law*: This Western Australian documentary expands nationwide with its unique brand of intimate and candid access to First Nations police officers, recruits and cadets as they attempt to break the cycle of incarceration, and repair deeply troubled relationships, while giving a rightful voice to the First Nations communities being policed.

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**KPI:** Across a three-year average (2020/21 to 22/23), at least 50% of the key creative roles (writers, producers and directors) across all projects that receive Screen Australia development and production funding will be women.

**Achieved:** Across 2020/21 to 2022/23 an average of 55% of the key creative roles (writers, producers and directors) across all projects that received Screen Australia development and production funding were women.

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**KPI:** Through development and production investment, promote a diverse range of stories and storytelling.

**Achieved:** Examples below

**Development:** *Bimbo Biology Breakdown*: A sassy new media guide to the human body from young scientist and influencer Dr Naomi Koh Belic, funded by the Fresh Cuts initiative aimed at developing factual content for younger audiences; *1978*, a historical theatrical feature film on the birth of Sydney's famous Gay and Lesbian Mardi Gras in 1978; *Kings*, a feature film drama on the private school experience through a Pasifika lens; *Untitled Matt Okine Project*, a feature film adaptation of the popular novel based on the life of Australia's Matt Okine; *Ascent*, an action-adventure theatrical feature film set in the Blue Mountains and written by Rebecca Johnstone and award-winning director Jennifer Peedom.

**Production:** *The First Inventors*: A major TV first, co-created by Channel Ten and NITV presenting the lavishly shot story of Indigenous technological achievement. Hosted by Rob Collins, the production brought together senior Indigenous and non-Indigenous creative collaborators.

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## CP2.2 AUSTRALIAN STORIES THAT ARE ACCESSIBLE DOMESTICALLY AND INTERNATIONALLY ACROSS ALL PLATFORMS

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**KPI:** Total audience numbers for cinema and television.

**Achieved:** See PBS performance indicator, page 37.

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**KPI:** At least five online programs launched during the period to each reach at least one million views across all reportable platforms, or to be streamed on a subscription-based platform.

**Achieved:** Eight online programs met the target:

- *Black As Rebooted* (Facebook – over 195 million views)
- *Meta Runner: The Final Season* (YouTube – over 4.7 million views)
- *1 For All* series 5 (YouTube – over 2.9 million views)
- *Cool Mum* (TikTok – over 2 million views)
- *Bad River* (YouTube – over 1.9 million views)
- *Quantum Experiments at Home* (YouTube – over 1.1 million views)
- *Childish Deano* (TikTok – over 1 million views)
- *Coach Dayum* (TikTok – over 1 million views).

As at 1 July 2023; compiled by Screen Australia.

YouTube views are reported by YouTube and are not comparable with viewing metrics from other platforms.

TikTok views are reported by TikTok and are not comparable with viewing metrics from other platforms.

Facebook views are reported by Facebook and are not comparable with viewing metrics from other platforms.

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**KPI:** Nominations or selection at prominent international events.

**Achieved:** 81 selections, including 27 key awards and nominations across features, documentary, series (television and online) and shorts. See Appendix 4 for a list of awards and nominations for Screen Australia-supported titles.

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**KPI:** At least 15 events supported in capital cities and regional areas promoting and highlighting Australian content across a range of platforms.

**Achieved:** 41 events were supported: Adelaide Film Festival, AACTA Awards, Brisbane International Film Festival, CinefestOz Film Festival, Darwin International Film Festival, Flickerfest Film Festival, Flickerfest Tour (Mackay, Darwin, Byron Bay, Kalgoorlie, Katherine, Narrabri, Broome, Cairns, Merimbula, Cygnet, Burnett Heads, Wandoan, Chinchilla, Bell, Meandra), Melbourne International Film Festival (MIFF), Revelation Film Festival, St Kilda Film Festival, Sydney Film Festival, Sydney Travelling Film Festival (Orange, Young, Huskisson, Sawtell, Port Macquarie, Warrarong, Toowoomba, Bundaberg, Cairns, Mackay, Townsville, Nambour), The Other Film Festival, Melbourne Webfest, and Lights, Action, Music!

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**KPI:** Innovative approaches to audiences encouraged in program guidelines or project support.

**Achieved:** Building on the success of the Our Summer of Cinema initiative, Screen Australia delivered the Our Cinema campaign, a consumer facing, awareness driver to celebrate five high-profile Australian feature films. Developed in collaboration with the exhibition and distribution sectors, the campaign was designed to invite and excite Australian cinemagoers back into theatres. The supported titles included *The New Boy*, *Carmen*, *Talk to Me*, *Force of Nature: The Dry 2* and *Ego: The Michael Gudinski Story*.

*John Farnham: Finding the Voice* was one of four feature film projects supported in 2021/22 through Screen Australia's P&A Plus program, enhancing the marketing campaign and audience awareness during its theatrical release. In 2022/23 the film became the highest grossing Australian feature length documentary ever, taking over \$4.4 million at the local box office. Other projects supported through the P&A Plus program were *Of an Age*, *Sweet As* and *Talk to Me*.

*Bad Locals* was one of four projects selected for the Every Voice partnership with TikTok and NZ on Air, utilising the 2.8 million followers of co-creator Ella Watkins.

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### CP2.3 VIABLE SCREEN BUSINESSES

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**KPI:** Dollar value of production generated for each dollar of Screen Australia investment.

**Achieved:** See Screen Australia-specific PBS indicator on page 38.

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**KPI:** Up to 15 professional development opportunities for emerging and experienced industry professionals.

**Achieved:** Screen Australia supported 29 opportunities for emerging and experienced industry professionals, across three funding initiatives to a total of \$1.75 million:

- Fourteen opportunities were funded for mid-career practitioners to step up into senior below-the-line (BTL) crew and leadership roles through the BTL Next Step Program.
- Twelve recipients of the Production Crew Skills Training Fund provided opportunities, training and skills development for over 200 BTL crew.
- Three recipients of the Transferable Skills & Returning Crew Training Fund provided opportunities and support for over 140 BTL crew transitioning into or returning to BTL roles.

Screen Australia also provided \$1.1 million shared among the state screen agencies as part of the All States Funding Initiative to support their vital training and skills development programs, including contributing to 45 BTL placements on productions across Australia.

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**KPI:** At least five events held with a range of businesses and projects participating.

**Achieved:** Nine events were held: AIDC 2023 (Vic), MIFF 37 South 2022 (Vic), MIFF Accelerator 2022 (Vic), Screen Forever 2022 (Qld), The ADG Conference on the Eastern Seaboard 2022 (Sydney and Western Sydney), The Asia Pacific Screen Forum 2023 (Qld), Game Connect Asia Pacific 2022 (Vic), XR:WA (WA).

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**KPI:** Support for at least two targeted activities for Australian screen creatives with international projects.

**Achieved:** The Global Producers Exchange and Talent Gateway initiatives supported established Australian creatives to connect with key US decision makers and position their projects for success in an increasingly global market. Delegations funding to Content London supported Australian scripted IP in obtaining interest, investment, and relationships from international markets.

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**KPI:** Producer Offset and Co-production Program actively marketed in at least two events and markets.

**Achieved:** Producer Offset and Co-production Program marketed at Toronto International Film Festival 2022, MIPCOM 2022, Screen Forever, May 2023 and Cannes Film Festival, May 2023.

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#### **CP2.4 HIGHLY-SKILLED, CREATIVE AND INNOVATIVE PRACTITIONERS WHO EMBRACE RISK**

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**KPI:** 15% of feature projects developed with assistance from Screen Australia go on to be produced.

**Achieved:** 19% of feature projects developed by Screen Australia went on to be produced.

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**KPI:** At least ten opportunities for professional development for First Nations practitioners, including creative workshops, internships, mentoring programs and travel grants.

**Achieved:** Ten First Nations practitioners selected for professional development:

- Jayden Moyle: DOP attachment – *The Moogai*
  - Samantha Laughton: AD & FX attachment – *The Moogai*
  - Delroy Tranter: Sound attachment – *The Moogai*
  - Michael Hudson: Producer attachment – *The Moogai*
  - Zoe Boe: Producer attachment – *Total Control series 3*
  - Mark Coles Smith: Travel Grant to TIFF – *Mystery Road: Origin*
  - Danielle Maclean: Travel Grant to TIFF – *We Are Still Here*
  - Rob Collins: Travel Grant to Berlin International Film Festival – *Limbo*
  - Shontae Barnes-Cowan: Travel Grant to TIFF – *Sweet As*
  - Warwick Thornton: Travel Grant to Cannes Film Festival – *The New Boy*
- 

**KPI:** Develop and run 1–2 initiatives per year that focus on professional development opportunities for emerging First Nations practitioners.

**Achieved:** First Facts: First Nations Factual Showcase – Screen Australia, in partnership with Network 10 (Paramount). An initiative aimed at emerging to mid-career creatives in the factual space. The three-day intensive workshop took place in June 2023, with eight teams taken through development but only six teams will be supported through production in late 2023. There will be a 12-month festival holdback after which, the six successful shorts will screen on 10 Play.

First Nations Creators Program – Screen Australia's First Nations Department in partnership with Instagram Australia (Meta). The First Nations Creators Program is aimed at Aboriginal and Torres Strait Islander social media creators, to accelerate up-and-coming local talent and amplify diverse voices across the social media landscape. Ten First Nations Creators were selected to undertake an intensive three-day workshop covering multiple subjects from how to make a competitive pitch to creating content, audience engagement, well-being, visibility and branding.

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**KPI:** The Screen Australia slate supports projects and/or companies to be innovative in form or distribution.

**Achieved:** *UnCancelled*: The final in the *Cancelled* trilogy of projects, *UnCancelled* is a feature film set to release on Facebook. *Wildlifers*: A children's series releasing on ABC iView and YouTube, encouraging school children to create their own mini-documentary content.

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## CP2.5 AN EFFICIENT, EFFECTIVE AND RESPONSIVE ORGANISATION

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**KPI:** Expenditure on programs/projects at least 85% of total expenditure.

**Achieved:** 90% of total expenditure in 2022/23 went to programs and projects.

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**KPI:** Dissemination of evidence-based research that informs debate and policy-making and demonstrates thought leadership.

**Achieved:** Research outputs included:

- Drama Report 2021/22
- *Seeing Ourselves 2: Diversity, equity and inclusion in Australian TV drama*
- 2021/22 Film, Television and Digital Games Survey
- Data on gender equity in the Australian screen industry, including the ongoing Gender Matters KPI
- Fact Finders, including documentary production statistics.

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**KPI:** Citation of Screen Australia research and insights in media, publications and other relevant platforms.

**Achieved:** 147 citations of Screen Australia research, both direct and indirect, across TV, radio, print and online.

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**KPI:** Commission ABS survey every four years.

**Achieved:** Screen Australia commissioned the ABS to undertake the 2021/22 Film, Television and Digital Games Survey. The results from this survey were publicly released on 22 June 2023.

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**KPI:** Adherence to Screen Australia's policies and procedures.

**Achieved:** There were no instances of breaches of policies and procedures during the reporting period.

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**KPI:** Industry consultation is incorporated into processes where appropriate.

**Achieved:** In 2022/23, Screen Australia consulted with industry on matters of gender equity and potential new initiatives via its Gender Matters Taskforce. The industry was further consulted on the challenges and opportunities for improving screen diversity, equity and inclusion for *Seeing Ourselves 2*, released in April 2023. In 2022/23, Screen Australia's newly created Industry Development team also consulted a broad range of industry stakeholders including production companies, broadcasters, streaming services, training organisations and state agencies about skills and jobs shortages, and worked closely with these stakeholders to develop national programs that support capacity building and skills development for the sector.

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**KPI:** Screen Australia decides at least 70% of provisional co-production approval applications – subject to foreign competent authority agreement – within 12 weeks of receipt of a complete application.

**Achieved:** 100% of decisions made within 12 weeks of receipt of a complete application.

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**KPI:** 70% of Final Producer Offset Certificates issued within 12 weeks of receiving completed applications.

**Achieved:** 84% of decisions made within 12 weeks of receipt of a complete application.

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## KPI ANALYSIS

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For the 2022/23 reporting period, Screen Australia exceeded its targets across all of its KPIs. Demand for Screen Australia support remains strong, with more than \$69 million committed to new Australian artworks across the agency's funding programs and special initiatives throughout the year.

Despite viewing patterns changing, audience metrics continue to reflect Australian's ongoing appreciation and enjoyment of quality Australian storytelling at the cinema, on television and online.

There were over 3 million admissions for Australian productions released in movie theatres. Based on a three-year rolling average – this figure is just above the KPI target, continuing an upward trajectory on admissions for the past two years – proving audiences are returning to cinemas. *John Farnham: Finding the Voice* was one of four feature film projects supported in 2021/22 through Screen Australia's P&A Plus program, enhancing the marketing campaign and audience awareness during its theatrical release. In 2022/23 the film became the highest grossing Australian feature length documentary, taking over \$4.4 million at the local box office.

In an effort to further encourage audiences back into cinemas, Screen Australia in collaboration with the distributors and exhibitors launched the Our Cinema campaign – a consumer-facing, awareness driver to celebrate the cinema experience and promote five Australian feature films. Featured films included *The New Boy*, *Carmen*, *Talk To Me*, *Force Of Nature: The Dry 2\** and *Ego: The Michael Gudinski Story*.

Audience numbers for television also exceeded the KPI target for this year, demonstrating traditional platforms continue to resonate with core audiences. Nevertheless, online content is the clear leader with eight Screen Australia funded online projects meeting the target of more than 1 million views and with several exceeding it. The online projects with extraordinary reach included *Black As Rebooted* (Facebook – over 195 million views), *Meta Runner: The Final Season* (YouTube – over 4.7 million views), *1 For All* series 5 (YouTube – over 2.9 million views) and *Cool Mum* (TikTok – over 2 million views).\*\*

The First Nations Department continues to make significant impacts on the creation of First Nations content and career development, with a \$6 million investment. Standout feature film *The New Boy*, written and directed by Warwick Thornton, premiered at the 2023 Cannes Film Festival and had its Australian premiere at the Sydney Film Festival – the second year in a row a film funded by the First Nations Department has opened the festival. Other First Nations titles selected for the Sydney Film Festival 2023 included: *Kindred*, *The Dark Emu Story*, and *Katele*.

Screen Australia also exceeded its target for professional development of First Nations practitioners, supporting 28 opportunities through a range of programs including travel grants, internships, workshops and industry partnerships.

Screen Australia continues to prioritise inclusion and equity. In 2022/23, Screen Australia released *Seeing Ourselves 2*, the second report examining on-screen diversity, representation and inclusion in Australian television and online drama. The report revealed increases since 2016 in levels of representation for some communities, including First Nations and LGBTIQ+ people. In this reporting period, Screen Australia funded over 260 culturally diverse and First Nations projects and events.

Screen Australia exceeded its three-year Gender Matters KPI target, meaning 55% of key creative roles on Screen Australia funded productions between 2020/21 to 2022/23 were held by women. The new Gender Matters Taskforce announced in May will also continue to promote gender equity across the sector.

However, there is still more work to be done, in particular regarding on-screen disability representation, Screen Australia will continue to work with the sector to ensure all Australian communities are reflected in the content on our screens as well as those among who make it.

As the sector continues to evolve post-pandemic and address the increase in demand for highly skilled crew, industry development remains a priority focus for Screen Australia.

In 2022/23 Screen Australia launched three new industry programs to help boost capacity across the country. In its first year the KPI target was almost doubled with 29 opportunities supported for emerging and experienced industry professionals across these three funding initiatives.

Screen Australia supported 41 events across the country to promote and celebrate Australian content. This is almost three-times the KPI target. More and more events are returning to face-to-face format, in addition to offering online access to further support audience engagement.

Australian content continues to punch above its weight overseas with 81 festival selections and 27 key awards won across a variety of genres and formats.

**For further details see 'Note from the CEO' on page 12 and 'Highlights of 2022/23' on page 25.**

\*The release of *Force of Nature – The Dry 2* was delayed due to the writers' strike in America.

\*\*As at 1 July 2023; compiled by Screen Australia.

YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms.

TikTok views are reported by TikTok and are not comparable with viewing metrics from other platforms.

Facebook views are reported by Facebook and are not comparable with viewing metrics from other platforms.



# Statutory reports

## Freedom of information

Two valid requests for information under the *Freedom of Information Act 1982* were received during 2022/23. Screen Australia provided quarterly and annual statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

## Privacy

No privacy complaints or requests to access or correct personal information as defined under the *Privacy Act 1988* were received during 2022/23.

## Public interest disclosures

No public interest disclosures were received under the Australian Government's Public Interest Disclosure Scheme during the reporting period. Screen Australia provided information to the Office of the Commonwealth Ombudsman for its Annual Report on the operation of the scheme.

## Judicial decisions and review by outside bodies

There were no judicial decisions or decisions by administrative tribunals that have had or may have a significant impact on the operations of Screen Australia. No reports about Screen Australia were made by the Auditor-General (other than a report on the financial statements), a Parliamentary Committee or the Office of the Australian Information Commissioner.

## Commonwealth Electoral Act 1918 (311A (1))

Screen Australia made the following payments, excluding GST, to media and market research organisations:

- AC Nielsen Television Audience Measurement Pty Ltd: \$45,189
- Oztam Pty Ltd: \$63,124
- Comscore (Rentrak Australia Pty Ltd): \$29,038

## Contingency liability statement

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

Screen Australia was responsible for the administration of the TIF. The \$50 million TIF was made available by the Australian Government and administered by Screen Australia.

The fund provided cover for approved productions which commenced principal photography prior to 31 March 2023, however, closed early on 14 October 2022 following the decision of the National Cabinet of Premiers and Chief Ministers on 30 September 2022 to end mandatory periods of isolation.

The fund provided assistance for local productions which were unable to start production due to production insurance exclusions relating to COVID-19 and provided coverage to productions for specific events relating to COVID-19 that occurred during the last two weeks of pre-production and the period of principal photography.

Screen Australia's total liability under the TIF for a production was capped at 60% of the total budget, or \$4 million, whichever was less. Applicants were able to obtain coverage at a lesser amount than the capped amount.

Over the life of the TIF, 114 applications were approved and contracted. The combined budgets of these 114 productions totalled \$970.26 million. An average of 330 people and 210 businesses were supported on each individual production.

Screen Australia approved and paid seven claims on five screen projects totalling approximately \$1.63 million in accordance with the TIF guidelines and criteria set out in the Department of Infrastructure, Transport, Regional Development and Communications and the Arts (DITRDCA) funding agreement.

The DITRDCA subsequently paid the account in full on 28 June 2023. Screen Australia has no amount subject to guarantee as at 30 June 2023.



## Work health and safety

Screen Australia is committed to promoting measures to ensure the health, safety and welfare of its employees at work. Screen Australia has in place a Health and Safety Management Arrangement that provides the mechanisms for consultation and dispute resolution between Screen Australia, its workers and its staff-elected Health and Safety Representatives. The Health and Safety Management Arrangement sets out the way the Health and Safety Committee is constituted.

In 2022/23, Screen Australia arranged an on-site influenza vaccination service and 32 members of staff availed themselves of this service.

Reimbursement for the cost of influenza vaccinations was also offered to all staff.

There were no incidents reported to Comcare under the *Work Health and Safety Act 2011* and no notices were issued or investigations conducted under the Act.

## 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.



## APS Net Zero 2030

### 2022/23 - Portfolio: DITRDCA - Screen Australia

Emission Source	Scope 1 kg CO2-e	Scope 2 kg CO2-e	Scope 3 kg CO2-e	Total kg CO2-e
Electricity (Location Based Approach)	N/A	174,671	14,362	189,033
Natural Gas	-	N/A	-	-
Fleet Vehicles	-	N/A	-	-
Domestic Flights	N/A	N/A	70,240	70,240
Other Energy	-	N/A	-	-
Total kg CO2-e	-	174,671	84,603	259,273

The electricity emissions reported above are calculated using the location based approach. When applying the market based method, which accounts for activities such as Greenpower, purchased LGCs and/or being located in the ACT, the total emissions for electricity, are below:

Emission Source	Scope 1 kg CO2-e	Scope 2 kg CO2-e	Scope 3 kg CO2-e	Total kg CO2-e
Electricity (Market Based Approach)	N/A	159,326	21,087	180,413
Natural Gas	-	N/A	-	-
Fleet Vehicles	-	N/A	-	-
Domestic Flights	N/A	N/A	70,240	70,240
Other Energy	-	N/A	-	-
Total kg CO2-e	-	159,326	91,328	250,654

### Environmental protection and biodiversity statement

Screen Australia strives to reduce its environmental impact while complying with environment-related legislation, in particular Section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*. Screen Australia is committed to reducing its environmental footprint. The offices at Ultimo and Melbourne have the following ecologically sustainable features:

- additional building insulation in the roof that promotes passive energy efficiency and reduces air conditioning loads
- office lights and air-conditioning that operate on power-saving sensors, including the scheduling of lights and movement-activated lights

- release station printers with energy saving mode
- mini liner-free desktop bins
- battery and stationery recycling initiatives
- a segregated waste management policy employed to correctly handle paper, cardboard, mixed recyclables, toners and waste to landfill, and we encourage staff to appropriately dispose of, or recycle, materials used in the workplace.

In addition, the Ultimo office includes:

- organic materials bin
- large ceiling fans to promote air movement and assist efficiency of air conditioning systems.

# Executive remuneration disclosures

The categories of officials covered by the disclosure are Key Management Personnel (the Screen Australia Board, the Chief Executive Officer and the Chief Operating Officer) and Senior Executives.

## Remuneration policies, practices and governance arrangements

- Remuneration and allowances for the Screen Australia Board are determined by the Remuneration Tribunal. For the reporting period ending 30 June 2023, the Board was remunerated in accordance with the Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2022.
- Increases in remuneration and allowances for the Board are determined by the Remuneration Tribunal in its annual review of remuneration for Holders of Public Office within its jurisdiction.
- Remuneration arrangements for the Chief Executive Officer (CEO) are set by the Screen Australia Board on a Total Remuneration basis and in accordance with the Remuneration Tribunal's determinations and guidelines for Principle Executive Offices. For the reporting period ending 30 June 2023, the main determination in this regard was the Tribunal's Principal Executive Office - Classification Structure and Terms and Conditions - Determination 2022.
- Increases in the remuneration reference rate for the CEO position are determined by the Remuneration Tribunal in its annual review of remuneration for Holders of Public Office within its jurisdiction.
- The Screen Australia Board undertakes an annual review of the CEO's remuneration and performance. Remuneration adjustments and performance payments may be recommended in accordance with the Remuneration Tribunal's Performance Remuneration Guidelines for Principal Executive Officers and Guide to the Principal Executive Office Structure, and are subject to endorsement by the Minister.
- Screen Australia uses a total remuneration package approach in setting salary for Senior Executive Service (SES) employees.
- Remuneration packages for SES employees may be reviewed by the CEO in line with annual performance reviews.

Adjustments in remuneration may be deemed appropriate to recognise the achievement of agreed objectives and the evolution of responsibilities in a position; having regard to the principles of the Government's Public Sector Workplace Bargaining Policy, adjustments provided to staff, the outcomes of reviews of public offices completed by the Remuneration Tribunal and the Agency's operational budget capacity.

## Key Management Personnel

During the reporting period ended 30 June 2023, Screen Australia had 12 executives who met the definition of Key Management Personnel (KMP).

See Appendix 6 for details of remuneration for Key Management Personnel and Senior Executives.

# 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 focussed 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) 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 in relation
- j) to matters incidental to the execution of any of the legislative powers of the Parliament or the executive power of the Commonwealth.



## Appendix 2

# Assessors and script consultants

Melissa Lee Azizi, Jodie Bell, Paul Bennett, Hollie Black, Erin Bretherton, Corrie Chen, Santilla Chingaipe, Andrew Cohen, Beck Cole, Esther Coleman Hawkins, Matthew Cormack, Dena Curtis, Nicole Dade, Jeanie Davison, Martine Delaney, Sheila Hanahan Taylor, Ester Harding, Rose Hesp, Emma Jensen, Rae Johnston, Lisy Kane, Brendan Keogh, Ismail Khan, Ana Kokkinos, Caitlin Lomax, Rosie Lourde, Yingna Lu, Melissa Lucashenko, Michelle Melky, Sophie Miller, Granaz Moussavi, Tanya Mukerjee\*, Bali Padda, David Parkin, Amanda Parks, Ray Quint, Vidya Rajan, Mary Anne Redpath, Hannah May Reilly, Oliver Ross, Megan Simpson Huberman, Eleanor Skimin, Mitchell Stanley, Bjorn Stewart, Alexander Swords, Mitch Torres, Ngoc Vu, Adele Vuko, Douglas Watkin, Anthea Williams, Tim Williams.

\*Until November 2022.



## Appendix 3

# Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2022/23, rather than actual expenditure during the year.

CONTENT DEPARTMENT			
DEVELOPMENT			
Story Development (* indicates Premium)			
Feature Films			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
10 Moments	Big and Little Films	p: Michael McMahon, Mat Govoni	24,500
45 and 47 Stella Street*	Tough Crowd Pictures	p: Bron Belcher w: Vidya Rajan, Alistair Baldwin ep: Charlotte Nicdao, Lital Spitzer	50,000
A Way Away	Sweetshop & Green	p: Gal Greenspan w/d: Sara Kern	33,000
Alice	Cookie-Wise	w: Matthew Cormack	20,000
Anna Robi and The House of Dogs	Maxine Joy Mellor	w/d: Stef Smith w: Maxine Mellor	47,500
Ascent*	Truant Pictures	p: Greg Schmidt, Timothy White, Toby Nalbandian w/d: Jennifer Peedom, w: Rebecca Johnstone	31,000
Baby Face	AP Pobjoy	w/d: AP Pobjoy	20,000
Brilliant Monkey	Confidante Pictures	p: Belinda Dean w/d: Warwick Young w: Alan Dukes ep: Timothy White, Josh Pomeranz	35,000
Calm	Golden Moss Films	p: Justin Pechberty, Susan Schmidt w/d/p: Michael Leonard w/d: Jamie Helmer	20,000
Canary Highway*	Lumila Films	p: Alexandra Taussig w/d/p: Allanah Zitserman ep: Bruno Charlesworth, Michael Helfand	20,000
Cooch*	Hannah Barlow	w/d: Hannah Barlow, Kane Senes	55,000
Counting Cards With My Father	Rui Films	w/d: Lydia Rui	16,000
Creative Differences	Truce Films	p: Elise Trenorden, Jim Wright d/p: Bec Peniston Bird w: Graeme Simsion	28,000
Deluge	The Luscri-Surgenor Film Company	p: Hayley Surgenor, Chris Luscri w/d: Melissa Anastasi w: Ayesha Zakiya Rose	35,000
Eggshell Skull*	Thirdborn	p: Justin Kurzel, Shaun Grant, Nicole O'Donohue w/d: Mia Wasikowska	40,000
EuroVisionary	Sestra Films	w/d/p: Jeneffa Soldatic p: Petra Lovrencic	23,000
First Light	Majella Productions	p: Gabrielle Pearson, Jane Pe Acuirre w/d: James J Robinson	46,500

Flip*	More Sauce	p: Adam Alcabes w: Alli Parker, Warwick Holt d:/p: Luke Eve ep: Tony Hawk	45,000
Hel	Jorrden Christine Cherie Daley	w/p: Jorrden Daley, Jessica Carrera	26,500
Jiling Aka Bluey*	Darlene Johnson	w/d/p: Darlene Johnson p: Tania Chambers	36,000
Khana	Co-Curious	p: Kali Reid w: Arka Das ep: Annabel Davis	28,800
Kings	Sweetshop & Green	p: Gal Greenspan, Rachael Turk, Sharlene George w/d: Sione Sisifa	20,000
Koa Kid*	Tahlee Productions t/a Oombarra Productions	w/d:/p: Leah Purcell p: Bain Stewart	45,000
Laser Beak Man*	Studio B Animation	p: Brian Rosen, Su Armstrong w: Fin Edquist ep: David Morton, Nicholas Paine, Tim Sharp	25,000
Love Is Not A Verb	Northern Pictures	w: Rebecca Sommer Fisher ep: Catherine Nebauer	49,500
Melaleuca	Everyone We Know	p: Lizzie Cater w/d: Jess Barclay Lawton ep: Kate Laurie, Zef Aster	37,000
Method To Madness	Rachele Wiggins	p: Sandy Stevens w/d/p: Rachele Wiggins w: Jennifer Van Gesse ep: Greg McLean, Kristian Moliere	45,000
Mimesis	Triptych Pictures	p: Kristian Moliere w:/d: Hannah Hilliard w: Ian Shadwell	30,000
Most Admired Woman*	Aquarius Films	p: Angie Fielder, Polly Staniford, Ray Quint, Andrew Handelsmann w: Becca Johnstone	35,500
Motherless*	Good Thing Productions Company	p: Virginia Whitwell, Nick Batzias w/d: Isabel Peppard	33,500
Nest*	Mushroom Studios	p: Bethany Jones, Marie Maroun w/d: Guy Edmonds ep: Joe Weatherstone	25,000
Omar and Dawn	James Elazzi	p: Andrew Arbuthnot w/d: James Elazzi ep: Lisa Shaunessy	34,250
One Hundred Days	Michelle Law	w: Michelle Law d: Corrie Chen	26,000
Owner's Manual: Operation & Maintenance of the Human Body	Bradley Ryan Slabe	w/d: Bradley Slabe	28,000
Panos, Pannos & George	Damien Wilfrid Strouthos	p: Indiana Kwong d: Peter Andrikidis w: Damien Strouthos	35,000
Paradise*	Aquarius Films	p: Angie Fielder, Polly Staniford, Osamah Sami d: Phoenix Raei, Rhys Graham w: Abdul Karim Hekmat, Roger Monk	37,500
Playtime	Causeway Creations	p: Kristina Ceyton, Sam Jennings w/d: Alex Wu	20,000
Revelations	Dark Before Dawn Productions	w/p: Travis Akbar ep: Silvio Salom	20,000
Scorpio	Allanah Avalon	w/p: Allanah Avalon p: Gabrielle Pearson	29,000
Skippy*	Southern Light Global Entertainment	w: Mark Sherrifs, Boori Monte Pryor p: Timothy White, Nicholas McCallum	49,000
Song of Songs	Jump Street Films	w/d: Anita Lester p: Jamie Bialkower	28,000
Square The Circle*	Carver Films	d/p: Ana Kokkinos w: Jessica Redenbach p: Sarah Shaw, Anna McLeish	50,000
Swept*	Yolanda Renae Ramke	w: Yolanda Ramke	31,000
Take My Hand	Invisible Republic	w: Dean Nash w/d: Jack Dowdell p: Michael Wrenn	27,500



The Child	Brooke Goldfinch	w/d: Brooke Goldfinch	26,000
The Choke	Roadshow Productions	p: John Edwards ep: Dan Edwards d: Claudia Karvan w: Sofie Laguna	40,000
The Ghan*	Triptych Pictures	w: Joanna Murray-Smith, Emma Jensen d: Jeremy Sims p: Julie Byrne, Kristian Moliere	31,000
The Golden Age	The Golden Age Rights Holding	d: Elissa Down p: Tristram Miall, Renee Kennedy w: Sue Smith, Cathryn (Cathy) Strickland ep: Geoffrey London	41,000
The Golden Galah*	Monsoon Pictures Australia	w/p: Adam Dolman	35,500
The Good People*	Aquarius Films	w: Hannah Kent p: Angie Fielder, Polly Staniford, Martina Niland	20,000
The Great Dinosaur Rescue*	Belinda L Bradley and Franz Docherty	w/p: Belinda Bradley, Franz Docherty	29,000
The Last Days Of Lee McQueen*	Harvey House Productions Australia	w/d: Spencer Harvey, Lloyd Harvey	38,000
The Long Ride	Big & Little Films	w: Belinda Chayko p: Michael McMahon	43,000
The Reunion Aka The Saviour	Linda Rachel Royal	w: Nicholas Lathouris, p: David Lipman w/p: Linda Royal	48,000
The Star Of The Sea*	Last Cab Productions	w/d/p: Jeremy Sims p: Greg Duffy, Daniel Ostroff	41,000
Three Cows	Sara Kern	w/d: Sara Kern	35,000
Three Moon Hunt	Photoplay Films	d: Tony Rogers p: Linda Micsko, Karen Radzyner w: Anthony Vercoe, Nicole Dade w/p: Gillian Moody ep: Oliver Lawrance	26,000
Tinglewood*	Lonely Astronaut	w/d: Antony Webb p: Jaclyn Hewer ep: Tim White	18,000
Tomgirl	In-Between Pictures	w/d: Vonne Patiag p: Maren Smith	35,500
Umuzimu (Spirit)	Arenamedia	w/d: Santilla Chingaibe p: Robert Connolly	23,000
Unravel	Michael Hudson (Third Impact Films)	w/d/p: Michael Hudson	23,000
Uplift Kabul	Causeway Creations	p: Samantha Jennings, Kristina Ceyton w/d: Brietta Hague	43,000
<b>Total Story Development - Feature Films</b>			<b>2,037,550</b>

### Television

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Lonely Girl Is A Dangerous Thing	Thumper Pictures	w: Jessie Tu p: Morgan Hind	21,530
Bhang Bhang	Every Cloud Productions 3	w: Meleesha Bardolia, Marieke Hardy, Hannah Samuel ep: Mike Jones, Drew Grove	33,650
Combatoms*	Big Serious Studios	w: Charlotte Rose Hamlyn, John Armstrong p: Katrina Peers d: David Peers	65,500
Custodians	Natasha Henry	w: Natasha Henry	20,000
Debatable	Unless Pictures	w: Maddie Nixon, Jessica Tuckwell, Enoch Mailangi, Thomas Weatherall ep: Meg O'Connell	39,500
End Of.*	Werner Film Projects	p: Joanna Werner w: Ash Flanders d: Alethea Jones	68,088
Forget Me Not*	Domino Crescent Productions	w/d/p: Kacie Anning	20,000

Good Eggs	3rd Gen Productions	w: Melanie Tait p: Cecilia Ritchie, Andrea Keir	22,800
Gorgeous	Chips & Gravy Films	w/p: Alexandra Keddie w: Jada Alberts	26,500
Have I Said Too Much?*	Hardy White Pictures	w/p: Michelle Hardy w/d: Erin White ep: Ian Collie, Rob Gibson w: Amy Molloy	77,900
Honeymoon	Gina Song	w: Gina Song, Liên Ta	20,000
House Of Kwa*	Wooden Horse	ep/p: Jude Troy, Richard Finlayson ep: Elizabeth Bradley ep/w/d: Corrie Chen w: Penelope Chai, Liselle Mai, Niki Aken, Kim Ho	32,900
Immersion*	I Am That	d/ep: Garth Davis, p: Samantha Lang w: Matt Vesely ep: Emile Sherman	24,000
Just Chidi Things	Ana Tiwary	w/p: Chika Ikogwe p: Ana Tiwary ep: Rose Byrne	36,300
Mortal Coil	Maggie Pictures	p: Lois Randall w/p: Roger Monk w/d: Christiaan Van Vuuren	19,500
My Sister Ellie	Thought Experiment	p: Jessie Mangum w: Samantha Collins w/d: Laura Scrivano	29,600
Placed	Ambience Entertainment	p: Monica O'Brien, Megan Whiteside, Faith Martin w/d: Partho Sen-Gupta w: Danielle MacLean, Cathy Strickland	25,000
Summer Of Evil	Orange Entertainment	w/p: Michael Hudson p: Stephanie Westwood, Diya Eid	23,775
The Cailleach*	Babadoo	w/d: Jennifer Kent w: Lynne Vincent McCarthy	96,000
The Housemate*	Lingo Pictures	ep: Helen Bowden, Jason Stephens w: Liz Doran, Jean Tong, Tommy Murphy	26,000
The Subjugate Aka Salvation*	Aquarius Films	p: Angie Fielder, Polly Staniford w: Becca Johnstone, Penelope Chai, Vonne Patiag Catherine Smyth-McMullen	70,480
Thirteen Days*	Curio Pictures	w: Andrew Bovell ep: Marian Macgowan, Jo Porter	25,000
Undercurrent*	Sweet Shop Green	w: Stuart Page, Rebecca Ingram ep: Ayelet Waldman, Sharlene George p: Gal Greenspan	20,000
Unqualified	Catherine Moore	w/p: Catherine Moore, Genevieve Hegney d: Matthew Moore	26,500
Unsettled	Tilt Media + Entertainment	ep: Chris Hilton, Rhoda Roberts p: Diane Robertson, Nicole Sullivan w/d: Jon Bell p/w: Melissa Lucashenko w: Stuart Page	25,000
Untitled Matt Okine Project*	The Unicorn Squad	w/d: Matt Okine p: Angie Fielder, Polly Staniford ep: Jude Troy, Miranda Culley, Richard Finlayson	34,900
<b>Total Story Development - Television</b>			<b>930,423</b>

#### Online/Interactive

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Adventuries Of The Century	Molly Daniels	w/d/p: Molly Daniels w/p: Dylan Murphy	17,000
Ceebs	Banta Productions	p: Nikki Tran, Amie Batalibasi w: Betiel Beyin, Leigh Lule	18,650
Deadbeat Ends Meet	Latenite Films	w/p: Nicholas Colla w: Evie Hilliar, Michael Greaney, Holly Tosi	22,481
Displaced	Jeremy Daniel Splitter	w/p: Jem Splitter w/d: Molly Daniels p: Malachy Cole, Alida Tomas	21,000

I'd Rather Eat Cake	Blackwood River Films	p: Sophia Armstrong w: Tahlia Norrish d: Mimi Helm	16,500
Let's Break Up	Kiosk Film Unit Trust	p: Tilly Towler, Sara Taghaode w: Anisa Nandaula, Gemma Bird-Matheson	22,000
Scrunt Hunt	Jordan Raskopoulos	w/d/p: Jordan Raskopoulos	45,680
The Place I Carry Within	Enoet Râz	w/d/p: Enoet Râz w/d: Ahnat Râz	13,500
Touch	Slag Productions	w/d/p: Monique Terry w/p: Hannah-Rae Meegan w/d: Abby Gallaway p: Linus Gibson	28,819
<b>Total Story Development - Online / Interactive</b>			<b>205,630</b>
<b>TOTAL STORY DEVELOPMENT</b>			<b>3,173,603</b>
<b>Development - Special Initiatives</b>			
<b>Description</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Emerging Writers' Incubator Host Company 2022	Curio Pictures	p: Laura Nagy d: Rachel Gardner	25,000
Emerging Writers' Incubator Host Company 2022	Endemol Shine Australia	p: Ayla Beaufile, Dayne Kelly	25,000
Emerging Writers' Incubator Host Company 2022	Kindling Pictures	p: Emelyne Palmer, Imogen Banks	25,000
Emerging Writers' Incubator Host Company 2022	Kojo Studios	p: Kate Butler, Muffy Potter, Rebecca Elliott	25,000
Emerging Writers' Incubator Host Company 2022	Orange Entertainment	ep: Kurt Royan p: Diya Eid, Steph Westwood	25,000
Emerging Writers' Incubator Host Company 2022	Tony Ayres Productions	w: Marisa Brown	25,000
Emerging Writers' Incubator Host Company 2022 (variation)	Easy Tiger Productions		3,000
Gender Matters Taskforce 2023	For Film's Sake		150,000
NCIS Initiative	Endemol Shine Australia		291,188
The Kaleidoscope Project - Namaste Yoga (variation)	Warrior Tribe Films	w/d/p: Ravi Chand ep: Karla Burt p: Jessica Pearce w: Llewellyn Michael Bates	927
<b>Total Development - Special Initiatives</b>			<b>595,115</b>
<b>Development - Special Industry Assistance</b>			
<b>Description</b>	<b>Company</b>	<b>Key creatives for projects (if applicable)</b>	<b>Amount</b>
ANZ Writers Journey Lab Funding	Australians In Film		30,000
SBS Emerging Writers Incubator Funding - Consultant Fee		Gary Paramanathan	3,500
<b>Total Development - Special Industry Assistance</b>			<b>33,500</b>
<b>TOTAL DEVELOPMENT</b>			<b>3,802,218</b>

## INTERNATIONAL FUND

### International Pitching Events and Talent Labs

Title	Applicant	Key creatives for projects (if applicable)	Amount
AFI Screenwriting Fellowship	Talisha Elger		10,000
AFI Screenwriting Fellowship	Annabel Newland		20,000
Berlinale Talents Lab 2023	Eliza Scanlen		3,630
Content London 2022 Format Pitch (Trashure Island + Mix n Mash)	Charlotte Naughton-Rumbo		5,000
Content London 2022 International Drama Series Pitch (All I Have is Words)	EQ Media Production	p: Lisa Duff w: Sarah Barton	5,000
International Finance Forum (IFF) 2022 (Sweet Milk Lake)	Harvey Kaska Zielinski	p: Rosie Lourde w/d/p: Harvey Zielinski	5,000
International Finance Forum (IFF) 2022 (Two Nations)	Jungle Entertainment	p: Bridget Callow-Wright w/d: Trent O'Donnell ep: Jason Burrows	5,000
International Finance Forum (IFF) 2022 (Common Ground)	Carolyn Johnson Films	p: Carolyn Johnson w/d: Eve Spence, Amin Palangi	5,000
International Finance Forum (IFF) 2022 (A Good Librarian's Guide to Vengeance)	Peking Pictures	p: Melanie Ansley w/d: Sam Voutas	5,000
NYU Tisch Film and Television School MFA	Sophie Seyd		20,000
SeriesMania Writers Campus 2023 (The Treatment)	Michelle Offen and Trudy Hellier	w: Michelle Offen, Trudy Hellier	4,864
Sunny Side of the Doc Global Pitch 2023 (Phenomena)	Mashup Pictures	p: Rob Innes w/d/p: Josef Gatti	8,000
Sunny Side of the Doc Global Pitch 2023 (The Kimberley)	Wild Pacific Media	p: Peta Ayers d/p: Nick Robinson ep: Electra Manikakis	8,000
TIFF Filmmaker Lab 2022	Aaron Lucas		4,000
TIFF Filmmaker Lab 2022	Jayden Rathsam Hua		4,250
Venice Gap Financing Market 2022 (Once Upon a Time You Loved Me)	Bernadette Murray	p: Bernadette Murray w/d: Melissa Anastasi	8,000
<b>Total International Pitching Events and Talent Labs</b>			<b>120,744</b>

### International Delegations

Event	Applicant	Key creatives for projects (if applicable)	Amount
Content London 2022	Aquarius Films	Angie Fielder, Polly Staniford	6,000
Content London 2022	Feisty Dame Productions	Tanya Chambers	6,000
Content London 2022	Foxcraft Films	Louise Fox	6,000
Content London 2022	Goalpost Pictures Australia	Rosemary Blight	6,000
Content London 2022	Hardy White Pictures	Erin White, Michelle Hady	6,000

Content London 2022	Highview Productions	Lisa Scott	6,000
Content London 2022	I Am That	Samantha Lang	6,000
Content London 2022	Kelsey Munro	Kelsey Munro	6,000
Content London 2022	Maximo Entertainment	Liliana Munoz	6,000
Content London 2022	Moving Floor	Leigh McGrath, Stephen M. Irwin	6,000
Content London 2022	Unless Pictures	Meg O'Connell	6,000
Global Producers Exchange 2023	Amplify Live	Michelle Melky, Thomas Maynard	60,000
Global Producers Exchange 2023	Easy Tiger Productions	Ian Collie, Rob Gibson	60,000
Global Producers Exchange 2023	Epic Films	Kirsty Stark	60,000
Global Producers Exchange 2023	Ludo Studio	Charlie Aspinwall, Daley Pearson	60,000
Global Producers Exchange 2023	Magpie Pictures	Ivy Mak, Lois Randall	60,000
Global Producers Exchange 2023	Princess Pictures	Laura Waters, Mike Cowap	60,000
Talent Gateway 2023	Brendan Fletcher		20,000
Talent Gateway 2023	Danny Philippou, Michael Philippou		20,000
Talent Gateway 2023	Gemma Bird Matheson		20,000
Talent Gateway 2023	Jub Clerc		20,000
Talent Gateway 2023	Julie Kalceff		20,000
Talent Gateway 2023	Monica Zanetti		20,000
Talent USA NYC 2022	Julietta Boscolo		8,000
Talent USA NYC 2022	Lucy Campbell		8,000
Talent USA NYC 2022	Rachele Wiggins		8,000
Talent USA NYC 2022	Beck Cole		8,000
Talent USA NYC 2022	Renee Webster		8,000
Talent USA NYC 2022	Samuel Paynter		8,000
Talent USA NYC 2022	Thomas Wilson-White		8,000
Talent USA NYC 2022	Vonne Patiag		8,000
<b>Total International Delegations</b>			<b>610,000</b>
<b>International Finance Fund</b>			
<b>Title</b>	<b>Applicant</b>	<b>Key creatives for projects (if applicable)</b>	<b>Amount</b>
Birthright	Rush Films	p: Cody Greenwood d: Zoe Pepper	9,855
Bruny	Film Art Media	p: Charlotte Seymour, Sue Maslin w: Suzie Miller	7,620

Canary Highway	Lumila Films	w/d/p: Allanah Zitserman	10,196
Combatoms	Big Serious Studios	p: Katrina Peers, David Peers d: John Armstrong w: Charlotte Rose Hamlyn	19,000
Empty Empire	Goalpost Pictures Australia	w/d: Corrie Chen w: Penelope Chai p: Kylie du Fresne, Mark Johnson, Tom Williams	14,440
Irma Voth	Closer Productions	p: Rebecca Summerton, Richard Harris, w/p: Tilda Cobham-Hervey d/p: Sophie Hyde	5,000
Ivan Lendl Never Learnt to Volley	Good Thing Productions Company	p: Justin Kurzel p: Virginia Whitwell, Nick Batzias w/d: Jed Kurzel	19,300
Optics	Chaser Digital	w/p: Charles Firth w/d: Victoria Zerst, Jenna Owen	20,000
Proclivitas	Digital Jellyfish	p: Kate Separovich, Debbie Liebling w/d: Miley Tunnecliffe	14,000
Red Rock Run	Tama Films	p: Miriam Stein w: Meg Shields d: Cathy Randall	10,000
Tower of Song	Pop Family Entertainment	p: Carmel Travers w: Peter Duncan d: Kriv Stenders	8,199

**Total International Finance Fund** **137,610**

#### International Markets - Special Industry Assistance

Event	Amount
Australian International Screen Forum 2022	58,118
TIFF 2023	34,347
Cannes Film Festival 2023	177,859
Content London 2022	32,012
G'Day USA 2023	101,341
MIPCOM 2022	139,018
Oscars 2023	25,301
Untapped 2023	90,325
Talent Gateway 2023	203,092
Global Producers Program 2023	253,864
<b>Total International Markets - Special Industry Assistance</b>	<b>1,115,277</b>

**TOTAL INTERNATIONAL FUND** **1,983,631**

#### ENTERPRISE

##### Enterprise People 2022-2023 - Generate

Applicant	Host company	Amount
Huna Amweero	Djali House	83,000
Alex Barry	Stranger Than Fiction Films	86,000
Rachel Si-En Choi	Good Apples Pictures	83,000

Alexandra Keddie	Nondescript Productions	83,000
Cath Moore	Princess Pictures	86,000
<b>Total Enterprise People 2022-2023 - Generate</b>		<b>421,000</b>

#### Enterprise People 2022-2023 - Premium

Applicant	Host company	Amount
Christopher Amos	World of Wonder Productions (US)	86,000
Mohini Herse	Merman (UK)	83,000
Rob Innes	Arrow Media (UK)	83,000
Alena Lodkina	Sixteen Films (UK)	83,000
Jessica Magro	Stampede Ventures (US)	83,000
Liliana Munoz	FilmNation Entertainment (US)	83,000
Madeleine Parry	TBA production company (US)	83,000
Hannah Reilly	Invention Studios (US)	83,000
Emma Roberts	Architect: Albyon Immersive and Astrea Immersive (France)	83,000
Jessica Tuckwell	Fremantle Media (UK) mentorship only / not placement	83,000
<b>Total Enterprise People 2022-2023 - Premium</b>		<b>833,000</b>

#### Enterprise Business 2022-2023 - Generate

Production company	Amount	
Archipelago Productions	208,000	
Blacksand Pictures	208,000	
Deerstalker Pictures	208,000	
LateNite Films	208,000	
Rush Projector	208,000	
Spaceboy Studio	208,000	
Unless Pictures	208,000	
<b>Total Enterprise Business 2022-2023 - Generate</b>		<b>1,456,000</b>

#### Enterprise Business 2022-2023 - Premium

Production company	Amount
Causeway Films	208,000
Closer Productions	208,000
Good Thing Productions	208,000

SAM Content	208,000
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**Total Enterprise Business 2022-2023 - Premium 832,000**

**Enterprise Program Funding Costs - Special Industry Assistance**

Modules		Amount
Enterprise 2022-23 Program Partner	113 Partners Australia	164,250
Enterprise Educational Modules	Australians In Film	55,227
Enterprise Educational Modules	113 Partners Australia	90,000
Enterprise Educational Modules	Screen Producers Association of Australia	42,750
Enterprise Educational Modules	Australian Writers Guild	13,500

**Total Enterprise Program Funding Costs - Special Industry Assistance 365,727**

**Enterprise - Legacy Business and Ideas**

Title	Applicant	Amount
The Disability Justice Lens (variation)	A2K Media	73,000

**Total Enterprise - Legacy Business and Ideas 73,000**

**TOTAL ENTERPRISE 3,980,727**

**PRODUCTION**

**Feature Production**

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Savage Christmas	Roaring Entertainment	w/d/p: Madeleine Dyer w/p: Daniel Mulvihill p: Ben McNeill, Jonathan Page ep: Max Jahufer, Tracey Robertson, Jason Byrne	249,200
Addition (variation)	Addition Film Productions	w: Becca Johnstone d: Marcelle Lunam p: Bruna Papandrea, Steve Hutensky, Cristina Pozzan Jodi Matterson	180,500
An Ideal Wife	Wheelhouse Productions	w/d: Sophie Hyde p: Matthew Gledhill, Olivier Delbosc w: Matthew Cormack	1,750,000
Audrey	APDD	d: Natalie Bailey, w: Louise Woodruff Sanz p: Michael Wrenn, Dan Lake, Shannon-Wilson McClinton ep: Roxana McMallan	1,108,500
Bir thright	Rush Films	w/d: Zoe Pepper ep: John Maynard p: Cody Greenwood	500,000
Drone Racers	WBG Trading As WBMC	d: Alison James w: Jules Duncan p: Janelle Landers, Jessica Mitchell, Aidan O'Bryan, James Grandison	800,000
Fear Below	Bronte Fear Below Holdings SPV	d: Matthew Holmes, w: Gregory Moss p: Blake Northfield, Michael Favelle ep: Wayne Blair	465,000
He Ain't Heavy	Parker Entertainment	p: Jessica Parker w/d: David Vincent Smith ep/p: Kristina Ceyton	192,000
Inside	Simpatico Films	w/d: Charles Williams p: Marian Macgowan, Kate Glover	1,322,000
Kid Snow (variation)	Kid Snow Film Productions	p: Lizzette Atkins, Megan Wynn, Bruno Charlesworth d: Paul Goldman w: John Brumpton, Phillip Gwynne, Reg Cribb, Shane Danielsen, Stephen Cleary	187,000



My Melbourne	My Melbourne Film	p: Mitu Bhowmick Lange w/d: Puneet Gulati, Samira Cox w: Monique Nair, Nazifa Amiri Shivangi Bhowmick, Gregory Francis d: Tammy Yang, Kabir Khan, Rima Das, Imtiaz Ali, Onir w/d: William Duan p: Leanne Tonkes	404,685
Runt	SP Runt Productions	p: Jessie Rolleston Palmer w: Craig Silvey d: John Sheedy p: Jamie Hilton	1,800,000
Shayda (variation)	Origma 45	w/d: Noora Niasari p: Vincent Sheehan	50,000
Sting	See Pictures	d: Kiah Roache-Turner p: Jamie Hilton, Michael Pontin, Chris Brown	1,050,000
The Fox	Causeway Creations	w/d: Dario Russo p: Kristina Ceyton, Samantha Jennings	1,260,000
The Rooster	The Rooster Movie	d: Mark Leonard Winter p: MahVeen Shahraki, Geraldine Hakewill	200,000
Whale Shark Jack	WSJ Productions	d/p: Miranda Edmonds p: Tim White d: Khrob Edmonds w: Kathryn Lefroy	1,200,000

**Total Feature Production****12,718,885****General TV Drama Production**

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Black Snow (variation)	6 x 55	Goalpost Productions	w: Lucas Taylor, Beatrix Christian, Taofia Pelesasa ep: Rosemary Blight, Ben Grant p: Kylie du Fresne, Sian Davies, Lois Randall, Kaylene Butler d: Matt Saville	80,902
Erotic Stories	8 x 30	ES Productions	w: Alistair Baldwin, Christine Bartlett, Tamara Asmar, Sara Khan, Marieke Hardy, Adrian Chiarella, Sarah Walker, Jean Tong p: Helen Bowden, Liam Heyen d: Leticia Cáceres, Madeleine Gottlieb ep: Jason Stephens	1,000,000
Exposure	6 x 30	Thirdborn	w: Lucy Coleman p: Nicole O'Donohue, Justin Kurzel, Shaun Grant d: Bonnie Moir	1,050,000
Fake	8 x 40	Kindling Pictures Holdings	p: Imogen Banks, Emelyne Palmer w: Anya Beyersdorf, Jessica Tuckwell, Hyun Lee	1,600,000
High Country	8 x 47	Curio Pictures	w: Beck Cole, Marcia Gardner, John Ridley d: Kevin Carlin p: Pino Amenta, Sue Edwards ep: Jo Porter, Rachel Gardner, Leah Purcell	1,500,000
Human Error	6 x 60	RP Rough Trick	w/p: Greg Haddrick p: Dan Edwards, John Edwards w: Gregor Jordan, Samantha Winston	1,200,000
Invisible Boys	10 x 28	Feisty Asphodel	w/d/p: Nicholas Verso w: Allan Clarke, Declan Greene, Holden Sheppard, Enoch Mailangi p: Tania Chambers	1,304,912
Ladies In Black	6 x 60	Mangrove Films t/a Bunya Entertainment	w: Joan Sauers, Randa Sayed, Sarah Bassiuni, Carly Maple d: Gracie Otto p: Greer Simpkin, Sophia Zachariou, David Jowsey, Angela Littlejohn ep/p: Allannah Zitserman ep: Sue Miliken, Greg Waters	2,000,000
Mix Tape	4 x 47	AQF Holding	w: Jo Spain p: Angie Fielder, Polly Staniford, Aoife O'Sullivan, Tristan Orpen Lynch d: Lucy Gaffy ep: Clare Mirabello, Miranda Culley	500,000
Mother and Son (variation)	8 x 29	Wooden Horse	w:/p: Matt Okine ep: Jude Troy, Richard Finlayson, Geoffrey Atherden AM w: Sarah Walker, Tristram Baumber d: Kriv Stenders, Neil Sharma	65,000
One Night	6 x 52	Sensation Production	w: Fiona Seres, Emily Ballou d: Catherine Millar, Lisa Matthews p: Ian Collie, Rob Gibson, Ally Henville ep: Simon Maxwell, Harriet Creelman	1,000,000

Paper Dolls	8 x 45	PDOLLS Production	ep: Mark Fennessy, Belinda Chapple, Kerrie Mainwaring, Jessica Carrera w: Thomas Wilson-White, David Hannam, Sara Khan, Marieke Hardy, Jenna Purcell d: Tenika Smith, Erin White, Nina Buxton w/p: Ainslie Clouston	1,000,000
Resurrection Bay	7 x 52	Jungle Entertainment	w/p: Michael Petroni w: Sofya Gollan, Larissa Brehrendt, Michael Bond ep: Chloe Rickard, Ross Fineman d/p: Phillip Noyce	998,000
RFDS series 2	8 x 45	Endemol Shine Australia	w: Ian Meadows, Claire Phillips, Kodie Bedford, Magda Wozniak w/d: Adrian Russell Wills d: Jeremy Sims, Rachel Ward p: Ross Allsop ep: Sara Richardson, Imogen Banks	500,000
Significant Others (Variation)	8 x 60	Fremantle Media Australia	ep: Jo Porter d: Tony Krawitz w: Tommy Murphy, Sue Smith, Blake Ayshford p: Justin Davies, Matt Reeder	225,000
Strife	8 x 30	Fifth Season Productions Au	w: Lexi Freiman, Romina Accurso, Andy Healy, Jessie Stephens, Clare Stephens w/ep: Sarah Scheller d/ep: Stuart Bowen ep: Jodi Matterson, Bruna Papandrea, Steve Hutensky, Mia Freedman, Alison Hurbert-Burns, Asher Keddie	1,500,000
Swift Street	8 x 30	Magpie Pictures	w: Sam Carroll, Briar Grace-Smith w/d: Chengetai Mufudzi "Tig" Terera p: Lois Randall, Ivy Mak d: Nick Verso	1,047,000
The Appleton Ladies' Potato Race	1 x 108	Appleton Rights	w: Melanie Tait p: Andrea Keir, Lisa Duff d: Monica Zanetti	749,449
The Narrow Road to the Deep North	5 x 47	Curio Pictures	w: Shaun Grant d: Justin Kurzel p: Alexandra Taussig ep: Jo Porter, Rachel Gardner	1,700,000
The Newsreader series 3	6 x 60	Werner Film Projects	w: Niki Aken, Adrian Russell Wills, Christine Bartlett d: Emma Freeman w/p: Michael Lucas p: Joanna Werner	950,000
While The Men Are Away (variation)	8 x 25	We Are Arcadia	w: Jada Alberts, Magda Wozniak, Sam Icklow w/p: Kim Wilson w/d: Monica Zanetti p: Lisa Shaunessy, Alexandra Burke d: Elissa Down	64,350
White Fever	6 x 30	White Fever Series 1	w: Michele Lee, Clare Atkins Harvey Zielinski w/ep: Ra Chapman d: Aidee Walker p: Katherine Fry, Lisa Wang ep: Dan Lake, Rosie Lourde, Kurt Royan	857,000

**Total General TV Drama Production**

**20,891,613**

**Children's TV Drama Production**

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Beep and Mort series 2	10 x 22	Mollyvale Holdings	w: Amy Stewart, Wendy Hanna, Charlotte Rose Hamlyn, Simon Butters, Lorin Clarke d: Rosemary Myers p: Kaye Weeks ep: Greg Sitch	1,200,000
From A Nearby Galaxy (working title)	10 x 24	Princess Pictures Holdings	p: Antje Kulpe, Pennie Brown w: Jess Paine, Michael Drake, Megan Palinkas, Vidya Rajan d: Craig Irvin, Sarah Hickey, Nina Buxton ep: Emma Fitzsimons ep/w/p: Gillian Carr, Melanie Sano	1,545,000
Space Nova series 2	15 x 24	Space Nova 2	w: Thomas Duncan-Watt, Joel Slack-Smith, Georgina Love, Charlotte Rose Hamlyn, Chantelle Murray d: Pablo de la Torre, Cindy Scharka p: Yasmin Jones ep: Suzanne Ryan	856,670
Vegesaur series 3	20 x 5	Vegesaur series 3	w: Gary Eck, Sylvie van Dijk, Rebekka Schafferius, Bruce Griffiths, Angus Woodiwiss d: Cindy Scharka d/ep: David Webster p: Amanda Spagnolo, Celine Goetz ep: Patrick Egerton	721,000

**Total Children's TV Drama Production**

**4,322,670**

P&A Plus				
Title	Duration	Applicant	Amount	
John Farnham: Finding the Voice	1 x 96	Sony Pictures	20,000	
Of An Age	1 x 100	Roadshow Films	40,000	
Our Cinema Initiative			43,685	
Sweet As	1 x 87	Roadshow Films	20,000	
Talk To Me	1 x 95	Maslow Umbrella 387 Entertainment	300,000	
<b>Total Production - P&amp;A Plus</b>			<b>423,685</b>	
Production - Special Initiatives				
Description	Applicant	Key creatives for projects (if applicable)	Amount	
SAFC Film Lab - Lesbian Space Princess	We Made A Thing	w/d: Leela Varghese, Emma Hough-Hobbs, Tom Phillips	200,000	
<b>Total Production - Special Initiatives</b>			<b>200,000</b>	
<b>TOTAL PRODUCTION</b>			<b>38,556,853</b>	
ONLINE				
Online Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
1 For All Season 4 and 5 (variation)	12 x 5	Deerstalker Pictures	w/d: Elliot Ryan, p: Goldie Soetianto, Vincent Power	15,000
A Very Street Racer Christmas	2 x 10	One Stone Pictures	w/d: Michael O'Neill, Dylan Hesp p: Georgie Lewin ep: Nathan Earl	97,651
Appetite (variation)	1 x 60 / 6 x 10	Fell Swoop Pictures and Appetite Show	w/d/p: Mohini Herse, w: Neilesh Verma, Grace Tan d: Neil Sharma p: Karen Radzyner ep: Sleena Wilson, Jomon Thomas	4,833
Behind The Seams	6 x 7	Imara Films and Sandwiched Films	w: Ruth Estelle d: Tiffany Lyndall-Knight p: Victoria Morgan ep: Richard Jasek	200,000
Compulsory Entertainment	9 x 4	Swampwitch Productions	w/d: Eric Hutton w: Sam Campbell, Laura Hughes d/p: Mariel McClorey p: Bryan Moses	154,917
Counter Girls (variation)	8 x 10	Rostered On Productions	w/d/p: Ryan Chamley w: Diana Brumen, Lewis Mulholland w/d: Michala Banas d: Jackson Tozer p: Stephen Luby, Madison Sara, Stu Ross	13,282
Eating Late And Working Late	12 x 1.25	Bit Livid Films	w/d/p: Daniel Wood, Lewis Attey	54,300
Facing The Numbers	9 x 5	Garuwa Creative	w/d/p: Kieran Satour d: Tyson Perkins ep/p: Rona Glynn-McDonald p: Ramona Telecican, Andrea Distefano	250,000
Game Changers	13 x 1	Simply Stories Docs	w/d/p: Jaden Bowen, Jake Holroyd w/d: Merryn Trescott, Steph Dower ep: Sam Price	85,000
Hot Bread	18 x 1.5	Recliner	w/d: Mark Day, Harry Quinlan, Matt Wallace p: Lawrence Phelan	53,797
Krystal Klairvoyant (variation)	23 x 1.3	Example Content	w/d/p: Erin Good w/p: Huna Amweero	20,000

Love Me Lex	7 x 9	Somedae Pictures	w/d: Sanya Katich ep/p: Claire Leach p: Stephanie Davis	35,000
Miss Ink The Documentary Series	6 x 15	Nudge Co Studio	d/p: Jo-Anne Brechin p: Shari Hutchison, Shannon Wilson-McClinton, Tessa Mansfield-Hung, Katherine Shearer, Mariah Gates, Veronica Wain ep: Janelle Landers, Taryn Brumfitt, Ari Harrison	145,000
Moni (variation)	1 x 60 / 6 x 10	Pelesasa Pics	w: Taofia Pelesasa, Erin Foy d: Alana Hicks p: Eliorah Malifa, Nicole Coventry	35,419
Moonbird	1 x 60 / 6 x 10	Rummin Productions	w/d: Nathan Maynard w/p: Adam Thompson p: Catherine Pettman, Matthew Newton	29,855
Night Bloomers (variation)	1 x 60 / 6 x 10	Night Bloomers S1	w/d/p: Andrew Lee p: Ashlea Ritchie w/d: Suzanne Soo Hyun Kim w: Ra Chapman, Jacob Holmes-Brown ep: Michael McMahon, Barry Gamba	13,659
No Ordinary Love (variation)	5 x 10	No Ordinary Love Productions	w/p: Esther Fwati, Helen Kim w/d: Mina Kang d: Chase Lee p: Joanna Beveridge	20,000
Plausible Deniability	8 x 10	Masque Entertainment	w: Amal Awad, Claire Christian, Samuel Gebreselassie, Meg Mundell w/p: Iain Crittenden d: Victoria Thaine ep: Benjamin Law, Catherine Hill	240,000
Pleasant Avenue	5 x 6	Number 27 Films	w/d: Aimée-Lee Xu Hsien Curran p: Andrew Arbuthnot ep: Rosie Lourde	230,000
Rules To Being A F---gurl	5 x 11	Counterfeit Collective	w/d: Nelya Valamanesh p: Samantha Sharplin ep: Sarah Wormald, Bec Summerton	200,000
Shippers	8 x 10	Anjo Productions	w/d/p: Joanna Beveridge w/p: Vimbai Nenzou d/p: Erica Long w/d: Nicole Delprado, Rachael Belle Myers w: Niamh Donohoe d: Esther Fwati, Fern Mei Sim	213,191
The Disposables	4 x 15	Disposables Show	w/d/p: Renny Wijeyamohan w/d: Sonia Whiteman w: Keir Wilkins, Saman Shad, p: Karen Radzyner	43,500
The Disposables (variation)	4 x 15	Disposables Show	w: Keir Wilkins, Saman Shad p: Karen Radzyner w/d/p: Renny Wijeyamohan w/d: Sonia Whiteman	17,894
The Hairy Marys	5 x 8	The Hairy Marys	w/d/p: Tamara Whyte w: Michelle (Moze) Croizier, p: Serena Hunt	250,000
Touch	8 x 10	Slag Productions	w/p: Hannah-Rae Meegan w/d: Monique Terry, Abby Gallaway p: Linus Gibson	221,181
Triple Oh! (variation)	6 x 10	Stingray Pictures	w: Erica Harrison d/p: Poppy Stockell p: Tamasin Simpkin, Alexandra Galloway ep: Julie Kalceff	9,951
UnCancelled	1 x 105	More Sauce	w/d/p: Luke Eve w/p: Maria Albiñana	488,000
Unerased	12 x 5	Mashup Pictures	w/d: AP Pobjoy p: Rob Innes, Bonny Scott	165,000
Videoland	6 x 10	Pikelet Pictures	w/d: Jessica Smith p: Scarlett Koehne	200,000
Warm Props (Working Title) (variation)	1 x 60 / 6 x 10	Ramu Productions	w/d: Jub Clerc p: Jodie Bell	40,015
Wispy	22 x 2	Moonflower Films	w/p: Emily Kruse d/p: Molly Daniels	98,652

**Total Online Production** **3,645,097**

### Online - Special Initiatives

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
ABC Fresh Blood Initiative Funding		ABC	N/A	250,000

Digital Originals 2022 Initiative Funding		SBS	N/A	7,524
Every Voice 2022 - Work Wife aka Girl Crush (working title)	15 x 1	Oddity Group	w/p: Ally Morgan d: Olivia Aleksoski p: Hew Sandison	75,000
Every Voice 2022 - Bad Locals	10 x 1	Bad Locals	w/d: Ella Watkins w/p: Naarah p: Gabby McLeod	75,000
Every Voice 2022 - Greystanes	15 x 1	Photosynthesis Films	w/d/p: Ryan Cauchi p: Matt Ferro	75,000
Every Voice 2022 - Jaffys	15 x 1	Passionfruit Bites	d/p: Hayley Adams w: Vidya Rajan w: Jenna Guillaume ep: Meg O'Connell	75,000
Skip Ahead 8 - Design Revolution	6 x 6	Unbound Global	w/d/p: Julian O'Shea d: Alex Gabbott w: Toby Hendy, Kirsten Banks	150,000
Skip Ahead 8 - Fairbairn in the City	6 x 5	Haven't You Done Well Productions	w/d/p: Lachlan Fairbairn ep: Georgia Mappin p: Monique Mulcahy d: Henry Stone	150,000
Skip Ahead 8 - Life of Kea	5 x 6	Kea Productions	w/d/p: Lyanna Kea w/p: Taysha McFarland p: Sasha Leong w/p: Tristan Braines	150,000
Skip Ahead 8 - Uncovering Street Dance: Australia	6 x 10	Project One Creative	w/d/p: Jade Schmutter, Rob Aspinall, Ryan Telfer	150,000
Skip Ahead 8 - UnTrue Crime	6 x 8	Artspear Productions	w/p: Rita Artmann w/d: Joe Bauer	150,000
Skip Ahead 8 - You May Think I'm Joking	5 x 4.5	Ella Watkins	w/d: Ella Watkins p: Gabby McLeod	150,000
<b>Total Online - Special Initiatives</b>				<b>1,457,524</b>
<b>Online - Special Initiatives - Workshops</b>				
<b>Event</b>		<b>Applicant</b>		<b>Amount</b>
Skip Ahead Workshop 8 Funding		SBS		96,674
TikTok: Everyvoice Workshop Funding		TikTok		27,336
GDC Australian Delegation Support Funding		Interactive Games & Entertainment Association		10,000
<b>Total Online - Special Initiatives - Workshops</b>				<b>134,010</b>
<b>TOTAL - ONLINE</b>				<b>5,236,631</b>
<b>Games Production</b>				
<b>Description</b>	<b>Production company</b>	<b>Key creatives - animation character design (acd), art director (ad), artist (a), chief executive officer (ceo), community manager (cm), composer (com), consultant (con), creative consultant (cc), creative director (cd), designer (d), founder (f), game director (gd), lead artist (la), lead designer (ld), lead developer (ldev), lead narrative (ln), lead programmer (lp), managing director (md)</b>		<b>Amount</b>
Ailuri	Vivink Studios	cd: Liezl Ronquillo com: Thomas Connell lp: Tyrone Sobb a: Lily Anderson		108,763
Bilkins' Folly	Webbysoft	ldev: Luke Webster		35,000
Call Of The Golden Valley	O'Saurus Studios	cd: Madeleine Clute com: Ben Houghton a: Yee Hui Wong cm: Rhiannon Poley		150,000
Conscript	Catchweight Studio	ldev: Jordan Mochi		150,000
Copycat	Spoonful Of Wonder	cd: Samantha Cable ad: Kostia Liakhov		150,000

Covert Crew	Tyb Games	ldev: Daniel Pratt	80,000
DarkwebSTREAMER	We Have Always Lived In The Forest	ceo/md/f: Chantal Burns	120,000
Delphinium	Cinnadev	ldev: Heidi Borge	120,000
Diets And Deities	Larrikin Interactive	ceo/md/f: Dylan Bennett cd: Miles McLoughlin lp: Declan Smyth com: James Mangohig a: Skye Lavelle	150,000
Drăculești	Fine Feathered Fiends	cd: Mads Mackenzie	120,000
Dryft City Kyngs	Nonsense Machine	ceo/md/f: Nicholas Greber la: Samuel Wright d: Ruimin Guo	120,000
Feed The Deep	L Muscat Enterprises	ld: Luke Muscat	120,000
Ghost Cam	Arch Rebels	ldev: Amy Doherty lp: Miles Hansen	144,316
Incolatus	Funny Fintan Softworks	cd: Jane Kennington ldev: Zia Daud	150,000
Janet Demornay Is A Slumlord (And A Witch)	Fuzzy Ghost Studio	ceo/md/f: Pete Foley, Scott Ford	150,000
Letters To Arralla	Little Pink Clouds	cd: Chantel Jasmine Eagle lp: Rhiannon Ross d: Alex Minenna con: Phoebe Watson com: Danna Yun	140,700
Memory's Reach	100 Stones Interactive	ldev: Ben Droste	150,000
Misc. A Tiny Tale	Tinyware Games	ldev: Michael Pearce	150,000
Mouse Game (working title)	Pond Games	cd: Daniel Freer	80,000
Neyyah	Defy Reality Entertainment	cd: Nanci Nott ldev: Aaron Gwynaire con: Xanthe Turner, Azalia Turner	120,000
Outpost	Menhelson	cd: Peter Menhennitt lp: Calum Spring ln: Asheesh Saxena d: Jarrod Farquhar-Nicol	120,000
Pasture: The Livestock Simulator	Salty Games	lp: Luke Hoschke cd: Nathan Groves ceo/md/f: Chas (CJ) Cole	150,000
Rogues & Realms	Killerfish Games	ldev: Paul Sincock d: Fiona Sincock ad: Troy Bellchambers	150,000
Shrine House Keepers	Hungry Sky and Milktooth Arts	ldev: Nick Lowe lp: Jack Casey cd: Campbell Whyte ad: Elizabeth Marruffo md: Minh Tran	120,000
Spiritwell	David Chen	ldev: David Chen	120,000
Sundown	SIT2	ln: Aiyana MerLo cd: Christopher Panzetta ldev: Luna Joy, Iris Li cd: Mike Daly ad: Oscar Berman a: Stephen O'Callaghan ldev: Ashley Sewell md: Jananthan Kandasamy	120,000
Taming Yore Dragon	My Colourful Mind	ldev: April Benjamin cd: Edward Korhonen-Bannister	120,000
Tempopo	Witch Beam Games	ld: Sanatana Mishra la: Nicole Stark com: Jeff van Dyck	100,000
Tempus Rail	Pixel Drip Games	ldev: Joseph Roberts	100,000
The Godfeather	Hojo Studio	ceo/md/f: Richard Salter, Jola Szmanska cm: Shoshana Lewis	120,000
The Sacred Acorn	A Few Dragons	ldev: Keirron Stach ad: Lauren Nicholls cm: Vivian Vandal	150,000
Trash	Bin Chicken Studios	cd: Charlie Kenihan lp: Nick Margerison	150,000
<b>Total Games Production</b>			<b>4,028,779</b>

<b>Games - Special Initiatives</b>			
<b>Description</b>	<b>Production company</b>	<b>Key creatives - animation character design (acd), art director (ad), artist (a), chief executive officer (ceo), community manager (cm), composer (com), consultant (con), creative consultant (cc), creative director (cd), designer (d), founder (f), game director (gd), lead artist (la), lead designer (ld), lead developer (ldev), lead narrative (ln), lead programmer (lp), managing director (md)</b>	<b>Amount</b>
First Nations Game Studio Fund - Awesome Black	Awesome Black	ceo/md/f: Travis De Vries ld: Ben Armstrong	300,000
First Nations Game Studio Fund - Guck	Guck	ceo/md/f: Hayley Percy Joyce ad: Jarra Karalinar Steel ld: Phoebe Kooramook Watson ldev: Daniel Dang la: Charlotte Allingham com: Robert Champion a: Patricia McKean, Elijah McDonald, Olivia Haines	300,000
<b>Total Games - Special Initiatives</b>			<b>600,000</b>
<b>TOTAL – GAMES</b>			<b>4,628,779</b>
<b>DOCUMENTARY</b>			
<b>Documentary Development Program</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Oceania (working title)	Wildbear Entertainment	p: Bettina Dalton, Sandra Itkoff d: Yaara Bou Melhem	24,950
Aquarius 50	Tilt Media + Entertainment	p: Sam Griffin, Chris Hilton d: Oren Siedler w/d: Wendy Champagne ep: Rhoda Roberts OAM, Tom Zubrycki	18,000
Archangel	Benjamin Gilmour	w/d: Benjamin Gilmour	30,000
Are We There Yet?	Skinnydip Pictures	w/p: Nick Price ep: Elissa McKeand	22,000
Clutch Gang	Princess Pictures Holdings	w/d/p: Daniel Jarvis, John Kassab ep: Laura Waters, Mike Cowap, Emma Fitzsimons	30,000
Come As You Are	Christopher Houghton	w/d/p: Christopher Houghton p: Karen Houghton	17,290
Ellis Park	Good Thing Productions Company	w/d: Justin Kurznel p: Charlotte Wheaten, Nick Batzias	28,300
Estranged	Media Stockade Two	p: Brooke Silcox, Rebecca Barry d: Olivia Martin McGuire	23,000
Evolution Rules!	Jdr Screen	p: Dr. Julia de Roeper, Dr. Heather Robinson w: Prof. John Long	15,000
Give It Up!	Aquarius Productions	p: Richard Todd w/d: Pete Gleeson	11,500
Guardians of the River (variation)	Walking Fish Productions	p: David Elliot-Jones p: Kerry Warkia w/d: Lachlan McLeod	10,000
Hiroe Swen: Fire & Clay (working title)	Artika International	p: Veronique Bernard w/d/p: Mika Nishimura	30,000
How Many More Women? (working title)	Stranger Than Fiction Films	w/d: Jen Peedom w/p: Blayke Hoffman ep: Sarah Noonan	28,900
Into the Light - Becoming Peach PRC	Internal Laundry	ep: Angela Pulvirenti, Lou Porter	25,000
Journey Home	Savage Films NT	p: Witiyana Marika, Jida Gulpilil, Rachel Clements w/d/p: Trisha Morton-Thomas, Maggie Miles	30,000

Los Puesteros	People Productions	p: Carolina Sorensen w/d: Matias Bolla	15,000
Maggie's Aged Care Overhaul	Artemis Media	ep: Celia Tait	23,415
Mulga Bore Hard Rock - Journey of a Lifetime	Sharp Film Productions	d/p: Rebecca McLean	23,000
Operation Ochre	Projector Films	p: Daniel Joyce, Lisa Savage d: Eddie Martin w: Rachael Brown	20,000
Phenomena	Mashup Pictures	p: Rob Innes, Niraj Lal w/d: Josef Gatti	18,000
Solastalgia - Journeys Through a Scarred Landscape	Illuminate Films	d/p: Yaara Bou Melhem	19,000
The Big Break	Broken Yellow	p: Elena Arena, Navid Bahadori	18,910
The Edge of Life	Stranger Than Fiction Films	p: Jo-Anne McGowan w/d: Lynette Walworth	25,000
The House of Love	Pursekey Productions	p: Michaela Perske w/d: Mark Murphy	20,200
The Journalist and the Monk	Sunita Jariwala	d/p: Sunita Jariwala ep: Geoffrey Smith	12,500
The Runners	Sweet Shop Green	p: Gal Greenspan, Alice Burgin, Bethany Bruce w/d: Liz Murphy	24,000
The Underdog	BK Films	w/d/p: Bianca Keeley	30,000
The Wolves Always Come At Night	Thaumatrope	p: Rita Walsh, Julia Niethammer, Ariunaa Tserenpil w/d/p: Gabrielle Brady ep: Dan Cogan, Deanne Weir	33,000
Tommy Tanna	Ashwater Films	p: Peta Ayers w/d: Ashley Gibb w: Amy McQuire	19,740
Umm Jamaal was once Michelle (working title)	Kylie Jane Grey	w/d/p: Kylie Grey	25,000
Un-Locked (variation)	Studio Gilay	p: Michaela Perske, Andrew Arbuthnot d/w: Jake Duczynski, James Hackett ep: Beck Cole	25,500
Welcome to Yiddishland	Racing Pulse Productions	p: Jeff Daniels w/d: Ros Horin	30,000
Whistle	Finch No Worries	p: Camilla Mazzaferro, Casey Ventura d: Christopher Nelius ep: Paula DuPré Pesmen, AL Hicks, Luke Mazzaferro	17,000
Yirrkala Bark Petitions (working title)	Pursekey Productions	p: Michaela Perske w/d: Larissa Behrendt	25,000
Zyzz: We're All Gonna Make It	Olympia Pictures	w/p: Tom Blackwell d: Harry Wynn	20,000
<b>Total Documentary Development Program</b>			<b>788,205</b>

### Documentary Commissioned Program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Forgotten Cure (working title)	The Phage Film	p: Anna Mantzoros ep: Sonya Pemberton w/d: Emma Watts	175,000
Better Date Than Never	Northern Pictures Productions	p: Prue Hamill ep: Karina Holden d/p: Cian O'Clery	300,000
Big Miracles series 2	Big Miracles Series 2	p: Liam Taylor d: Danika Aarmytage ep: Ben Davies	300,000
Designing a Legacy	DAL Production	p: Aline Jacques d: Chris Eley ep: Tim Ross, Sally Aitken	290,000
Dolphins: Is Our Love Too Deep?	Wildlife 3	p: Jodie De Barros w/d/p: Leighton De Barros	200,000



Hunt for the Family Court Killer	Easy Tiger Productions	p: Ian Collie, Rob Gibson, Aline Jacques d/p: Sally Aitken w: Jaya Balendra ep: Dan Brown	30,000
Lessons from the Unknown	New Horizon Films	p: Darren Dale w/p: Jacob Hickey w/d: Chris Phillips ep: Jennifer Peedom	250,000
Life on the Hospital Frontline	Oz Under Pressure	p: Dan Brown	450,000
Living with Devils	Quoll Farm	p: Simon Nasht d: Simon Plowright	200,000
Missing Persons Investigation (variation)	MPI Productions	p: Laurie Critchley ep: Kurt Royan, Dan Lake	55,000
National Treasures	Fremantlemedia Australia	ep: Josie Mason Campbell, Sophie Meyrick p: Ashley Gibb d/p: Hayden Guppy	500,000
The First Inventors (variation)	Ronde	ep: Ben Davies, Ben Commens d: Larissa Behrendt p: Cian McCue, Ash Davies	162,500
The Idea of Australia	Blackfella Films	p: Darren Dale w: Jacob Hickey d: Benjamin Jones w/ep: Julianne Schultz	650,000
The Last Goodbye	BBC Studios Productions Australia	w: Allan Clarke d/p: Benjamin Jones ep: Sky Kinninmont, Deborah Spinocchia	535,757
The Nameless 'Nazi'	Nameless Mascot	w/d/p: Dan Goldberg ep: Adam Kay	200,000
The Way We Wore	Fashion SPV	w/d/p: Nel Minchin p: Jo-anne McGowan, Sarah Noonan	500,000
War on Waste S3	WOW3	d: Jodi Boyal n p: Craig Reucassel, Mariel Thomas ep: Leonie Lowe, David Galloway	500,000
Who the Bloody Hell are We? (variation)	Chemical Media	d/p: Tony Jackson w/p: David Collins	11,380
<b>Total Documentary Commissioned Program</b>			<b>5,309,637</b>

#### Documentary Producer Program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Aquarius	Tilt Media + Entertainment	p: Sam Griffin w/d: Wendy Champagne d: Oren Siedler ep: Chris Hilton, Rhoda Roberts Tom Zubrycki	182,000
Australia's Open (variation)	Forty Love	d: Ili Baré p: Charlotte Wheaton, Nick Batzias w: Professor Chelsea Watego, George Megalogenis	25,000
Breakaway Femmes	Breakaway Femmes	p: Nickolas Bird d: Eleanor Sharpe	255,000
Dead by June	Third Man Films	w/d/p: Robert Coe, Madeleine Ross ep: Paul Wiegard, Karl Stefanovic	250,000
Ellis Park	Ellis Park Films	w/d: Justin Kurzel p: Nick Batzias, Charlotte Wheaton	271,700
Flyways (variation)	Storyland	w/d/p: Randall Wood, w/p: Rebecca McElroy w/ep: Trish Lake w: Andrea Lang, Suzanne Smith, Alex Barry ep: Aline Jacques	36,250
Folau (variation)	Rugby Pictures	d: Nel Minchin p: Ivan O'Mahoney	80,000
Harley & Katya (variation)	Harley and Katya	p: Blayke Hoffman, Aaliyah-Jade Bradbury, Jo-anne McGowan w/d: Selina Miles ep: Jen Peedom	20,000
Her Name is Nanny Nellie (variation)	HNNN	p: Andrew Arbutnot, Ben Pederick w/d: Daniel King ep: Charlotte Seymour	35,000
KillJoy	Pandora's Docs	p: Lisa Albert w/d: Vincent Lamberti	190,000

Las Balsas: An Ocean Odyssey (working title) (variation)	Wildbear Entertainment	w/d/p: Dr. Chadden Hunter ep: Bettina Dalton	30,000
Mozart's Sister	Media Stockade Two	d/p: Madeleine Hetherton-Miau p: Rebecca Barry	300,000
Never Get Busted!	NGB Productions	p: Daniel Joyce, Erin Williams-Weir w/p: David Ngo d: Stephen McCallum ep: Chris Smith, John Battsek	275,000
Renee Gracie	Renee Gracie	w/d: Frances Elliott, Samantha Marlowe p: Cody Greenwood	202,700
Rewards for the Tribe	Film Camp	p: Molly O'Connor, Philippa Campey w/d: Rhys Graham	120,000
Rose Gold	Three Pointer Productions	w/d/p: Matthew Adekponya ep: Richard Finlayson, Jude Troy	260,000
School Days	Spirited Pictures	p: Ivan O'Mahoney, Edwina Waddy d: Adam Kamien ep: Joel Pearlman	325,000
Songs Inside	Shalom Almond	p: Katrina Lucas, Lauren Drewery w/d: Shalom Almond	198,000
Speedway (variation)	Ringleader Films	p: Louise Nathanson, Lisa Scott, Anna Vincent, Bonnie McBride w/d: Luke Rynderman, Adam Kamien	30,000
Stuff The British Stole season 2	Wooden Horse	p: Patrick Cameron d: Steph Weimar w/p: Adam Thompson w: Marc Fennell w/d: Nathan Maynard ep: Kate Harrison, Alan Erson, Richard Finlayson, Kate Pappas	750,000
The C Word	Northern Pictures	p: Karina Holden d: Tosca Looby	260,000
The Carnival	Sideshow Films	p: Tom Zubrycki w/d/p: Isabel Darling	135,000
The Love of My Life	Yarrabank Films	d: Francesca Rizzoli d/p: Trevor J Graham ep: Catherine Barrett	60,350
The Weeping Tree	Rummin Films	p: Catherine Pettman d: Matthew Newton ep: Andry Sculthorpe	60,000
The Wolves Always Come At Night (variation)	Thaumatrope	w/d/p: Gabrielle Brady p: Rita Walsh, Julia Niethammer, Arianaa Tserenpil ep: Deanne Weir	101,133
This Is Going to Be Big	Fremantle Australia	ep: Josie Mason Campbell, Jim Wright d: Thomas Hyland	355,000
Trailblazers	Savage Films	p: Lucy Maclaren w/d/p: Maggie Miles, Maggie Eudes	60,000
Turning the Tide	Edge Atelier	p: Steve Thomas d: Franck Dubuc w/p: Francesca Partridge	72,000
Watandar, My Countryman	Watandar	p: Hamish Gibbs Ludbrook w/d/p: Jolyon Hoff w/p: Muzafar Ali	160,000
Welcome To Babel	Mayfan	p: Graeme Isaac d/p: James Bradley	190,000
Woven Threads Stories from Country	Woven Threads Productions	p: Michi Marosszeky d: Tony Briggs	150,000

**Total Documentary Producer Program**

**5,439,133**

**Producer Equity Program**

<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Age of Rage - The Australian Punk Revolution	Ten Speed Media	d/p: Jennifer Ross	80,766
Beyond The Fire: Recovery	Cheekymac Productions	d/p: Danielle Johnson	62,688

Burn Gently	Burn Gently Enterprises	d: Antony Attridge	32,900
Circle of Silence	Fairtrade Films	d/p: Luigi Acquisto d: Lurdes Pires	98,842
Envoy: Shark Cull	The Hype Project	w/d: Andre Borell p: Reese Lowe, Andre Borell	84,885
Garage Dreams season 2	Garage Dreams Productions	w/d/p: Brett Hardy p: Angela McNiece ep: Rod Hardy d: Tom Broadhurst	84,159
Japarta	Andrew Franklin Pike	d/p: Andrew Pike d: Ann McGrath	78,495
Jeffrey Smart	Catherine Hunter Productions	w/d/p: Catherine Hunter	40,817
MEMORY FILM: A Filmmakers Diary	JOTZ Productions	p: Tom Zubrycki w/d/p: Jeni Thornley	92,000
O-LYM-PIC - Football Dreams	Screen Culture	w/d/p: Janet Merewether	67,108
Regenesis - Out of the Ashes	Intomedia Studios	w/d/p: Della Golding	56,985
Saving the Wild	Contingent Productions	w/d/p: Bree Davies	27,056
Shark Alarm: Australia's Deadliest Year	Shark Alarm	ep: Brendan Dahill	88,263
Take Me Home series 2	Projuicer	ep: Joshua Capelin	97,646
Taliland	Gittoes Films	p: Hellen Rose d/p: George Gittoes	100,000
The Great Separation	6 Seasons Productions	d/p: Shannon Swan	58,750
The Home Front	Lime Tree Productions	d/p: Patrick Lindsay	89,633
The Lake of Scars	Wedge-Tail Pictures	d/p: Bill Code w: 'Uncle' Jack Charles ep: Gary Wyrker Milloo Murray, Christian Pazzaglia p: Ngarra Murray	54,022
The Lost City of Melbourne	The Little Picture House	d/p/w: Gus Berger	31,351
The New Joneses Road Trip series 2	Trumpet PR	p: Tamara Dimattina	39,125
The Search For The Palace Letters	Film Art Doco	p: Sue Maslin w/d: Daryl Dellora	60,000
The Watch or the Time	Broken Yellow	ep: Navid Bahadori d/p: Travis Beard w: Catherine James	47,500
Things Will Be Different	Things Will Be Different	w/d/p: Lucie McMahon p: Celeste de Clario Davis ep: Kylie Pascoe	53,587
This Man's Worth	Heavy Head Productions	w/d/p: Ash Cottrell	37,040
Ticketyboo	Ticketyboo Films	w/d: Renee Brack p: Kristina Foster ep: Ellenor Cox	46,516
Warnie	Unchartered	p: Jo Townsend d/p: David Alrich ep: Greg Quail	76,181

**Total Producer Equity Program****1,686,315****Documentary Special Initiatives**

<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
AIDC Fresh Cuts - Bimbo Biology Body Breakdown	Naomi Koh Belic	p: Vanessa Hill d: Grace O'Brien ep: Naomi Koh Belic	30,000
AIDC Fresh Cuts - Dying To Succeed	Culture Machine	p: Jordana Johnson d/p: Yasmin Suteja	30,000

AIDC Fresh Cuts - Glitter Gang	Ladies of Drift Productions	p: Dan Clarke d/p: Lyndal Redman	30,000
AIDC Fresh Cuts - Replica	Axel Rise Films	p: Andy Huang w/d: Chouwa Liang	30,000
AIDC Fresh Cuts - The Real Meaning Of Pleasure	Adam Finney	p: Adam Finney, Gabriel Murphy d: Laneikka Deanne	30,000
AIDC Fresh Cuts -Fresh Cuts Documentary Pitch Initiative Funding	Australian International Documentary Conference		25,000
AIDC Fresh Cuts Initiative - Travel Costs			5,064

**Total Documentary Special Initiatives 180,064**

**TOTAL DOCUMENTARY 13,403,354**

## INDUSTRY DEVELOPMENT

### Industry Development Special Initiative

Description	Applicant	Amount
Strategic support of ATOM	Australian Teachers of Media	40,000

**Total Industry Development Special Initiative 40,000**

### All States Funding Initiative

Description	Applicant	Amount
All States Funding Initiative - Screen Tasmania	The Crown in Right of Tasmania (Represented by the Department of State Growth – Screen Tasmania)	50,000
All States Funding Initiative - ACT	Screen Canberra Limited	50,000
All States Funding initiative - NSW	Screen NSW	250,000
All States Funding Initiative - NT	Screen Territory	62,500
All States Funding Initiative - QLD	Screen Queensland	250,000
All States Funding Initiative - SA	South Australian Film Corporation	60,000
All States Funding Initiative - VIC	Film Victoria trading as VicScreen	250,000
All States Funding Initiative - WA	Screenwest (Australia)	140,000

**Total All States Funding and Sector Development Initiatives 1,152,500**

### BTL Next Step Program - Host Company

Description	Applicant	Amount
BTL Next Step Program - Host Company	Cheeky Little Media	46,015
BTL Next Step Program - Host Company	Cutting Edge Post	50,000
BTL Next Step Program - Host Company	Easy Tiger Productions	50,000
BTL Next Step Program - Host Company	Endemol Shine Australia Holdings	41,500
BTL Next Step Program - Host Company	Jungle Entertainment	65,520

BTL Next Step Program - Host Company	Like A Photon Creative	49,000
BTL Next Step Program - Host Company	Ludo Holdings	46,745
BTL Next Step Program - Host Company	Ludo Holdings	46,745
BTL Next Step Program - Host Company	Modelfarm Studio	50,000
BTL Next Step Program - Host Company	Prospero Productions	50,000
BTL Next Step Program - Host Company	Swift Street No 1	49,909
BTL Next Step Program - Host Company	Werner Film Productions	50,000
BTL Next Step Program - Host Company	Wildbear Entertainment	100,000
<b>Total BTL Next Step Program - Host Company</b>		<b>695,434</b>
<b>Production Crew Skills Training Fund</b>		
<b>Description</b>	<b>Applicant</b>	<b>Amount</b>
Production Crew Skills Training Fund	Australian Screen Editors Inc	80,000
Production Crew Skills Training Fund	Cheeky Little Media	74,088
Production Crew Skills Training Fund	CJZ	80,000
Production Crew Skills Training Fund	Dreamscreen Australia	77,326
Production Crew Skills Training Fund	Flying Bark Productions	80,000
Production Crew Skills Training Fund	Jungle Entertainment	59,500
Production Crew Skills Training Fund	Ludo Holdings	62,400
Production Crew Skills Training Fund	Media Mentors Australia	79,150
Production Crew Skills Training Fund	Moneypenny Production Accounting Services	80,000
Production Crew Skills Training Fund	NEP Australia	80,000
Production Crew Skills Training Fund	Northern Rivers Screenworks Inc	80,000
Production Crew Skills Training Fund	The Office Production	70,000
<b>Total Production Crew Skills Training Fund</b>		<b>902,464</b>
<b>Transferable Skills and Returning Crew Training Fund</b>		
<b>Description</b>	<b>Applicant</b>	<b>Amount</b>
Transferable Skills and Returning Crew Training Fund - Northern Territory Jobs Fair	Media Mentors Australia	47,475
Transferable Skills and Returning Crew Training Fund - Breaking Down Barriers to Job Sharing	Screen Well	49,630
Transferable Skills and Returning Crew Training Fund - Screen Warriors	Veterans Film Festival Limited	50,000
<b>Total Transferable Skills and Returning Crew Training Fund</b>		<b>147,105</b>
<b>TOTAL INDUSTRY DEVELOPMENT</b>		<b>2,897,503</b>

**TEMPORARY INTERRUPTION FUND - COVID ASSURANCE**

Project	Production company	Amount
Crazy Fun Park	Crazy Fun Park Productions	197,099
Significant Others	Fremantle Media Australia	623,368
The Bali Project	ESA Productions 5	300,875
The Messenger	Messenger Productions	298,078
Turn Up The Volume	Turn Up The Volume Productions	215,223
<b>Total Temporary Interruption Fund - COVID Assurance</b>		<b>1,634,643</b>
<b>TOTAL CONTENT</b>		<b>76,124,339</b>

**FIRST NATIONS**
**First Nations Documentary Development**

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Dear Son	6 x 30	Tamarind Tree Pictures	p: Danielle MacLean, Anna Grieve w/d: Steven McGregor w: Thomas Mayor	30,000
On Healing Country	1 x 90	Perpetual Entertainment Rights	p: Cian McCue w/d: Larissa Behrendt ep: David Alrich	25,000
<b>Total First Nations Documentary Development</b>				<b>55,000</b>

**First Nations Documentary Production**

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Our Law series 2	8 x 30	Periscope Pictures	p: Taryne Laffar, Sam Bodhi Field d: Perun Bonser	477,022
Rebel With A Cause	4 x 51	Rebels With A Cause Productions	p: Dena Curtis, Citty Williams d: Douglas Watkin, EJ Garrett Lawrence Johnston, Jill Robinson	275,563
<b>Total First Nations Documentary Production</b>				<b>752,585</b>

**First Nations Feature Development**

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Adorkable	1 x 99	Pandamonium Films Australia	w/p: Shontell Leah Ketchell p: Stephen Davis, Jill Robinson, Jonathan Page d: Deborah Brown	34,500
Colour of Blood	1 x 90	No Coincidence Media	p: Mitchell Stanley w: Samuel Paynter	27,000
Everywhen	1 x 90	Pink Lake Creative	w/d/p: Tracey Rigney	26,000
Ghost Bird	1 x 90	Burnett River Media	p: EJ Garrett d: Chantelle Murray w: Lisa Fuller	14,224
Ginderella	1 x 100	Bunya Productions	p: Jodie Bell, David Jowsey, Greer Simpkin, Angela Littlejohn d: Adrian Wills ep: Gillian Moody	37,000

Language of Birds	1 x 110	Seymour Films	p: Charlotte Seymour w/d/p: Erica Glynn ep: Sue Maslin	48,000
Moodja Tree	1 x 90	Rush Films	p: Cody Greenwood w/d: Karla Hart ep: Amanda Morrison	27,300
Obelia	1 x 110	Darlene Johnson	p: Timothy White w/d/p: Darlene Johnson	38,700
Ruby Moonlight	1 x 90	No Coincidence Media	p: Mitchell Stanley w/d: Beck Cole ep: Robert Connolly, Robert Patterson	33,500
Sweet Country 2 (working title)	1 x 100	Retroflex Lateral	p: David Tranter, David Jowsey, Cecilia Ritchie, Greer Simpkin w: Steven McGregor	40,000
Thaya (Older Brother)	1 x 105	Euraba Films	d/p: Ivan Sen	30,000

**Total First Nations Feature Development** **356,224**

#### First Nations TV Drama Development

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
After Story	6 x 60	Jungle Entertainment	w/d/p: Larissa Behrendt w: Shari Sebbens, Skye Leon ep: Chloe Rickard, Shay Spencer	20,542
I am Molly	8 x 60	Oombarra Productions	p: Bain Stewart w: Leah Purcell	37,000
The Boy From The Mish	8 x 30	Lingo Pictures	p: Helen Bowden w: Tommy Murphy ep: Jason Stephens w/d/ep: Adrian Russell Wills	64,565

**Total First Nations Feature Development** **122,107**

#### First Nations TV Drama Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Total Control series 3 (variation)	6 x 57	Blackfella Films	p: Darren Dale, Erin Bretherton d: Wayne Blair w: Stuart Page, Pip Karmel, Julia Moriarty, Meyne Wyatt ep: Rachel Griffiths	495,000
Windcatcher	1 x 90	Unless Pictures	p: Meg O'Connell d: Tanith Glynn-Maloney w: Boyd Quakawoot ep: Drew Grove	990,000
Thou Shalt Not Steal	8 x 30	Ludo Holdings	w/d: Dylan River w/p: Tanith Glynn-Maloney ep: Charlie Aspinwall, Dylan Pearson	1,423,058

**Total First Nations TV Drama Production** **2,908,058**

#### First Nations Sector Development - Event Partnership

Project	Event	Amount
First Nations Impact Lab	Garuwa Creative	50,000
Sydney Film Festival	Sydney Film Festival	20,000
	Industry support for cast of high profile First Nations film <i>The New Boy</i> , and Community members involved with the production of <i>The Dark Emu Story</i> .	

Sydney Film Festival	Sydney Film Festival	21,000
	SFF and Screen Australia have partnered to assist First Nations creatives in attending the Sydney Film festival and supporting of their work.	

**Total First Nations Sector Development - Event Partnership 91,000**

### First Nations - First Facts - First Nations Factual Showcase

#### Development

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Anangu Way	1 x 10	Goguljar Yok	p: Brooke Collard w/d: Tace Stevens	5,000
Burabura	1 x 10	Weerianna Street Media	p: Robyn Marais w/d: Tyson Mowarin	5,000
Firekeepers "Flames of Renewal: Fighting for Cultural Survival"	1 x 10	Jack Thomas Kemp	p: Kieran Satour w/d: Jack Steele ep: Genevieve Grieves, Andrea Distefano	5,000
Joonba	1 x 10	Regen Studios	p: Anna Kaplan, Jayde Harding w/d/p: Marlikka Perdrisat ep: Damon Gameau	5,000
Life After Footy	1 x 10	Ardiol Creative	w/d/p: Daniel Riches, Luke Riches	10,000
Ma! Iwaidja Is Our Language	1 x 10	Moogie Down Productions	w/d/p: Cian Mungatj McCue	10,000
(Re)imagining Our Futures	1 x 10	Kirri Media	p: Shari Hutchison w/p: Kimberely Benjamin	5,000
Star of Taroom	1 x 10	Brooke Courtney Woolcock	p: Dena Mouna-Curtis w/d: Kathleen Dingwall	5,000

#### Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
(Re)imagining Our Futures	1 x 10	Kirri Media	p: Shari Hutchison w/p: Kimberely Benjamin	50,000
Anangu Way	1 x 10	Goguljar Yok	p: Brooke Collard w/d: Tace Stevens	50,000
Burabura	1 x 10	Weerianna Street Media	p: Robyn Marais w/d: Tyson Mowarin	50,000
Firekeepers "Flames of Renewal: Fighting for Cultural Survival"	1 x 10	Jack Thomas Kemp	p: Kieran Satour w/d: Jack Steele ep: Genevieve Grieves, Andrea Distefano	50,000
Joonba	1 x 10	Regen Studios	p: Anna Kaplan, Jayde Harding w/d/p: Marlikka Perdrisat ep: Damon Gameau	50,000

**Total First Nations - First Facts - First Nations Factual Showcase (Development and Production) 300,000**

### First Nations - Instagram Australia First Nations Creators Program

Creator	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Jade Goodwin (@jadey.draws)	d/p: Jade Goodwin	5,000
Tom Dyer (@Uncle_Mot)	d/p: Tom Dyer	5,000
Brandi Salmon (@brandisalmon.artist)	w/p: Brandi Salmon	5,000
Desirai Saunders (@desirai.art)	d/p: Desirai Saunders	5,000
Marley Morgan (@marleymorganphotography)	w/d/p: Marley Morgan	5,000



Kaylene Langford (@startupcreative)	w/d/p: Kaylene Langford	5,000
Jahvis Loveday (@somethingdeadlyofficial)	d/p: Jahvis Loveday	5,000
Jalen Sutcliffe (@jalen_sutcliffe)	w/d/p: Jalen Sutcliffe	5,000
Milisont Sailor (@milisont)	d/p: Milisont Sailor	5,000
Tobiasz Millar (@tobiaszrodney13)	d/p: Tobiasz Millar	5,000
<b>Total First Nations - Instagram Australia First Nations Creators Program</b>		<b>50,000</b>

#### First Nations Practitioner Support - Internships

Participant	Applicant	Amount
Producer's Attachment on Total Control series 3	Zoë Boe	20,000
The Moogai - 3rd AD / VFX	Moogai Films	20,000
The Moogai - Cinematography Attachment	Moogai Films	20,000
The Moogai - Director Attachment	Moogai Films	20,000
The Moogai - Makeup Attachment	Moogai Films	20,000
The Moogai - Producer Attachment	Moogai Films	20,000
The Moogai - Sound Attachment	Moogai Films	20,000
<b>Total First Nations Practitioner Support - Internships</b>		<b>140,000</b>

#### First Nations - Travel Support - Festivals and Awards

Description	Production company	Amount
Blood on the Ironwood	Lovely B Pictures	6,000
Limbo	Bunya Productions	6,000
Milaythina Rrukani	Jillian Mundy	3,369
Mystery Road: Origin	Bunya Productions	6,000
Mystery Road: Origin	Bunya Productions	6,000
Ruby Moonlight / Colour of Blood/ Yarrabah Brass Band	No Coincidence Media	6,000
Sweet As	Arenamedia	8,000
The New Boy	Scarlett Pictures	6,000
The New Boy	Scarlett Pictures	6,000
The New Boy	Scarlett Pictures	6,000
The New Boy	Scarlett Pictures	6,000
The New Boy	Scarlett Pictures	6,000

We Are Still Here	Tamarind Tree Pictures	6,000
We Are Still Here	Bec Cole	3,500
We Are Still Here	Black Apple Productions	3,500
We Are Still Here	No Coincidence Media	6,000
<b>Total First Nations Travel Support - Festivals and Awards</b>		<b>90,369</b>

### First Nations - Special Industry Assistance

Description	Initiatives	Amount
First Facts: First Nations Showcase 2022/23	Documentary Workshop in partnership with Paramount/Network 10	50,300
First Nations Creators Program	Social Media Professionals Workshop in partnership with Meta	57,936
<b>Total First Nations - Special Industry Assistance</b>		<b>108,236</b>

### First Nations - Enterprise

#### Business

Applicant	Project title	Amount
Kieran Satour	Garuwa - Enterprise Generate	208,000
Tracey Rigney	Pink Lake Creative - Enterprise Generate	208,000
Bain Stewart	Oombarra Enterprise First Nations Premium	208,000
Helen Lovelock	Blackfella Films - Enterprise Premium	208,000
<b>Total First Nations - Enterprise - Business</b>		<b>832,000</b>

#### People

Applicant	Host company	Amount
Nara Wilson	Vishus Productions	83,000
Sierra Schrader	Ryder Picture Company	83,000
Larissa Behrendt	Eleven Film	83,000
<b>Total First Nations - Enterprise - People</b>		<b>249,000</b>

#### Total First Nations - Enterprise

**1,081,000**

#### TOTAL FIRST NATIONS

**6,054,579**

### FESTIVALS & INDUSTRY PARTNERSHIPS

#### Australian Festivals, Special Events & Conferences

Event	Applicant	Amount
2022 AACTA Awards	Australian Film Institute	366,000
Adelaide Film Festival	Adelaide Film Festival	100,000

Australian International Documentary Conference	Australian International Documentary Conference	115,000
Brisbane International Film Festival	Gold Coast Film Fantastic	60,000
CinefestOZ	CinefestOZ	75,000
Flickerfest Festival 2023-2025	Flickerfest	35,000
Flickerfest Tour 2023-2025	Flickerfest	50,000
Melbourne International Film Festival	Filmfest Limited	100,000
MIFF 37°South Market	Filmfest Limited	50,000
Revelation Perth International Film Festival	Revelation Perth International Film Festival	40,000
Screen Forever and Ones to Watch	Screen Producers Association of Australia	120,000
St Kilda Film Festival	City of Port Phillip	40,000
Sydney Film Festival 2023-25	Sydney Film Festival	100,000
The Darwin International Film Festival	Darwin Film Society Incorporated	30,000
The Other Film Festival	Arts Access Society Inc	40,000
Travelling Film Festival 2023-25	Sydney Film Festival	80,000
XR:WA	Revelation Perth International Film Festival	30,000
<b>Total Australian Festivals, Special Events &amp; Conferences</b>		<b>1,431,000</b>

#### International Marketing - Festival & Awards

Event	Project	Applicant	Amount
Academy Awards®	An Ostrich Told Me the World is Fake and I Think I Believe It	Lachlan John Pendragon	5,145
Berlin International Film Festival	The Survival of Kindness	Vertigo Productions	16,303
Berlin International Film Festival	Hello Dankness	Danielle Angeloro	20,000
Berlin International Film Festival	Marungka Tjalatjuni	Other Pictures	10,000
Berlin International Film Festival	Limbo	Bunya Productions	20,000
Berlin International Film Festival	Bad Behaviour	Bad Behaviour Productions	20,000
Cannes Film Festival Pictures	The New Boy	Scarlett Pictures	22,000
Emmy® Awards	First Day (S2)	Epic Films	18,000
Other: Canneseries	Appetite	Appetite Show	10,000
Other: IGF Awards	Queer Man Peering Into A Rock Pool	Fuzzy Ghost Studio	10,000
Other: International Emmy® Awards	Love On The Spectrum – series 2	Northern Pictures	6,000
Other: International Film Festival Rotterdam	Paco	Tim & Tim	14,162

Other: International Film Festival Rotterdam	Night Creatures	Film Camp	6,651
Other: Iris Prize Festival	Forgiveness Day	Vee Siong Ho	6,000
Other: ReelAbility Festival	Imagined Touch	Jodie Paula Mundy	12,000
Other: Rotterdam International Film Festival	Because We Have Each Other	Arenamedia	12,360
Other: Series Mania	Latecomers	Lazy Susan Films	22,561
Other: Tribeca	Voice Activated	Spaceboy	6,000
Other: Tribeca Film Festival	You'll Never Find Me	Lot 14 Film	9,261
Other: Tribeca Film Festival	Hafekasi	Annelise Mary Hickey	6,000
Sitges International Fantastic Film Festival	Carnifex	Dancing Road Productions	16,200
Sitges International Fantastic Film Festival	Reptile	Jordan Giusti	5,826
Sundance Film Festival	Shayda	Origma 45	20,000
Sundance Film Festival	Talk To Me	Causeway Films HQ	20,000
Sundance Film Festival	Run Rabbit Run	Carver Films	18,000
SxSW, Austin	Late Night with the Devil	Future Pictures	19,213
SxSW, Austin	Monolith	Black Cat White Rabbit Productions	18,000
Toronto International Film Festival	Sweet As	Arenamedia	17,000
Toronto International Film Festival	Blueback	Arenamedia	19,936
Toronto International Film Festival	We Are Still Here	No Coincidence Media	25,639
Toronto International Film Festival	Mystery Road: Origin	Bunya Productions	18,220
Toronto International Film Festival	Carmen	Goalpost Pictures Australia	6,000
Venice International Film Festival	Love Forever	Mravicic Films	10,000
Venice International Film Festival	Sorella's Story	Soul Vision Films	10,000
<b>Total International Marketing - Festivals &amp; Awards</b>			<b>476,477</b>

### Industry Partnerships

Event	Applicant	Amount
Asia Pacific Screen Forum	Asia Pacific Screen Academy	15,000
Australian Children's Content Summit	SLR Productions	20,000
Game Connect Asia Pacific (GCAP) 2022	Interactive Games & Entertainment Association	20,000
Lights, Action, Music!	Symphony Central Coast Incorporated	5,220
Melbourne WebFest - International Film Festival	Melbourne WebFest	10,000

National Conference - Eastern Seaboard	Australian Directors' Guild Limited	29,500
Respectful Workplaces Training	Screen Producers Association of Australia	46,000
<b>Total Industry Partnerships</b>		<b>145,720</b>
<b>Festivals &amp; Industry Partnerships - Special Industry Assistance</b>		
<b>Description</b>		<b>Amount</b>
AFI Onbass Fellowship 2022 - American Film Institute		87,907
Department of Foreign Affairs & Trade - TIFF 2022		5,000
Department of Foreign Affairs & Trade - Brunei Blitz Festival 2022		750
Department of Foreign Affairs & Trade - Cambodian International Film Festival 2022		16,347
Department of Foreign Affairs & Trade - Cannes Film Festival 2023		25,000
Department of Foreign Affairs & Trade - Berlin International Film Festival 2023		25,340
Department of Foreign Affairs & Trade - Monterey Fest Mexico Australian Features 2022		2,000
Department of Foreign Affairs & Trade - Monterey Fest Mexico Australian Shorts 2022		1,500
Department of Foreign Affairs & Trade - NZ International Film Festival 2022		4,532
Department of Foreign Affairs & Trade - Academy Awards 2023		25,000
International Festival Selectors - Venice International Film Festival		8,557
International Festival Selectors - Sundance Film Festival		12,098
<b>Total Festivals &amp; Industry Partnerships - Special Industry Assistance</b>		<b>214,031</b>
<b>TOTAL FESTIVALS &amp; INDUSTRY PARTNERSHIPS</b>		<b>2,267,228</b>
<b>STRATEGIC POLICY AND INDUSTRY INSIGHTS</b>		
<b>SPII - Special Industry Assistance</b>		
<b>Description</b>		<b>Amount</b>
ABS Film, Television and Digital Games Survey		493,700
Seeing Ourselves 2		101,940
Sustainable Screens Australia		30,000
<b>Total SPII - Special Industry Assistance</b>		<b>625,640</b>
<b>TOTAL STRATEGIC POLICY AND INDUSTRY PARTNERSHIPS</b>		<b>625,640</b>



**QUICK FACTS:**

In 2022/23, \$3.8 million was provided toward projects and the professional development of writers, directors and producers through talent development programs including: \$3.2 million for story development and \$628,615 for special industry assistance, screen writing and script development initiatives.

## Appendix 4

# Awards

This is a select list of Screen Australia-supported documentaries, features, shorts and television drama that have received accolades and nominations at key film festivals and events both locally and overseas (nominations are listed for international awards only).

The list includes projects that have received investment at development, production or post-production stages from Screen Australia or its predecessor agencies. Awards won by projects receiving Screen Australia marketing support only are included where funding was provided related to the film festival or event where these awards were won.

Documentary		
Title	Award/festival name	Award title
Ablaze (feature)	Australian Directors Guild	Best Direction in a Documentary Feature - Alec Morgan, Tiki Onus
Facing Monsters (feature)	Australian Academy Cinema Television Arts	Best Cinematography in a Documentary - Rick Rifici Best Sound in a Documentary - Jeremy Ashton, Ric Curtin, Xoe Baird
Freedom Swimmer	Australian Directors Guild CinefestOZ	Best Direction in a Documentary Short Subject - Olivia Martin-McGuire Short Film
Gondwana	Australian Directors Guild	Best Direction in an Interactive or Immersive Project - Ben Joseph Andrews
Girl Like You (feature)	AWGIE Awards	Major Award Documentary - Public Broadcast (Including VOD or Exhibition)
Ithaka: A Fight to Free Julian Assange (feature)	AWGIE Awards	Documentary - Public Broadcast (Including VOD) Or Exhibition
Marungka Tjalatjunu (Dipped in Black)	Berlin International Film Festival	Berlinale Silver Bear Jury Prize for Short Film
Miriam Margolyes - Australia Unmasked	Australian Academy Cinema Television Arts	Best Documentary or Factual Program
Off Country (feature)	Australian Directors Guild	Best Direction in a TV or SVOD Documentary Series Episode or Documentary One-Off - Rhian Skirving, John Harvey
Puff: Wonders of the Reef (feature)	News and Documentary Emmy® Awards	Outstanding Nature Documentary
River (feature)	Australian Academy Cinema Television Arts	Best Documentary Best Original Score in a Documentary - Richard Tognetti, William Barton, Piers Burbrook de Vere
The Last Daughter (feature)	Adelaide Film Festival	Audience Award for Feature Documentary
TransAthletica	Australian Directors Guild	Best Direction in a Mobile-First Online Series Episode - Hannah McElhinney
We Were Once Kids (feature)	Australian Academy Cinema Television Arts	Best Editing in a Documentary - Shannon Swan

## Drama – Features

Title	Award/festival name	Award title
Blaze	AWGIE Awards	Feature Film - Original
Falling for Figaro	Australian Academy Cinema Television Arts	Best Original Score in Film - Cezary Skubiszewski
Of an Age	CinefestOZ	Best Film
Shayda	Sundance Film Festival	World Cinema Dramatic Competition - Audience Award
Sissy	Sitges International Fantasy and Horror Film Festival	People's Choice Awards
Sweet As	Berlin International Film Festival Melbourne International Film Festival Toronto International Film Festival	Generation Kplus - Crystal Bear For The Best Film Blackmagic Design Australian Innovation Award, Jub Clerc NETPAC Award
The Drover's Wife The Legend of Molly Johnson	Australian Directors Guild	Best Direction in a Debut Feature Film - Leah Purcell
The Stranger	Australian Academy Cinema Television Arts Australian Directors Guild	Best Screenplay in Film - Thomas M. Wright Best Direction in a Narrative Feature Film (Budget \$1M or over) - Thomas M Wright
The Survival of Kindness	Berlin International Film Festival	Critics' Fipresci Award
We Are Still Here	ImagineNATIVE	Best Dramatic Feature Award

## Drama – Mini-Series

Title	Award/festival name	Award title
Fires	AWGIE Awards	Television - Limited Series
Mystery Road: Origin	Australian Academy Cinema Television Arts	Best Cinematography in Television - Tyson Perkins Best Editing in Television - Nicholas Holmes Best Drama Series Best Lead Actor in a Drama presented by Foxtel - Mark Coles Smith International Award for Best Actor in a Series - Mark Coles Smith International Award for Best Drama Series Best Direction in Drama or Comedy - Dylan River Best Sound in Television - Luke Mynott, Wes Chew, Trevor Hope, Dylan Barfield Best Lead Actress in a Drama presented by Foxtel - Tuuli Narkle
New Gold Mountain	Australian Directors Guild	Best Direction in a TV or SVOD Mini-Series Episode
Savage River	Australian Academy Cinema Television Arts	Best Original Score in Television - Bryony Marks



Drama – Series		
Title	Award/festival name	Award title
Hot Department: Dark Web	Australian Directors Guild Ltd	Best Direction in an Online Series Episode - Liam Fitzgibbon
It's Fine, I'm Fine	AWGIE Awards	Web series and other non-broadcast/non-'subscription video on demand' TV short works
Little J & Big Cuz	AWGIE Awards	Children's Television - 'P' Classification (Preschool - Under 5 Years), Original Or Adapted, Animated Or Performed
Drama – Short		
Title	Award/festival name	Award title
Finding Jedda	Australian Academy Cinema Television Arts CinefestOZ	Best Short Film Best Indigenous Short Film
Hafekasi	Tribeca Film Festival	Special Jury Mention Narrative Short
Katele (Mudskipper)	Flickerfest	Panasonic LUMIX Award for Best Australian Short Film - Writer: Walter Waia, Writer/Director: John Harvey, Producer: Gillian Moody
Lost Crystal of Jessica's Room, The	St Kilda Film Festival	Best Achievement in Indigenous Filmmaking
Drama – Single-episode		
Title	Award/festival name	Award title
A Beginner's Guide to Grief	Australian Academy Cinema Television Arts	Best Digital Series or Channel



**QUICK FACTS:**

**The Content Department approved \$41.6 million in 2022/23 for the production of narrative titles including:**

- \$20.9 million for television drama
- \$12.7 million for features
- \$4.3 million for children's television
- \$3.6 million for online productions

## Appendix 5

# Producer Offset and Co-production statistics

Producer Offset Certification			
Certificates issued in 2022/23			
	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	90	72	130.87
Non-feature documentaries	72	91	39.07
TV and other	45	51	125.22
<b>Total</b>	<b>207</b>	<b>214</b>	<b>295.16</b>
Certificates issued in 2021/22			
	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	64	32	91.57
Non-feature documentaries	76	36	12.38
TV and other	46	33	41.30
<b>Total</b>	<b>186</b>	<b>101</b>	<b>145.25</b>
Co-production approvals			
One provisional approval was granted by Screen Australia during 2022/23			
Title	Format	Co-production partner	
Went Up The Hill	Feature	New Zealand	
Seven final approvals were issued, as follows:			
Title	Format	Co-production partner	
You Me and the Penguins	Feature	Canada	
Carmen	Feature	France	
We Are Still Here	Feature	New Zealand	
Carbon – The Unauthorised Biography	Feature Documentary	Canada	
Shane	Feature Documentary	United Kingdom & Northern Ireland	
The Deep season 4	Season of a series (animation)	Canada	
Big Words, Small Stories season 1	Season of a series (animation)	Canada	

## Appendix 6

# Data tables

Required data publication for corporate Commonwealth entities.

PGPA Rule Reference	Part of Report	Description	Requirement
<b>17BE</b>	<b>Contents of annual report</b>		
17BE(a)	Appendix 1 [page 50]	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	About Screen Australia [page 6]	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	About Screen Australia [page 6]	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	Governance statement [page 34]	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE(d)	N/A	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	N/A	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(f)	N/A	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(g)	Annual performance statement 2022/23 [page 36]	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	N/A	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	Appendix 6 – accountable authority [page 92]	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	Organisational structure [page 20]	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	Appendix 6 – management of human resources [page 94]	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location	Mandatory
17BE(l)	Inside cover	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	Governance statement [page 34]	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory

PGPA Rule Reference	Part of Report	Description	Requirement
17BE(n), 17BE(o)	N/A	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory
17BE(p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE(q)	N/A	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
PGPA Rule Reference	Part of Report	Description	Requirement
17BE(r)	N/A	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
17BE(s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE(t)	N/A	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory
17BE(taa)	Governance statement [page 34 and Appendix 6 – Audit Committee [page 96]	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory
17BE(ta)	Executive remuneration disclosures [page 96] and Appendix 6 – executive remuneration [page 95]	Information about executive remuneration	Mandatory
<b>17BF</b>	<b>N/A</b>	<b>Disclosure requirements for government business enterprises</b>	
17BF(1)(a)(i)	N/A	An assessment of significant changes in the entity's overall financial structure and financial conditions	If applicable, mandatory
17BF(1)(a)(ii)	N/A	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions	If applicable, mandatory
17BF(1)(b)	N/A	Information on dividends paid or recommended	If applicable, mandatory
17BF(1)(c)	N/A	Details of any community service obligations the government business enterprise has including: (a) an outline of actions taken to fulfil those obligations; and (b) an assessment of the cost of fulfilling those obligations	If applicable, mandatory
17BF(2)	N/A	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise	If applicable, mandatory

## PGPA RULE SECTION 17BE (J), (I)-(V) – ACCOUNTABLE AUTHORITY

Name	Qualifications of the accountable authority	Experience of the accountable authority	Position title / Position held Executive / Non-Executive	Period as the accountable authority or member		
				Start Date (1 July 2022 or after)	End Date (30 June 2023 or before)	Number of meetings of accountable authority attended
Nicholas Moore AO	Bachelor of Laws UNSW. Bachelor of Commerce UNSW. Admitted as a solicitor and is a Fellow of the Institute of Chartered Accountants.	Former Chief Executive Officer of Macquarie Group Limited. Retired after 32 years at Macquarie, including 10 years as CEO. Chair of Screen Australia, The Centre for Independent Studies, The Smith Family, Willow Technology Corporation, the National Catholic Education Commission, Aldus Group, and the Financial Regulator Assessment Authority and the Markets Taskforce Expert Advisory Panel (both within the Department of the Treasury). He is a Member, and former Chair, of the UNSW Business School Advisory Council. Appointed as Special Envoy for Southeast Asia for the Commonwealth Government.	Chair	1/7/2022	30/6/2023	6
Megan Brownlow	Executive MBA from the AGSM; Bachelor of Arts (Hons) ANU; Graduate of the INSEAD leadership program Singapore and the Australian Institute of Company Directors (GAICD).	Experienced non-executive director, boardroom facilitator and speaker who, over the course of her 30-year career, has held senior leadership positions in strategy, marketing and management consulting for large media and consulting firms. Deputy Chair and Chair of Audit Committee for Screen Australia and Media Federation of Australia, Chair of the Industry Advisory Board for the School of Communications, UTS and runs a small consultancy practice, Housten Consulting.	Deputy Chair / Audit Committee Chair	1/7/2022	30/6/2023	6
Marta Dusseldorp	Bachelor of Arts (VCA) - Melbourne University	Marta Dusseldorp is a respected and award-winning Australian actor who has worked extensively in theatre, film and television. An example of Marta's countless accolades includes the AACTA Award for Best Lead Actress in a TV Drama for the ABC's <i>Janet King</i> , in which she featured in the title role and worked as the Associate Producer. In 2020, Marta relocated to Tasmania and opened Archipelago Productions, developing and producing feature films, theatre and television productions. Her first series creating, producing and starring in, <i>Bay of Fires</i> , had its world premiere at the Sydney Film Festival and aired on ABC TV in July 2023.	Non-Executive Director / Member of Audit Committee	21/11/2022	30/6/2023	4

Sacha Horler	Acclaimed actor	Sacha Horler is one of Australia's most loved and respected actors working in theatre, film and television. She is in the comedy <i>Colin from Accounts</i> on Binge. She stars in the two-time AACTA award winning comedy <i>The Letdown</i> , and played opposite Kate Winslet in <i>The Dressmaker</i> . Other credits include the title role in <i>Sando</i> and roles in <i>Peter Rabbit</i> , <i>The Kettering Incident</i> , <i>Secret City</i> , <i>Rake</i> , <i>Grassroots</i> and <i>The Moodys</i> .		21/11/2022	30/6/2023	5
Helen Leake AM	Bachelor of Arts in Politics and Psychology from Flinders University	Founder and owner of Dancing Road Productions and Duo Art Productions, feature credits include <i>Heaven's Burning</i> , <i>Black and White</i> , <i>Swerve</i> and <i>Wolf Creek 2</i> . Her films have been selected for over 30 international film festivals, including Venice, Toronto, London, Karlovy Vary, Busan and Beijing. In 2020 Ms Leake was appointed a Member of the Order of Australia (AM) in the Australia Day Honours for significant service to film and professional organisations.	Non-Executive Director / Member of Audit Committee	1/7/2022	30/6/2023	6
Deborah Mailman AM	Bachelor of Arts, QLD University of Technology	Multi award-winning actor and one of Australia's most highly respected performers on stage and screen. In 2017, Ms Mailman was awarded the Member of the Order of Australia for Services to the Arts and as a role model for Indigenous performers. Currently a Trustee of the Sydney Opera House.	Non-Executive Director	1/7/2022	30/6/2023	5
Nicholas Pickard	Bachelor of Arts in modern history and cultural studies from Macquarie University	Executive Director, Public Affairs and Government Relations at APRA AMCOS. Board member of the NSW Government's multi-artform advisory board and music festivals roundtable. He is a Fellow of The Royal Society for Arts, Manufactures and Commerce.	Non-Executive Director / Member of Audit Committee	21/11/2022	30/6/2023	4
Claudia Karvan	Acclaimed actor, producer and director	Acclaimed actor, producer and director. Starred in many Australian television series and mini-series. As well as co-producing <i>Spirited</i> and <i>Love My Way</i> , directorial debut on <i>The Secret Life of Us</i> and produced three successful series of <i>Doctor Doctor</i> for Channel Nine. Co-creator, star and producer of the Stan series <i>Bump</i> , which delivered unprecedented numbers for the streamer.	Non-Executive Director / Member of Audit Committee	1/7/2022	23/8/2022	1
Richard King	Bachelor of Arts - Monash University; Bachelor of Business (Marketing) - Monash University	Ministerial Advisor (1996-2000); Bank Executive (2000-2005); Partner / Managing Partner in professional services (2005-2019); Chairperson at RMCC (2018 - present)	Non-Executive Director / Audit Committee Chair	1/7/2022	23/8/2022	1
Joanna Werner	Bachelor of Arts, Media Studies, RMIT University Certificate II in Television and Video Production, Metro Television, Sydney	Over 20 years' experience in the film and television industry as a producer and executive producer across primetime drama, feature films and children's drama. Consistent acclaim, with multiple AACTA awards, Logies and three Emmy® nominations. Amassed production credits on an array of internationally acclaimed work including on ABC, Netflix and Foxtel. Former Chair of Screen Australia's Gender Matters Taskforce.	Non-Executive Director / Member of Audit Committee	1/7/2022	12/3/2023	3

## PGPA RULE SECTION 17BE (KA) – MANAGEMENT OF HUMAN RESOURCES

### All ongoing employees current report period (2022/23)

	Man/Male		Woman/Female			Total
	Full Time	Total Man/Male	Full Time	Part Time	Total Woman/Female	
<b>NSW</b>	10	10	11	5	16	<b>26</b>
<b>VIC</b>	0	0	1	1	2	<b>2</b>
<b>Total</b>	<b>10</b>	<b>10</b>	<b>12</b>	<b>6</b>	<b>18</b>	<b>28</b>

### All non-ongoing employees current report period (2022/23)

	Man/Male		Woman/Female			Total
	Full Time	Total Man/Male	Full Time	Part Time	Total Woman/Female	
<b>NSW</b>	23	23	40	7	47	<b>70</b>
<b>QLD</b>	0	0	1	1	2	<b>2</b>
<b>VIC</b>	7	7	6	1	7	<b>14</b>
<b>WA</b>	1	1	0	0	0	<b>1</b>
<b>Total</b>	<b>31</b>	<b>31</b>	<b>47</b>	<b>9</b>	<b>56</b>	<b>87</b>

### All ongoing employees current report period (2021/22)

	Man/Male		Woman/Female			Total
	Full Time	Total Man/Male	Full Time	Part Time	Total Woman/Female	
<b>NSW</b>	9	9	12	4	16	<b>25</b>
<b>VIC</b>	1	1	0	0	0	<b>1</b>
<b>Total</b>	<b>10</b>	<b>10</b>	<b>12</b>	<b>4</b>	<b>16</b>	<b>26</b>

### All non-ongoing employees current report period (2021/22)

	Man/Male		Woman/Female			Total
	Full Time	Total Man/Male	Full Time	Part Time	Total Woman/Female	
<b>NSW</b>	18	18	36	7	43	<b>61</b>
<b>VIC</b>	4	4	6	2	8	<b>12</b>
<b>Total</b>	<b>22</b>	<b>22</b>	<b>42</b>	<b>9</b>	<b>51</b>	<b>73</b>



## PGPA RULE SECTION 17 BE (TA) - EXECUTIVE REMUNERATION

During the reporting period ended 30 June 2023, Screen Australia had 12 executives who met the definition of Key Management Personnel (KMP):

Key Management Personnel		
Name	Position	Term as KMP
Graeme Mason	Chief Executive Officer (CEO)	Full year
Michael Brealey	Chief Operating Officer (COO)	Full year
Nicholas Moore AO	Chair	Full year
Megan Brownlow	Deputy Chair	Full year
Deborah Mailman AM	Board	Full year
Helen Leake AM	Board	Full year
Claudia Karvan	Board	Part year
Joanna Werner	Board	Part year
Richard King	Board	Part year
Nicholas Pickard	Board	Part year
Marta Dusseldorp	Board	Part year
Sacha Horler	Board	Part year

Key Management Personnel Remuneration Table						
Name	Position title	Short-term benefits (\$)		Post-employment benefits (\$)	Other long-term benefits (\$)	Total remuneration (\$)
		Base salary	Bonuses	Superannuation contributions	Long service leave	
Graeme Mason	CEO	362,461	57,594	35,315	12,311	467,681
Michael Brealey	COO	281,306	-	56,309	76,575	414,190
Nicholas Moore AO	Chair	62,660	-	9,650	-	72,310
Megan Brownlow	Deputy Chair	47,000	-	7,238	-	54,238
Marta Dusseldorp	Board	22,009	-	3,389	-	25,398
Sacha Horler	Board	20,965	-	3,229	-	24,194
Claudia Karvan	Board	5,851	-	901	-	6,752
Richard King	Board	6,603	-	1,017	-	7,620
Helen Leake AM	Board	35,514	-	5,469	-	40,983

Deborah Mailman AM	Board	34,470	-	5,308	-	39,778
Nicholas Pickard	Board	22,942	-	3,533	-	26,475
Joanna Werner	Board	24,636	-	3,794	-	28,430
<b>Total</b>		<b>926,417</b>	<b>57,594</b>	<b>135,152</b>	<b>88,886</b>	<b>1,208,049</b>

#### Senior executives remuneration table

		Short-term benefits (\$)	Post-employment benefits (\$)	Other long-term benefits (\$)	Total remuneration (\$)
Total remuneration bands	Number of senior executives	Average base salary	Average superannuation contributions	Average long service leave	Average total remuneration
\$0 – \$220,000	3	145,947	23,110	3,415	172,472
\$220,001 – \$245,000	-	-	-	-	-
\$245,001 – \$270,000	2	232,187	24,106	7,507	263,800
\$270,001 – \$295,000	1	271,590	26,783	3,318	301,691

#### PGPA RULE SECTION 17BE (TAA) - AUDIT COMMITTEE

Name	Qualifications, knowledge, skills or experience (include formal and informal as relevant)	Number of meetings attended / total number of meetings	Total annual remuneration (\$)
Richard King	Bachelor of Arts - Monash University, Bachelor of Business (Marketing) - Monash University	1/1	1,734
Megan Brownlow	Executive MBA from the AGSM; Bachelor of Arts (Hons) ANU; Graduate of the INSEAD leadership program and the Australian Institute of Company Directors (GAICD).	4/4	0
Marta Dusseldorp	A respected and award-winning Australian actor who has worked extensively in theatre, film and television. In 2020 relocated to Tasmania and opened Archipelago Productions, developing and producing feature films, theatre and television productions.	1/2	1,205
Claudia Karvan	Acclaimed actor and director.	1/1	868
Helen Leake AM	Creative producer and sits on the Council for Humanities, Arts and Social Sciences (HASS) for Flinders University (2022-present) and is a presenter at Books at MIFF (BaM, 2012-present).	2/2	1,205
Nicholas Pickard	Executive Director, Public Affairs and Government Relations at APRA AMCOS. Bachelor of Arts in modern history and cultural studies from Macquarie University where he received two international scholarships to study post-war theatre in Manchester and Oxford, UK and theatre directing at the Academy of Theatre, Film, Radio and Television (AGRFT) Ljubljana, Slovenia.	3/4	2,280
Joanna Werner	Award-winning Creative Producer, Executive Producer and Director of Werner Film Productions.	1/1	530

The remuneration paid to members of the Audit Committee as detailed in the above table is also included in the Information and Remuneration for KMP table.

**QUICK FACTS:**

Screen Australia Committed \$4.3 million in production investment to children's content in 2022/23 for 4 children's TV programs with a total production value of \$29.6 million



*Kangaroo Beach Summer Special*



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

#### Opinion

In my opinion, the financial statements of Screen Australia (the Entity) for the year ended 30 June 2023:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2023 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2023 and for the year then ended:

- Statement by the Accountable Authority, Chief Executive and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

#### Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

#### Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Board is also responsible for such internal control as the Title of the Accountable Authority determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board is responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

### Auditor's responsibilities for the audit of the financial statements

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

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit 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 the Entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Accountable Authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Bradley Medina  
Executive Director  
Delegate of the Auditor-General

Canberra  
28 August 2023

## Financial Statements

for the year ended 30 June 2023

### Statement by the accountable authority, Chief Executive, and Chief Financial Officer

In our opinion, the attached financial statements for the year ended 30 June 2023 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the corporate Commonwealth entity will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the directors.



**Nicholas Moore**

Chair

28 August 2023



**Graeme Mason**

Chief Executive Officer

28 August 2023



**Richard Nankivell**

Chief Financial Officer

28 August 2023

## Statement of Comprehensive Income

for the period ended 30 June 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	14,671	13,274	14,243
Suppliers	1.1B	8,599	4,748	6,592
Grants	1.1C	41,522	49,206	37,052
Depreciation and amortisation	2.2A	1,815	1,774	1,906
Finance costs	1.1D	14	32	16
Impairment loss on financial instruments	1.1E	475	125	700
Write-down and impairment of other assets	1.1F	40,265	49,603	43,936
Losses from assets sales	1.1G	3	134	-
Other expenses	1.1H	415	1,220	-
<b>Total expenses</b>		<b>107,779</b>	120,116	104,445
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Revenue from contracts with customers	1.2A	523	1,720	950
Interest	1.2B	2,865	428	1,400
Other revenue	1.2C	5,028	5,148	4,000
<b>Total own-source revenue</b>		<b>8,416</b>	7,296	6,350
<b>Gains</b>				
Reversal of write-downs and impairment	1.2D	933	1,890	62
<b>Total gains</b>		<b>933</b>	1,890	62
<b>Total own-source income</b>		<b>9,349</b>	9,186	6,412
<b>Net (cost of) services</b>		<b>(98,430)</b>	(110,930)	(98,033)
Revenue from Government	1.2E	98,703	111,140	98,288
<b>Surplus</b>		<b>273</b>	210	255
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Total comprehensive income</b>		<b>273</b>	210	255

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

# Statement of Financial Position

## as at 30 June 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	2.1A	19,778	18,771	18,771
Trade and other receivables	2.1B	1,246	3,191	3,191
Other investments	2.1C	60,000	68,002	67,835
<b>Total financial assets</b>		<b>81,024</b>	89,964	89,797
<b>Non-financial assets</b>				
Buildings <sup>1</sup>	2.2A	7,393	2,498	967
Plant and equipment	2.2A	563	613	1,053
Computer software	2.2A	-	15	-
Other non-financial assets	2.2C	602	653	653
<b>Total non-financial assets</b>		<b>8,558</b>	3,779	2,673
<b>Total assets</b>		<b>89,582</b>	93,743	92,470
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	400	225	225
Other payables	2.3B	675	619	670
<b>Total payables</b>		<b>1,075</b>	844	895
<b>Interest bearing liabilities</b>				
Leases	2.4A	6,771	2,383	801
<b>Total interest bearing liabilities</b>		<b>6,771</b>	2,383	801
<b>Provisions</b>				
Employee provisions	3.1A	2,610	2,554	2,554
Other provisions	2.5A	64,393	73,502	73,505
<b>Total provisions</b>		<b>67,003</b>	76,056	76,059
<b>Total liabilities</b>		<b>74,849</b>	79,283	77,755
<b>Net assets</b>		<b>14,733</b>	14,460	14,715
<b>EQUITY</b>				
Contributed equity		9,505	9,505	9,505
Reserves		45	45	45
Retained surplus		5,183	4,910	5,165
<b>Total equity</b>		<b>14,733</b>	14,460	14,715

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

<sup>1</sup> Right-of-use assets are included in Buildings.



## Statement of Changes in Equity

for the period ended 30 June 2023

	2023 \$'000	2022 \$'000	Original Budget \$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	9,505	9,505	9,505
<b>Closing balance as at 30 June</b>	<b>9,505</b>	9,505	9,505
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	4,910	4,700	4,910
<b>Adjusted opening balance</b>	<b>4,910</b>	4,700	4,910
<b>Comprehensive income</b>			
Surplus for the period	273	210	255
<b>Total comprehensive income</b>	<b>273</b>	210	255
<b>Closing balance as at 30 June</b>	<b>5,183</b>	4,910	5,165
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	45	45	45
<b>Adjusted opening balance</b>	<b>45</b>	45	45
<b>Closing balance as at 30 June</b>	<b>45</b>	45	45
<b>TOTAL EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	14,460	14,250	14,460
<b>Adjusted opening balance</b>	<b>14,460</b>	14,250	14,460
<b>Comprehensive income</b>			
Surplus for the period	273	210	255
<b>Total comprehensive income</b>	<b>273</b>	210	255
<b>Closing balance as at 30 June</b>	<b>14,733</b>	14,460	14,715

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

## Cash Flow Statement

for the period ended 30 June 2023

	2023 \$'000	2022 \$'000	Original Budget \$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Appropriations	27,834	39,466	27,834
Receipts from Government	72,089	70,454	70,454
Sale of goods and rendering of services	562	1,816	965
Interest	2,548	333	1,400
Royalties on screen investments	4,475	3,492	4,000
GST received	9,637	8,401	7,500
Other	765	1,294	231
<b>Total cash received</b>	<b>117,910</b>	<b>125,256</b>	<b>112,384</b>
<b>Cash used</b>			
Employees	14,387	13,252	14,192
Suppliers	10,591	5,252	7,251
Grants	41,872	47,107	39,877
Other	5,322	4,261	4,275
<b>Total cash used</b>	<b>72,172</b>	<b>69,872</b>	<b>65,595</b>
<b>Net cash from operating activities</b>	<b>45,738</b>	<b>55,384</b>	<b>46,789</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of property, plant and equipment	5	2	-
Loans - screen industry assistance	1,702	593	62
Proceeds from sales of financial instruments	175,002	156,000	180,000
<b>Total cash received</b>	<b>176,709</b>	<b>156,595</b>	<b>180,062</b>
<b>Cash used</b>			
Purchase of property, plant and equipment	192	651	800
Purchase of financial instruments	167,000	174,002	179,833
Investments - screen industry assistance	51,386	40,176	43,936
Loans - screen industry assistance	1,151	466	700
<b>Total cash used</b>	<b>219,729</b>	<b>215,295</b>	<b>225,269</b>
<b>Net cash used by investing activities</b>	<b>(43,020)</b>	<b>(58,700)</b>	<b>(45,207)</b>

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
<b>FINANCING ACTIVITIES</b>				
<b>Cash used</b>				
Principal payments of lease liabilities		1,711	1,405	1,582
<b>Total cash used</b>		<b>1,711</b>	<b>1,405</b>	<b>1,582</b>
<b>Net cash used by financing activities</b>		<b>(1,711)</b>	<b>(1,405)</b>	<b>(1,582)</b>
<b>Net increase/(decrease) in cash held</b>		<b>1,007</b>	<b>(4,721)</b>	<b>-</b>
Cash and cash equivalents at the beginning of the reporting period		18,771	23,492	19,102
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>19,778</b>	<b>18,771</b>	<b>19,102</b>

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



## Budget Variances Commentary

### STATEMENT OF COMPREHENSIVE INCOME EXPENSES

#### Suppliers

Screen Australia increased its use of external assessors to assist in processing the substantial increase in Producer Offset applications and incurred significant legal costs in appearing at the Administrative Appeals Tribunal in respect of a number of Producer Offset appeals.

#### Grants / Write-down and impairment of assets / Impairment loss on financial instruments

Screen Australia received additional revenue throughout the year which allowed Screen Australia to fund additional screen projects.

### OWN SOURCE INCOME

#### Interest

Screen Australia received more interest on investments than budgeted due to higher interest rates than anticipated throughout the year.

#### Other revenue

Screen Australia received contributions from external partners for jointly funded projects during the year, as well as achieving higher recoupment and repayment of project underage (unspent project funding) than originally budgeted.

### STATEMENT OF FINANCIAL POSITION

#### ASSETS

#### Cash & cash equivalents / Other investments

Screen Australia's level of cash and investments is dependent on the rate at which screen projects meet their milestones thus triggering payment. After being impacted by COVID-19, the level of cash and investments is reducing as production activity rises.

#### Trade & Other receivables

During the year Screen Australia received the \$1.635 million Temporary Interruption Fund reimbursement from the Department of

Infrastructure, Transport, Regional Development and Communications. In addition, there was a significant reduction in the level of other account receivable accounts compared to the previous year.

#### Buildings

Screen Australia's current office lease at Ultimo expires on 30 October 2023. In June 2023 Screen Australia entered into a new 5 year lease at the existing premises with a reduced footprint. As the agreement was signed prior to 30 June 2023 a new right of use asset and lease liability has been included in the financial statements.

### LIABILITIES

#### Interest bearing liabilities - Leases

Screen Australia's current office lease at Ultimo expires on 30 October 2023. In June 2023 Screen Australia entered into a new 5 year lease at the existing premises with a reduced footprint. As the agreement was signed prior to 30 June 2023 a new right of use asset and lease liability has been included in the financial statements.

#### Other provisions

Screen Australia makes direct funding payments when applicants meet agreed funding milestones. The level of provision is dependent upon the rate at which projects meet their milestones. After being impacted by COVID-19, the level of the provision is reducing as production activity rises. In addition, a \$1.220 million provision was recognised at 30 June 2022 for expected Temporary Interruption Fund claims. During 2022/23 the claims were settled and the provision was extinguished.

**CASH FLOW STATEMENT****OPERATING ACTIVITIES****Cash received****Receipts from Government**

During the year the Temporary Interruption Fund claims were finalised. This resulted in additional revenue and expenditure of \$0.415 million.

**Interest**

Screen Australia received more interest on investments than budgeted due to an increase in interest rates and higher level of investments than anticipated throughout the year.

**Net GST received**

Net GST varies from year to year based on the level of expenditure and the rate at which screen projects trigger their milestone payments. In addition Screen Australia engages with a variety of entities and this figure can fluctuate based on their GST registration and the location of the supply.

**Cash used****Suppliers**

Screen Australia increased its use of external assessors to assist in the processing the unprecedented increase in Producer Offset applications and incurred significant legal costs in appearing at the Administrative Appeals Tribunal in respect of a number of Producer Offset appeals. In addition, the Temporary Interruption Fund claims were finalised during the year.

**Grants / Investments - screen industry assistance / other**

The split between grant and investment funding is dependent on the total amount being funded. Grants are usually recognised for amounts of \$500K or less and investments are recognised for amounts above this figure. The split between investments / grants provided during any given year is dependent on the project applications received during the year. Screen Australia makes payments as projects meet their milestones.

**INVESTING ACTIVITIES****Cash received / Cash used****Loans - screen industry assistance**

During the year Screen Australia provided entities with pre-production loans to ensure the projects could continue while the agreements were being finalised. The loans are deducted from the first drawdown of the funding agreement.

**Proceeds from sale of financial instruments / purchase of financial instruments**

Term deposits are placed with sufficient regularity to ensure funds are available to meet Screen Australia's expenditure as it falls due. The proceeds from sales and purchases of financial instruments fluctuate based on when project milestones are met.

**Grants / Investments - screen industry assistance**

The split between grant and investment funding is dependent on the total amount being funded. Grants are usually recognised for amounts of \$500K or less and investments are recognised for amounts above this figure. The split between investments / grants provided during any given year is dependent on the project applications received during the year. Screen Australia makes payments as projects meet their milestones.



*Mystery Road: Origin*

# Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2023

## CERTIFICATION

### PRIMARY FINANCIAL STATEMENT

- Statement of Comprehensive Income
- Statement of Financial Position
- Statement of Changes in Equity
- Cash Flow Statement

## OVERVIEW

## NOTES TO THE FINANCIAL STATEMENTS

### 1. DEPARTMENTAL FINANCIAL PERFORMANCE

- 1.1 Expenses
- 1.2 Own-Source Revenue and Gains

### 2. DEPARTMENTAL FINANCIAL POSITION

- 2.1 Financial Assets
- 2.2 Non-Financial Assets
- 2.3 Payables
- 2.4 Interest Bearing Liabilities
- 2.5 Other Provisions

### 3. PEOPLE AND RELATIONSHIPS

- 3.1 Employee Provisions
- 3.2 Key Management Personnel Remuneration
- 3.3 Related Party Disclosures

### 4. MANAGING UNCERTAINTIES

- 4.1 Financial Instruments
- 4.2 Fair Value Measurement

### 5. OTHER INFORMATION

- 5.1 Aggregate Assets and Liabilities
- 5.2 Assets Held in Trust

## OVERVIEW

### Objectives of Screen Australia

Screen Australia is an Australian Government controlled entity.

Screen Australia is structured to meet the following outcomes:

Outcome 1: To promote engaged audiences and support a creative, innovative and commercially sustainable screen industry through the funding and promotion of diverse Australian screen product.

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

### The Basis of Preparation

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- a) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- b) Australian Accounting Standards and Interpretations - including simplified disclosures for Tier 2 Entities under AASB 1060 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 in accordance with the historical cost convention, except for certain assets and liabilities 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.

### New Accounting Standards

#### *Adoption of New Australian Accounting Standard Requirements*

Two amending standards (AASB 2021-2 and AASB 2021-6) were adopted earlier than the application date as stated in the standard. These amending standards have been adopted for the 2022/23 reporting period.

The following amending standards were issued prior to the signing of the statement by the accountable authority and chief financial officer, were applicable to the current reporting period and had a material effect on the entity's financial statements:

Standard/ Interpretation	Nature of change in accounting policy, transitional provisions, and adjustment to financial statements
AASB 2021-2 <i>Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates</i> (AASB 2021-2)	AASB 2021-2 amends AASB 7, AASB 101, AASB 108, AASB 134 and AASB Practice Statement 2. The amending standard requires the disclosure of material, rather than significant, accounting policies, and clarifies what is considered a change in accounting policy compared to a change in accounting estimate.
AASB 2021-6 <i>Amendments to Australian Accounting Standards – Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards</i> (AASB 2021-6)	AASB 2021-6 amends the Tier 2 reporting requirements set out in AASB 1049, AASB 1054 and AASB 1060 to reflect the changes made by AASB 2021-2. This amending standard is not expected to have a material impact on Screen Australia's financial statements for the current reporting period or future reporting periods.

### Taxation

Screen Australia is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

### Events After the Reporting Period

There were no significant events after the reporting period and before the signing of these statements that had the potential to significantly affect the ongoing structure and financial activities of Screen Australia.



**NOTE 1: FINANCIAL PERFORMANCE**

This section analyses the financial performance of Screen Australia for the year ended 2023.

**1.1 EXPENSES**

	2023 \$'000	2022 \$'000
<b>1.1A: Employee benefits</b>		
Wages and salaries	11,344	10,353
Superannuation		
Defined contribution plans	1,616	1,450
Defined benefit plans	257	227
Leave and other entitlements	1,339	1,032
Separation and redundancies	115	212
<b>Total employee benefits</b>	<b>14,671</b>	<b>13,274</b>

**Accounting Policy**

Accounting policies for employee related expenses are contained in the People and Relationships section

**1.1B: Suppliers**
**Goods and services supplied or rendered**

Audit fees (paid to Australian National Audit Office)	55	70
Assessor fees	1,283	290
Consultants	351	62
Contractors	1,865	1,458
Office and communications	1,449	1,180
Other property and utilities	329	258
Festivals and Industry events inc screenings	998	359
Travel	936	242
Other	1,297	792
<b>Total goods and services supplied or rendered</b>	<b>8,563</b>	<b>4,711</b>
Goods supplied	271	155
Services rendered	8,292	4,556
<b>Total goods and services supplied or rendered</b>	<b>8,563</b>	<b>4,711</b>

	2023 \$'000	2022 \$'000
<b>Other suppliers</b>		
Workers compensation expenses	36	37
<b>Total other suppliers</b>	<b>36</b>	<b>37</b>
<b>Total suppliers</b>	<b>8,599</b>	<b>4,748</b>

Screen Australia has no short-term lease commitments as at 30 June 2023.

The above lease disclosures should be read in conjunction with the accompanying notes 1.1D, 2.2A and 2.4A.

#### 1.1C: Grants

Australian Government entities (related parties)	250	60
State and Territory Governments	1,112	137
Local Governments	40	-
Non Government organisations	40,120	49,009
<b>Total grants</b>	<b>41,522</b>	<b>49,206</b>

#### Accounting Policy

Screen Australia provides grants to screen content developers and producers for the purposes of fostering and developing an Australian screen industry.

An expense and provision is recognised by Screen Australia upon issuing a letter of approval to the applicant.

#### 1.1D: Finance costs

Interest on lease liabilities	14	27
Other interest payments	-	5
<b>Total finance costs</b>	<b>14</b>	<b>32</b>

The above lease disclosures should be read in conjunction with the accompanying notes 1.1B, 2.2A and 2.4A.

#### Accounting Policy

All borrowing costs are expensed as incurred.

#### 1.1E: Impairment loss on financial instruments

Impairment on loans	475	125
<b>Total impairment on financial instruments</b>	<b>475</b>	<b>125</b>

#### 1.1F: Write-down and impairment of other assets

Screen equity investments	40,265	49,603
<b>Total write-down and impairment of other assets</b>	<b>40,265</b>	<b>49,603</b>

**Accounting Policy**

Due to the financial risk profile of screen investments and loans, Screen Australia has historically made substantial losses on its screen investments and loans and for this reason, their fair value on initial recognition is considered to be nil. The loan and equity investment are subsequently measured at fair value and the movements in the fair value, if any, are recognised in the Statement of Comprehensive Income.

**Accounting Judgements and Estimates**

Screen Australia recognises a provision for the full amount of its investments and loans upon issuing a letter of approval to the applicant. As the contractual milestones have not been met in full, there is a risk the recipients will not meet the requirements for payment, resulting in Screen Australia overstating its impairment expenditure.

	2023	2022
	\$'000	\$'000

**1.1G: Losses from asset sales**

Sale of Assets

Buildings	-	132
Plant and equipment	3	2
	3	134
<b>Total foreign exchange losses</b>	<b>3</b>	<b>134</b>

**Accounting Policy**
Sale of Assets

Losses from disposal of assets are recognised when control of the asset has passed to the buyer.

**1.1H: Other expenses**

Temporary Interruption Fund

	415	1,220
	415	1,220

**Total other expenses**

**415**      1,220

**Accounting Policy**
Temporary Interruption Fund

Screen Australia was responsible for the administration of the Temporary Interruption Fund (TIF). The TIF was a \$50 million fund made available by the Australian Government, appropriated to Department of Infrastructure, Transport, Regional Development and Communications (DITRDC) and administered by Screen Australia. The TIF provided support for new local productions that could not move into production when insurers excluded coverage for COVID-19 in their policies. During the year, Screen Australia recognised the TIF settlement costs of \$0.415 million (2022: \$1.220 million). These costs were reimbursed by the DITRDC to the value of \$1.635 million during the financial year.

This disclosure should be read in conjunction with the accompanying notes 1.2E, 2.1B and 2.5A.

**1.2 OWN-SOURCE REVENUE AND GAINS**
**OWN-SOURCE REVENUE**
**1.2A: Revenue from contracts with customers**

Temporary Interruption Fund application fee	351	1,540
Rendering of services	172	180
	523	1,720
<b>Total revenue from contracts with customers</b>	<b>523</b>	<b>1,720</b>

**Accounting Policy**

Screen Australia receives an application fee for issuing a Producer Offset provisional certificate. The fee is based on the total film expenditure, and calculated in accordance with the rates stipulated in the Producer Offset Rules 2018. The fee is received upon application, and recognised upon the certificate being issued.

Screen Australia operates a disbursement administration service for Australian screen projects which collects revenue from sales agents and distributors on behalf of the producer. For providing this service, a disbursement administration fee is collected in accordance with the individual agreements. The fee is recognised, and received at the same time as the disbursement being made. The disbursement service is included in note 5.2.

Screen Australia administered the Temporary Interruption Fund (TIF). During 2022/23 Screen Australia charged a 2% application fee based on the coverage provided for a production. Whilst the Government extended the TIF to 30 June 2023, the fund closed early on 14 October 2022 following the decision of the National Cabinet of Premiers and Chief Ministers on 30 September 2022 to end mandatory periods of isolation.

	2023 \$'000	2022 \$'000
<b>1.2B: Interest</b>		
Deposits	2,865	428
<b>Total interest</b>	<b>2,865</b>	<b>428</b>

**Accounting Policy**

Interest revenue is recognised using the effective interest method.

**1.2C: Other revenue**

Royalties - screen production investments	4,181	3,703
Other	847	1,445
<b>Total other revenue</b>	<b>5,028</b>	<b>5,148</b>

**Accounting Policy*****Royalties and Other Revenue***

Screen Australia receives revenue from its equity investments and other sources. The revenue is recognised when it is received or when the right to receive payment is established.

**GAINS****1.2D: Reversal of write-downs and impairment**

Loans	95	228
Impairment on trade and other receivables	219	307
Repayment of development funding	619	1,355
<b>Total reversals of previous asset write-downs and impairments</b>	<b>933</b>	<b>1,890</b>

**1.2E: Revenue from Government**

Department of Infrastructure, Transport, Regional Development and Communications - Grant Funding	70,454	70,454
Department of Infrastructure, Transport, Regional Development and Communications - Temporary Interruption Fund	415	1,220
Department of Infrastructure, Transport, Regional Development and Communications - Supply and Appropriation Acts	27,834	39,466
<b>Total revenue from Government</b>	<b>98,703</b>	<b>111,140</b>

**Accounting Policy**
Revenue from Government

Screen Australia has a grant funding agreement with the Department of Communications and the Arts. Grant amounts received during the year (adjusted for any formal additions and reductions) are recognised as revenue from Government when Screen Australia gains control of the funding.

Funding received from Department of Infrastructure, Transport, Regional Development and Communications through the Supply and Appropriation Acts (appropriated to the Department of Infrastructure, Transport, Regional Development and Communications as a corporate Commonwealth entity payment item for payment to Screen Australia) is recognised as revenue from Government by Screen Australia.

Screen Australia was responsible for the administration of the Temporary Interruption Fund (TIF). Refer to note 1.1H for further information.

**NOTE 2: FINANCIAL POSITION**

This section analyses Screen Australia's assets used to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.

**2.1 FINANCIAL ASSETS**

	2023 \$'000	2022 \$'000
<b>2.1A: Cash and cash equivalents</b>		
Cash on hand or on deposit	19,778	18,771
<b>Total cash and cash equivalents</b>	<b>19,778</b>	<b>18,771</b>

**Accounting Policy**

Cash is recognised at its nominal amount. Cash and cash equivalents includes:

- a) cash on hand; and
- b) demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

**2.1B: Trade and other receivables**
**Goods and services receivables**

Goods and services	724	1,380
<b>Total goods and services receivables</b>	<b>724</b>	<b>1,380</b>

**Other receivables**

Statutory receivables	604	833
Temporary Interruption Fund	-	1,220
Loans	10,955	11,281
Interest	895	577
Other	17	18
<b>Total other receivables</b>	<b>12,471</b>	<b>13,929</b>
<b>Total trade and other receivables (gross)</b>	<b>13,195</b>	<b>15,309</b>
<b>Less expected credit loss allowance</b>	<b>(11,949)</b>	<b>(12,118)</b>
<b>Total trade and other receivables (net)</b>	<b>1,246</b>	<b>3,191</b>

Screen Australia provides loans to screen producers in support of the Australian screen industry.

### Accounting Policy

#### *Temporary Interruption Fund*

Screen Australia was responsible for the administration of the Temporary Interruption Fund (TIF). Refer to note 1.1H for further information.

#### *Other Financial assets*

Trade receivables, and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest, that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any loss allowance.

#### *Accounting Judgements and Estimates*

Screen Australia provides loans to support the Australian screen sector. The repayment of these loans is dependent on the success of a title and/or production company.

As a result of the financial risk profile of Screen Australia's loans, substantial losses have occurred in the past. Unless payment is reasonably assured, the loans are impaired to nil upon initial recognition. If repayment occurs in future years, the repayment is recognised as recoveries.

	2023 \$'000	2022 \$'000
<b>2.1C: Other investments</b>		
Term deposits	60,000	68,002
<b>Total other investments</b>	<b>60,000</b>	<b>68,002</b>

### Accounting Policy

Screen Australia holds term deposits and has the intent and ability to hold these investments to their fixed term maturity date. Term deposits are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

## 2.2 NON-FINANCIAL ASSETS

### 2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles Reconciliation of the opening and closing balances of property, plant and equipment for 2023

	Buildings \$'000	Plant and equipment \$'000	Computer software \$'000	Total \$'000
<b>As at 1 July 2022</b>				
Gross book value	11,080	2,310	934	14,324
Accumulated depreciation, amortisation and impairment	(8,582)	(1,697)	(919)	(11,198)
<b>Total as at 1 July 2022</b>	<b>2,498</b>	<b>613</b>	<b>15</b>	<b>3,126</b>
Additions				
Purchases	-	192	-	192
Right-of-use assets	6,461	-	-	6,461
Depreciation and amortisation	(502)	(234)	(15)	(751)
Depreciation on right-of-use assets	(1,064)	-	-	(1,064)
Disposals				
Other	-	(8)	-	(8)
<b>Total as at 30 June 2023</b>	<b>7,393</b>	<b>563</b>	<b>-</b>	<b>7,956</b>
<b>Total as at 30 June 2023 represented by</b>				
Gross book value	17,541	2,251	918	20,710

Accumulated depreciation, amortisation and impairment	(10,148)	(1,688)	(918)	(12,754)
<b>Total as at 30 June 2023</b>	<b>7,393</b>	<b>563</b>	<b>-</b>	<b>7,956</b>
Carrying amount of right-of-use assets	7,079	-	-	7,079

During the year Screen Australia entered into a new 5 year lease for its Sydney office commencing 1 November 2023. Refer to note 2.4A for further details.

Apart from assets with a nil value, no property, plant and equipment and intangibles are expected to be sold or disposed of within the next 12 months.

#### Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 4.2.

#### Accounting Policy

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 income 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.

#### Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, 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).

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. This is particularly relevant to 'make good' provisions in property leases taken up by Screen Australia where there exists an obligation to reinstate the site to an agreed condition. These costs are included in the value of Screen Australia's leasehold improvements with a corresponding provision for the 'make good' recognised.

#### Lease Right of Use (ROU) Assets

Leased ROU assets are capitalised at the commencement date of the lease and are comprised of the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received. These assets are accounted for by Commonwealth lessees as separate asset classes to corresponding assets owned outright, but included in the same column as where the corresponding underlying assets would be presented if they were owned.

On initial adoption of AASB 16 Screen Australia adjusted the ROU assets at the date of initial application by the amount of any provision for onerous leases recognised immediately before the date of initial application. Following initial application, an impairment review was undertaken for any right of use lease asset that shows indicators of impairment and an impairment loss is recognised against any right of use lease asset that is impaired. Lease ROU assets continue to be measured at cost after initial recognition.

#### Revaluations

Following initial recognition at cost, property, plant and equipment (**excluding ROU assets**) are carried at fair value (or an amount not materially different from fair value) less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date.

The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to Screen Australia under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reversed 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.

#### Depreciation

Depreciable property, plant and equipment assets 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.

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

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

	2023	2022
Leasehold improvements	Lease terms	Lease terms
Plant and equipment <sup>1</sup>	2 to 10 years	2 to 20 years

<sup>1</sup>Excludes collection assets which have an indefinite life.

The depreciation rates for ROU assets are based on the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

### Impairment

All assets were assessed for impairment at 30 June 2023.

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 of disposal 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.

### Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

### Intangibles

Screen Australia's intangibles comprise purchased software for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of Screen Australia's software are 3 to 5 years (2022: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2023.

## 2.2B: On-screen investments

### Reconciliation of the opening and closing balances of on-screen investments

	Screen equity investments \$'000	Total \$'000
<b>As at 1 July 2022</b>		
Gross book value	728,350	728,350
Accumulated impairment	(728,350)	(728,350)
<b>Total as at 1 July 2022</b>	-	-
Screen projects funded during the year	51,276	51,276
Repayments	(215)	(215)
Impairment	(51,061)	(51,061)
<b>Total as at 30 June 2023</b>	-	-
<b>Total as at 30 June 2023 represented by</b>		
Gross book value	779,411	779,411
Accumulated impairment	(779,411)	(779,411)
<b>Total as at 30 June 2023</b>	-	-

### **Accounting Policy**

Screen Australia provides financial assistance to screen producers for the purposes of fostering and developing an Australian screen industry. This financial assistance is provided in respect of individual development and production projects. Investments give Screen Australia an interest in the copyright and the right to participate in any income from the project.

### **Accounting Judgements and Estimates**

Equity investments in screen productions are initially recognised at fair value based on the expected cash flow from this investment. Due to the financial risk profile of screen investments, including the uncertainty of any future cash flows, Screen Australia has historically made substantial losses. For this reason, the fair value of investments on initial recognition is considered to be nil. Investment are subsequently measured at fair value and the movements in the fair value, if any, are recognised in the Statement of Comprehensive Income.



	2023 \$'000	2022 \$'000
<b>2.2C: Other non-financial assets</b>		
Prepayments	602	653
<b>Total other non-financial assets</b>	<b>602</b>	<b>653</b>
No indicators of impairment were found for other non-financial assets.		
<b>2.3 PAYABLES</b>		
<b>2.3A: Suppliers</b>		
Trade creditors and accruals	400	225
<b>Total suppliers</b>	<b>400</b>	<b>225</b>
Settlement was usually made within 30 days		
<b>2.3B: Other Payables</b>		
Salaries and wages	354	256
Superannuation	56	39
Separations and redundancies	114	-
Prepayments received/unearned income	151	324
<b>Total other payables</b>	<b>675</b>	<b>619</b>
<b>2.4 INTEREST BEARING LIABILITIES</b>		
<b>2.4A: Leases</b>		
Lease Liabilities	6,771	2,383
<b>Total leases</b>	<b>6,771</b>	<b>2,383</b>
Total lease payments for the year ended 30 June 2023 was \$1,724,671		
<b>Maturity analysis - contractual undiscounted cash flows</b>		
Within 1 year	1,347	1,603
Between 1 to 5 years	5,666	807
More than 5 years	504	-
<b>Total leases</b>	<b>7,517</b>	<b>2,410</b>

Screen Australia in its capacity as lessee, has office space leases for its South Melbourne and Sydney offices. Both leases are on commercial terms, and are for a period of 10 years, plus contain a 5 year lessee option.

The 5 year option for the South Melbourne office has been exercised, and will expire on 22 June 2025.

Screen Australia's Sydney office lease expires 30 October 2023. During the year Screen Australia entered into a new 5 year lease commencing 1 November 2023 at the existing premises with a reduced footprint. The new lease has been accounted for as a lease modification. As there was no increase in the lease scope, the corresponding right-of-use asset and lease liability were remeasured and reflected in the financial statements.

The above lease disclosures should be read in conjunction with the accompanying notes 1.1B, 1.1D, and 2.2A.

### Accounting Policy

For all new contracts entered into, Screen Australia considers whether the contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'.

Once it has been determined that a contract is, or contains a lease, the lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease, if that rate is readily determinable, or the department's incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification to the lease. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset or profit and loss depending on the nature of the reassessment or modification.

## 2.5 OTHER PROVISIONS

### 2.5A: Other Provisions

	Unpaid funding obligation \$'000	Temporary Interruption Fund \$'000	Provision for restoration \$'000	Total \$'000
<b>As at 1 July 2022</b>	72,115	1,220	167	73,502
Additional provisions made	82,479	415	398	83,292
Amounts used	(90,346)	(1,635)	-	(91,981)
Amounts reversed	(420)	-	-	(420)
<b>Total as at 30 June 2023</b>	<b>63,828</b>	<b>-</b>	<b>565</b>	<b>64,393</b>

### Accounting Policy

#### Unpaid funding obligation

On approval and notification to the applicant of each funding proposal, a provision is recognised at the fair value of the amount of consideration to be given by Screen Australia. Once the funds are disbursed to the screen content developers and producers the provision is reduced.

#### Temporary Interruption Fund

Screen Australia was responsible for the administration of the Temporary Interruption Fund (TIF). Refer to note 1.1H for further information.

#### Provision for restoration

Screen Australia currently has 2 (2022: 2) agreements for the leasing of premises which have provisions requiring Screen Australia to restore the premises to their original condition at the conclusion of the lease. Screen Australia has made a provision to reflect the present value of this obligation.

### Accounting Judgements and Estimates

Screen Australia recognises a provision for the full amount listed in its approved funding decision upon issuing a letter of approval to the applicant. As the milestones have not been met in full, there is a risk the recipients will not meet the requirements for payment, resulting in Screen Australia overstating its liabilities. However, as the majority of approved funding decisions have historically been paid in full, it is highly probable all unpaid contracts as at 30 June 2023 will be paid in full.

## NOTE 3: PEOPLE AND RELATIONSHIPS

This section describes a range of employment and post-employment benefits provided to our people and our relationships with other key people.

### 3.1 EMPLOYEE PROVISIONS

	2023 \$'000	2022 \$'000
<b>3.1A: Employee provisions</b>		
Leave	2,610	2,554
<b>Total employee provisions</b>	<b>2,610</b>	<b>2,554</b>

#### Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

#### Leave

The liability for employee benefits includes provision for annual leave and long service leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including Screen Australia's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by using the Department of Finance short hand method as at 30 June 2023. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

#### 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

Screen Australia's staff are members of the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

The PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for 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 in the Department of Finance's administered schedules and notes.

Screen Australia makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. Screen Australia accounts for the contributions as if they were contributions to defined contribution plans.

### 3.2 KEY MANAGEMENT PERSONNEL REMUNERATION

Key Management Personnel are those persons having authority and responsibility for planning, directing and controlling the activities of Screen Australia, directly or indirectly, including any director (whether executive or otherwise). Screen Australia has determined the Key Management Personnel to be the Chief Executive Officer, Chief Operating Officer and Screen Australia's Board. Key Management Personnel remuneration is reported in the table below:

	2023 \$'000	2022 \$'000
Short-term employee benefits	984	1,027
Post-employment benefits	135	129
Other long-term employee benefits	89	14
<b>Total Key Management Personnel remuneration expenses<sup>1</sup></b>	<b>1,208</b>	<b>1,170</b>

The total number of key management personnel that are included in the above table are 12 (2022: 10).

The 2023 long service leave figure has increased due to the recognition of prior service for one key management personnel in accordance with the *Long Service Leave (Commonwealth Employees) Act 1976*.<sup>1</sup>The above Key Management Personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by Screen Australia.

### 3.3 RELATED PARTY DISCLOSURES

#### Related party relationships

Screen Australia is an Australian Government controlled entity. Related parties to Screen Australia are Directors, Key Management Personnel, and other Australian Government entities.

Under Screen Australia's Conflict of Interest policy, where Key Management Personnel or staff have a conflict of interest, they are required to disclose such interest and absent themselves from the meeting when the matter is discussed.

#### Transactions with related parties

Given the breadth of Government activities, related parties may transact with the Government sector in the same capacity as ordinary citizens. Such transactions include the refund of taxes, receipt of a paid parental leave, joint initiatives or Government funding. These transactions have not been separately disclosed in this note.

#### The following transactions with related parties occurred during the 2022/23 financial year:

In the ordinary course of business, Screen Australia made the following transaction with RPRD#6 Pty Ltd for the following screen project. Claudia Karvan, who was a Screen Australia Board Member also acted as Producer for this project.

- Payment of \$38,750 production funding for *Bump Series 3*.

In the ordinary course of business, Screen Australia made the following transactions with Archipelago Productions Pty Ltd.

Marta Dusseldorp who is a Screen Australia Board Member is also a Director of this company.

- Approval of \$208,000 under the Enterprise Business Generate program.

In the ordinary course of business, Screen Australia made the following transactions with Dancing Road Productions Pty Ltd.

Helen Leake AM, who is a Screen Australia Board Member is also a Director of this company.

- Approval and payment of \$16,200 under International Marketing Support – Festivals & Awards program.

In the ordinary course of business, Screen Australia made the following transactions with Werner Film Projects Pty Ltd.

Joanna Werner who was a Screen Australia Board Member is also a Director of this company.

- Approval and payment of \$68,088 development funding for *End Of*.

In the ordinary course of business, Screen Australia made the following transactions with Crazy Fun Park Productions Pty Ltd.

Joanna Werner who was a Screen Australia Board Member is also a Director of this company.

- Approval of \$198,406 production funding for *Crazy Fun Park*.
- Payment of \$197,099 Temporary Interruption Fund coverage for *Crazy Fun Park*.

#### The following transactions with related parties occurred during the 2021/22 financial year.

In the ordinary course of business, Screen Australia made the following transaction with RPRD#5 Pty Ltd for the following screen project. Claudia Karvan, who is a Screen Australia Board Member also acted as Producer for this project.

- Payment of \$850,000 production funding for *Bump Series 2*.
- Approval of TIF coverage for *Bump series 2*.

In the ordinary course of business, Screen Australia made the following transaction with RPRD#6 Pty Ltd for the following screen project. Claudia Karvan, who is a Screen Australia Board Member also acted as Producer for this project.

- Approval of \$95,085 production funding for *Bump Series 3*.
- Payment of \$772,500 production funding for *Bump Series 3*.
- Approval of TIF coverage for *Bump series 3*.

In the ordinary course of business, Screen Australia made the following transactions with Werner Film Productions Pty Ltd.

Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

- Approval of \$140,000 and payment of \$105,000 for H Ngo placement under the Enterprise People program.

In the ordinary course of business, Screen Australia made the following transactions with Newsreader Productions Pty Ltd.

Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

- Payment of \$100,000 production funding for *The Newsreader*.

In the ordinary course of business, Screen Australia made the following transactions with Crazy Fun Park Productions Pty Ltd.

Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

- Approval of \$53,012 production funding for *Crazy Fun Park*.
- Payment of \$1,727,724 production funding for *Crazy Fun Park*.

In the ordinary course of business, Screen Australia made the following transactions with Surviving Summer Productions Pty Ltd.

Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

- Payment of \$200,000 production funding for *Surviving Summer*.

## NOTE 4: MANAGING UNCERTAINTIES

This section analyses how Screen Australia manages financial risks within its operating environment.

	2023 \$'000	2022 \$'000
<b>4.1 FINANCIAL INSTRUMENTS</b>		
<b>4.1A: Contingent Assets and Liabilities</b>		
There are no known quantifiable or unquantifiable contingencies as at 30 June 2023.		
<b>4.1B: Categories of financial instruments</b>		
<b>Financial assets at amortised cost</b>		
Cash and cash equivalents	19,778	18,771
Loans and receivables	642	2,358
Term deposits	60,000	68,002
<b>Total financial assets at amortised cost</b>	<b>80,420</b>	<b>89,131</b>
<b>Total financial assets</b>	<b>80,420</b>	<b>89,131</b>
<b>Financial liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	400	225
<b>Total financial liabilities measured at amortised cost</b>	<b>400</b>	<b>225</b>
<b>Total financial liabilities</b>	<b>400</b>	<b>225</b>

### Accounting Policy

#### Financial assets

Screen Australia classifies its financial assets in the following categories:

- a) financial assets at fair value through profit or loss;
- b) financial assets at fair value through other comprehensive income; and
- c) financial assets measured at amortised cost.

The classification depends on both Screen Australia's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when Screen Australia becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

#### Financial Assets at Amortised Cost

Financial assets included in this category need to meet two criteria:

1. the financial asset is held in order to collect the contractual cash flows; and
2. the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Amortised cost is determined using the effective interest method.

#### Impairment of Financial Assets

Financial assets are assessed for impairment at the end of each reporting period based on Expected Credit Losses, using the general approach which measures the loss allowance based on an amount equal to *lifetime expected credit losses* where risk has significantly increased, or an amount equal to *12-month expected credit losses* if risk has not increased.

The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses.

A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

#### **Financial liabilities**

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

#### **Financial Liabilities at Amortised Cost**

Financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective interest basis.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

### **4.1C: Net gains or losses on financial assets**

	<b>2023</b>	2022
	<b>\$'000</b>	\$'000
<b>Financial assets at amortised cost</b>		
Interest revenue	<b>2,865</b>	428
Impairment	<b>(475)</b>	(125)
Recoveries	<b>95</b>	228
<b>Net gains/(losses) on financial assets at amortised cost</b>	<b>2,485</b>	531
<b>Net gains on financial assets</b>	<b>2,485</b>	531

## **4.2 FAIR VALUE MEASUREMENT**

### **4.2A: Fair value measurement**

	<b>Fair value measurements at the end of the reporting period</b>	
<b>Non-financial assets</b>		
Leasehold improvements	314	816
Plant and equipment	563	613
<b>Total non-financial assets</b>	<b>877</b>	<b>1,429</b>

#### **Accounting Policy**

Following initial recognition at cost, property, 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.

The current policy is to revalue significant assets every 3-5 years. All other assets including significant assets between valuations are valued on the basis of management judgement which will take into account cost estimates, assessment of service capacity and obsolescence.

Screen Australia received an independent valuation for its lease hold improvement assets on 30 June 2021 by Preston Rowe Paterson NSW Pty Ltd.

**NOTE 5: OTHER INFORMATION**
**5.1 AGGREGATE ASSETS AND LIABILITIES**
**5.1A: Aggregate Assets and Liabilities**

	2023 \$'000	2022 \$'000
<b>Assets expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Cash and cash equivalents	19,778	18,771
Trade and other receivables	1,246	3,191
Other investments	60,000	68,002
Prepayments	602	653
<b>Total no more than 12 months</b>	<b>81,626</b>	<b>90,617</b>
<b>More than 12 months</b>		
Land and buildings	7,393	2,498
Plant and equipment	563	613
Computer software	-	15
<b>Total more than 12 months</b>	<b>7,956</b>	<b>3,126</b>
<b>Total assets</b>	<b>89,582</b>	<b>93,743</b>
<b>Liabilities expected to be settled in:</b>		
<b>No more than 12 months</b>		
Suppliers	400	225
Other payables	675	619
Leases	1,226	1,578
Employee provisions	865	1,200
Other provisions	62,844	73,196
<b>Total no more than 12 months</b>	<b>66,010</b>	<b>76,818</b>
<b>More than 12 months</b>		
Leases	5,545	805
Employee provisions	1,745	1,354
Other provisions	1,549	306
<b>Total more than 12 months</b>	<b>8,839</b>	<b>2,465</b>
<b>Total liabilities</b>	<b>74,849</b>	<b>79,283</b>

## 5.2 ASSETS HELD IN TRUST

### 5.2A: Assets held in trust ('recoverable GST inclusive')

Screen Australia operates a disbursement administration service for Australian screen projects which collects revenue from sales agents and distributors on behalf of the producer. The revenue is disbursed to investors and other payees in accordance with the recoupment schedule in the projects Production Investment Agreement and the Disbursement Administration Service Agreement. Screen Australia has ceased offering this service to the industry and now disburses legacy titles only. The service will fully terminate when the last legacy title reverts to the producer, which is expected to occur seven years after its release.

	2023 \$'000	2022 \$'000
<b>Disbursement Administration Service</b>		
<b>As at 1 July</b>	<b>327</b>	1,020
Receipts	284	682
Payments	(250)	(1,375)
<b>Total as at 30 June</b>	<b>361</b>	327
<b>Total monetary assets held in trust</b>	<b>361</b>	327

All monies are held in trust bank accounts in accordance with the agreements.



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# Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts
ABC	Australian Broadcasting Corporation
ABS	Australian Bureau of Statistics
ACMI	Australian Centre for the Moving Image
ADG	Australian Directors' Guild
AFI	American Film Institute
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
AiF	Australians in Film
ANAO	Australian National Audit Office
AWG	Australian Writers' Guild
AWGIE	Australian Writers' Guild Award
BBC	British Broadcasting Corporation
BIFF	Brisbane International Film Festival
BVOD	Broadcaster Video on Demand
CaLD	culturally and linguistically diverse
COVID-19	disease caused by a new strain of coronavirus that emerged in 2019
CP	corporate plan
DFAT	Department of Foreign Affairs and Trade
ESD	ecologically sustainable development
FAICD	Fellow of the Australian Institute of Company Directors
FINSIA	Financial Services Institute of Australasia
FOI Act	<i>Freedom of Information Act 1982</i>
GAICD	Graduate of the Australian Institute of Company Directors
HFPA	Hollywood Foreign Press Association
IGTV	Instagram TV
IP	intellectual property
KMP	Key Management Personnel
KPI	key performance indicator
MEAA	Media, Entertainment & Arts Alliance
MHFA	mental health first aid
MIPCOM	Marché International des Programmes de Communication (international market for entertainment content)
MPDAA	Motion Picture Distributors Association of Australia
MIFF	Melbourne International Film Festival
NAIDOC	National Aborigines and Islanders Day Observance Committee
NITV	National Indigenous Television
NZFC	New Zealand Film Commission
P&A	prints & advertising
PBS	Portfolio Budget Statement
PEO	Principal Executive Office
PEP	Producer Equity Program
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
POCU	Producer Offset and Co-production Unit
PwC	PricewaterhouseCoopers
QAPE	Qualifying Australian Production Expenditure
ROW	rest of world
SBS	Special Broadcasting Service
SPA	Screen Producers Australia
SPII Unit	Strategic Policy and Industry Insights Unit
SVOD	subscription video-on-demand
SXSW	South by Southwest (conference and festivals)
TIF	Temporary Interruption Fund
TIFF	Toronto International Film Festival
VPM	Video Player Measurement
VR	virtual reality
XR	extended reality

All Annual Report enquiries should be addressed to:  
Communications Department  
Screen Australia  
Level 7, 45 Jones Street  
Ultimo NSW 2007  
Phone: 02 8113 5800  
Email: [publications@screenaustralia.gov.au](mailto:publications@screenaustralia.gov.au)

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